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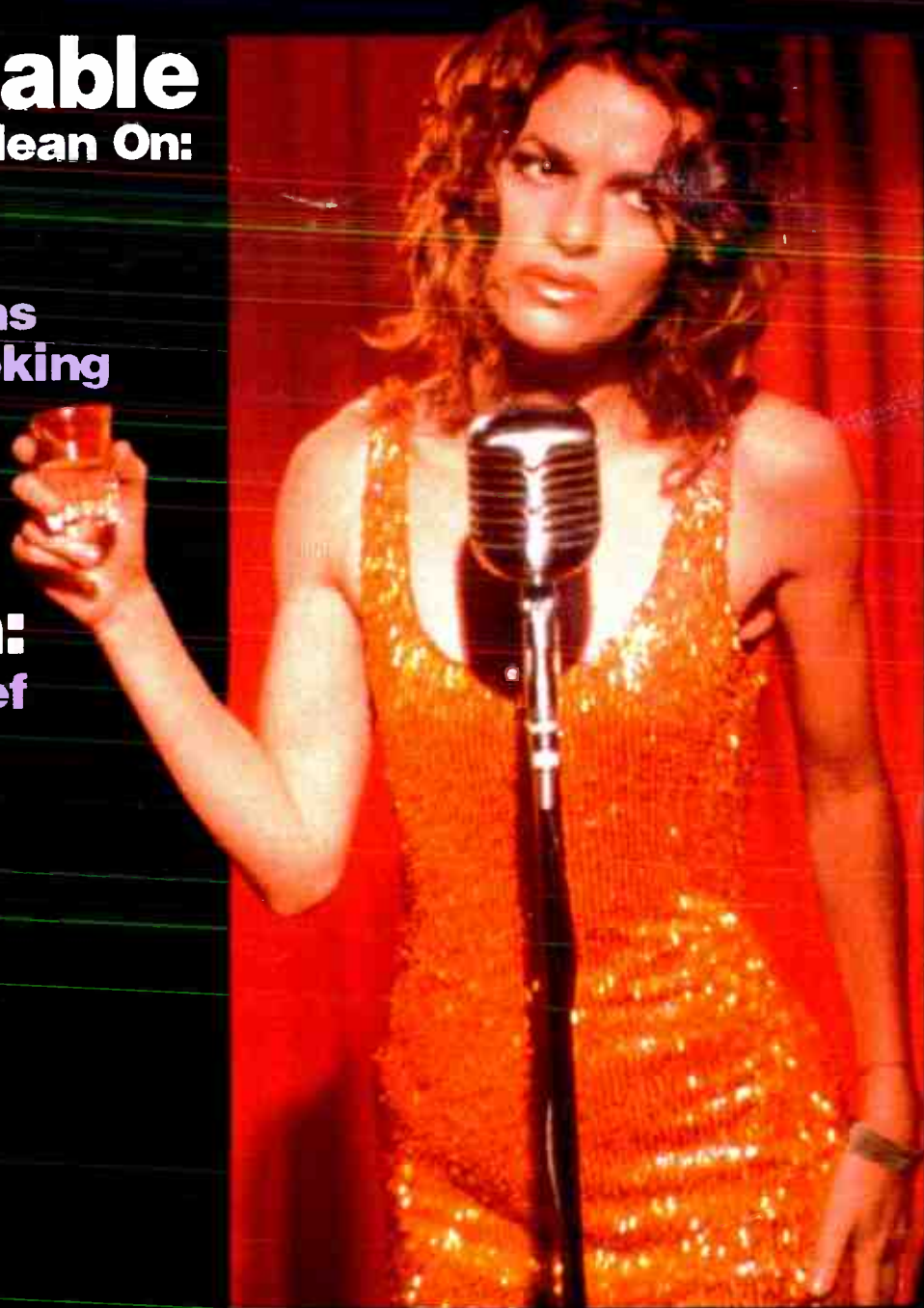
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# MUSIC CONNECTION

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# FEATURES



## 26 Sandra Bernhard

Having made her mark in movies, sitcoms, standup comedy and — most recently — with a new CD and hit Broadway show, there are few things that Sandra Bernhard hasn't accomplish in show business. In an exclusive interview, *MC* talks with this controversial, multi-talented performer about all aspects of her life and career — especially music.

By Tom Kidd

## 30 A&R Roundtable

What's on the minds of major label A&R execs these days? *MC* interviewed 5 prominent players to get the answers to the questions that matter most to musicians, not the least of which is — "What Are You Looking For Now?"

By Mark Nardone



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## CALENDAR

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

### Current

The California Guitar Show '99, the international guitar show and swapmeet, returns to the Orange County Fairgrounds on January 30-31st. Thousands of guitars, amps, banjos, effects, sound gear, and memorabilia items will be on display for sale or trade. Attendees are also encouraged to bring items to sell or trade. Hours are 10 a.m. - 6 p.m. on Saturday and 10 a.m. - 5 p.m. on Sunday.

The Film Music Network is presenting, "Film Music Network Nights," a monthly networking series for professionals in the film music business. The sessions will take place the first Monday of every month at 7:00 p.m. (doors open at 6:30) at the Beverly Garland Holiday Inn, 422 Vineland Avenue, Studio City. Guest speakers will focus on specific issues in the film music business. Admission is \$15 and memberships are available. The next session, January 11, will feature composer Cliff Eidelman. For more information e-mail rsvvpla@filmmusic.net or call 818-771-7778.

Mike Campbell, voice teacher, performer, recording artist, and Vocal Program Director at Musicians Institute, will be offering a summer performance workshop. The class will meet Monday evenings for eight weeks beginning January 18, at Debbie Reynolds Studios, 6514 Lankershim Blvd., in North Hollywood. For an interview and information call 818-505-1029 or e-mail mcampbell4@aol.com

Voice trainer Edie Layland is conducting a performance workshop beginning January 13, which will

run for four consecutive Wednesdays. It will conclude with a performance on February 3 at Culver's Club in the Radisson Hotel in Culver City at 7 p.m., with accompaniment by pianist Marshall Thompson. The workshop is \$50. Call Edie for reservations at 310-855-8667.

### Re-Caps

Music Connection's Show Biz Editor Tom Kidd will once again offer his popular songwriting class at South Bay Adult School beginning Tuesday, January 12, 1998. This lab-style class traces the evolution of a song from the first inspiration to its final destination on the charts. Students share songs and experiences with industry professionals. Past guests have included Alan O'Day, writer of the number one hits, "Undercover Angel" and "Angie Baby." Mira Costa High School: 701 S. Peck Ave, Manhattan Beach (at Artesia Blvd). Class fee is \$41. For more information call 320-937-3340. **MC**

### Corrections:

In our last issue (#25), there were a couple of errors in our 7th Annual 100 Hottest Unsigned Artists of 1998:

- For band Gene Loves Jezebel with Michael Aston, the phone number is 323-654-2814, contact Lucretia Borgia.
- For the May King's, their hotline number is 213-368-4924, not area code 323 as listed.

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If you or your organization is making a difference in the music community, please fax (818-755-0102), mail (4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607) or e-mail (muscon@earthlink.net) your information to Heart & Soul columnist Carrie Colombo at Music Connection.

Take A Stand

MTV announced a partnership with the U.S. Departments of Justice and Education to mount a year-long campaign aimed at raising awareness and helping youth take a stand against violence. The program, "Fight For Your Rights: Take A Stand Against Violence," will involve special programming, Public Service Announcements, grass roots events, and MTV News special reports. A Youth Action Guide has been designed to provide five different actions, solutions, and alternative outlets to violence. Also, the Recording Industry Association of America (RIAA) and Nimbus Manufacturing will produce up to one million enhanced CDs, which will include comments on violence from some of today's hottest artists. The disks will be handed out free of charge to anyone requesting a guide. Stay tuned!

Right Now

The United Fellowship Church National Mass Choir and Bishop Carl Bean have recorded a collection of gospel songs in an effort to assist victims of HIV/AIDS in their battle against the virus. Proceeds from the recording, "Right Now" on L.I.F.E. (Love Is For Everyone) Records, will be donated. Bishop Carl Bean, an accomplished professional in the gospel music field, has worked tirelessly for the last fifteen years to feed, clothe, and house those living with the virus in the black, Latino, and poor communities of America. Funds collected from the sales of "Right Now," which retails for \$10, will help with medicine and hospice care. For more information on where to find a copy of this recording, contact Rev. Freda Lanoix at the Minority AIDS Project Exchange, phone 323-936-4949.



Sweet William was among the local bands who recently participated in the Coconut Teaser's 9th Annual Toys For Kids drive. Dozens of toys were collected during the two night event for distribution to local children's charities. Band members (L-R) are Andy, Rob Mackey, Charlotte Stevens, Mike Stephens, and Jeff Springer.

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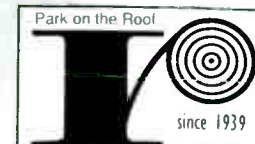
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# AMP Rehearsal

By Jonathan Widran

Already booking well into the new year after a grand opening on January 1, AMP Rehearsal promises to become one of the city's most appealing facilities for rehearsing, recording demos, and just hanging out and making contacts.

Located on Lankershim across from NARAS and next to the L.A. Recording Workshop, AMP not only offers some of the best acoustics in town, but also top of the line amplifiers (hence the name), state of the art digital recording facilities, a lounge with a club-like atmosphere, a showcase room, and a computerized employment referral service for local musicians seeking gigs and other opportunities. All for as low as \$12 per hour.

Co-owner Zaven Grigorian, a Canadian-born singer/songwriter and producer, is especially attuned to up-and-coming artists. "Playing around town and rehearsing gig after gig, it occurred to me that most of the rehearsal studios in town are pretty crummy," he says. "Aside from lacking on the technical side, most don't provide a com-

fortable environment where musicians can meet their peers, make connections and just relax between sets. The hope (co-owner) Ronald Girgis and I had was to facilitate the life of the struggling player who gets treated poorly on their way up. We welcome everyone and make them feel at home."

The building has 24-foot ceilings and sixteen skylights, but what's beneath is even more remarkable. With a sonic design by noted engineer Steve Klein, there are seven rooms of various sizes from 16x20 feet to "El Grande," which is perfect for larger ensembles at 44x33 feet. Because busy musicians often find it inconvenient to carry their own amps from rehearsal date to date, AMP provides Marshall guitar amps and Gallien Kruger bass amps.

The recording studio (which employs assistants from the recording workshop next door), offers full sequencing and remixing capabilities, as well as SP808 and MC505 groove samplers. While Grigorian expects most musicians to use their own instruments, AMP provides equipment rentals for an



AMP's Zaven Grigorian

extra charge.


"Sometimes when players don't have or can't afford the latest toys, they experiment with sounds on loaned instruments," explains Grigorian. "It seems like a natural service to offer them. We seek to take what the competition offers and take it a step higher."

AMP's lounge, a 1,000-square foot area, will have a computer that details available jobs and referrals, (sort of an in-studio *Music*

*Connection*). The facility will also refer musicians in need of a press kit to area journalists.

The first rehearsal room doubles as an industry showcase room for bands having a hard time booking conventional clubs or luring industry royalty. Between the showroom and lounge is a double-laminated glass wall, so that with a large crowd, folks could watch the band through the glass for a TV screen effect. Best of all, the sound emerging from the lounge is not raw from the stage itself, but a fully mixed and sonically purified version. "Not only is it cheaper than a club, but the comfort and sound make it optimum for bands hoping to get representation or label interest," explains Grigorian.

Finally, there's a fully-furnished basement (decorated to simulate a dance club) that Grigorian intends to rent out for large gatherings. With the postcard flyers AMP is distributing around town, you can receive 15% off your first three rehearsal sessions.

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**Heidi Ellen Robinson**

Long-time publicity exec **Heidi Ellen Robinson** was named to spearhead the Media Relations Department for **Maverick Recording Co.** In her new gig, Heidi will oversee all media campaigns for the label's growing roster, including Alanis Morissette, Prodigy, Delftones, Candlebox, Jude, Baxter, The Rentals, Cleopatra, and Me'Shell Ndegeocello. She will also concentrate on using the Internet as a better and more efficient communication tool for the media, as well as the consumer. Contact Heidi at 310-385-6452.



**Steve Barri**

**Steve Barri** has been appointed to the post of Director of A&R for **Gold Circle Entertainment**, and **Dan Davis** has been named VP of West Coast Operations. Also, Gold Circle has announced that they have entered the film music business with the formation of **Compass III Records**. The new label, dedicated to film scores and soundtracks, will be headed by **Randy Gerston**, who has been named President. Contact Jensen Communications (626-585-9575) for further information.

**K-tel International** has appointed **Michael Gleason** to the position of National Sales Director where he will supervise regional sales reps and coordinate their efforts. Contact 612-559-6826.

**Chancellor Media Corporation** has broadened its senior management team with the appointments of **Thomas P. McMillin** as Senior Vice President and **Richard A.B. Gleiner** as

Senior Vice President and General Counsel. Also, **Chuck Armstrong** has been named Vice President, Entertainment Marketing and New Media. Contact 214-922-8700.

**Michael Kushner** has been named Senior Vice President, Business Development, for **Sony Wonder/SMV**. Based in New York (212-833-5047), Kushner will be responsible for both domestic and international strategic development of new business and new technology opportunities.

**BMG Entertainment** has appointed **Sarah Cotsen** as Vice President, Corporate Development, where she will pursue strategic alliances and acquisitions, as well as develop new business opportunities for the company. Contact 212-930-4516.



DAVID GOODMAN

**Tom Biery**

**Tom "Grover" Biery** has been named Senior Vice President, Promotion, for **Warner Bros. Records**. He first joined the company in 1990, and was most recently Vice President of Alternative Promotion, Based on the West Coast. Biery can be reached at 818-846-9090.

**Mercury Records** has promoted **Christine Chiappetta** to the post of National Director, Modern Rock Promotion, West Coast. She will continue to work out of the label's West Coast offices (310-996-7200), directing the field promotion managers.

**Wayne Freeman** has joined **AmeK** in their newly created position of Director of Sales and Marketing. Freeman has 25 years of sales, marketing and public relations experience. He will be based out of AmeK's West Coast office in Burbank. Contact 818-973-1618.

**Rich Fitzgerald** was named Executive VP of Marketing for **Warner Bros. Records**. He will be responsible for all marketing aspects for both Warner Bros. and Reprise Records. This appointment follows the recent restructuring of Warner Bros. For more info contact 818-953-3223.

Also at **Warner Bros. Records**, **John Boulos** was named Senior Vice President, Promotion, East Coast. He comes to the label from Epic Records where he held the same title. Boulos has a vast

array of experience in the music business, with stints at London Records, RCA Records and Mercury Records. Contact 212-275-4900.



**Eric Kayser**

**Eric Kayser** has been promoted to Director of Promotion for **Rhino Records** where he will plan promotional strategies and take on a larger percentage of the department's day-to-day operations. Contact Rhino at 310-474-4778.

**Ian Menzie** was appointed A&R Manager for **Wicklow Records**. The label is Paddy Moloney's new world music label, a joint venture with **BMG Classics**, formerly known as **Unisphere**. Contact 212-779-3500.

**Seth A. Schachner** was named Vice President, Business Development, for New York-based **TCI Music, Inc.** He will be working with the various music divisions of TCI Music on business development projects, including **SonicNet**, the company's online music network. Contact 212-982-9811.



**JoAnn Kaeding**

**JoAnn Kaeding** was upped to Vice President, International, for **Jive Records**. She most recently held the title of Senior Director for the label. Prior to joining Jive's team, Kaeding was Senior Director, International at **Elektra Records** in New York and at **Warner Bros. Records** in Canada. Contact 212-824-1286.

**Atlantic Records** has made a trio of appointments: **Joshua Dern** was named Director, New Media Production; **George White** was

upped to Director, New Media Research & Development; and **Crystal Isaacs** was named National Director of Urban Field Marketing/Regional Mix Shows.

A new VP now resides at the **Capitol Records** tower as **Paul Atkinson** was named Vice President, A&R Catalog. In his newly-created position, the former member of the **Zombies** will be responsible for the release of all recordings from Capitol's catalog, including labels **EMI**, and **Chrysalis**, among others. He will also spearhead the creation of all new releases of those artists' recordings. For more information, contact 323-253-3190.

**John (JR) Robinson** joins the staff of **The Los Angeles Music Academy (LAMA)**. JR is the most recorded drummer in the world, with credits that include **Michael Jackson**, **Madonna**, **Barbra Streisand**, **Rufus** and **Chaka Khan**, **Babyface**, **Eric Clapton**, **Lionel Richie**, **Quincy Jones**, and **Steve Winwood**. Contact 626-568-8850.



**Erik Olesen**

**Greg Thompson**, Senior Vice President Promotion, **Elektra Records** has had a busy month with the appointments of **Erik Olesen** as Senior Director, Top 40 Promotion, **Jeff Bardin** (aka **J.B.**) as National Director, Top 40 Promotion, and **Gary Triozzi** to National Director, Pop Promotion.

**Gary Newman** was appointed Executive Vice President, **BMG Special Projects**. He will continue to oversee the operations for **BMG Special Projects** as well as develop and capitalize on new distribution and market opportunities. This includes the debut of the new retail-based **Buddha Records** label in spring. His first move as Exec. VP was to name **Mike Jason**, Senior Vice President & General Manager of the company. For more information, call 212-930-4961.

**Erin Yasgar** is the new Director of Marketing for **Universal Records**. She will oversee the development and implementation of artists such as **DiG**, **Art Of Noise**, **Emilia**, and **The Devlins**. Yasgar comes to **Universal** from **EMI Music Distribution**. Contact 212-373-0600.





**Charles Wallert**

**President  
Wave Entertainment Inc.**

**Duties:** Full Service  
**Years With Company:** 2  
**Address:** 114 East 32nd St., New York, NY 10016  
**Phone:** 212-843-8000  
**FAX:** 212-843-9200  
**E-mail:** waventinc@aol.com

**Background:** Beach music, classic soul, new classics, whatever you call it, multi-hit songwriter and producer Charles Wallert is at the forefront. His two-year-old Wave Entertainment became the only independent label in the country with two records on the top 25 Gavin adult contemporary chart.

From Chuck Jackson, whose recently charted CD, *I'll Never Get Over You*, has beach music, urban contemporary and a hit duet with Dionne Warwick, "If I Let Myself Go," to newcomer Lisa Molina, a nineteen-year-old whose first album is set for release next month, Wallert is at the forefront of, well, a wave of promising new soul.

**The Importance Of Songwriting:** "The emphasis always should be on the songwriting because if you look at all the successful producers and labels like Motown and Philly, the emphasis has been on the song. You can have the greatest jockey in the world, but if the horse isn't worth anything than you aren't going to win. Songwriting is the foundation."

**Production Technique:** "I as a producer feel that working with a lot of different writers, going after that great song while matching up the quality bring together all the pieces. I believe you should target an audience. The music for the Baby Boomer has been neglected for a long time.

"Great production is picking the right song for the right artist, making sure it's in the right key, choosing the right musicians and orchestrations and putting it all together. You have to feel the movements of the song and have every crack covered. Even without the words or the vocal, that track should evoke the feeling of the song."

**Current Projects:** "I'm producing Lisa Molina, Chuck Jackson, the Main Ingredient and we're looking at some new acts. Basically, the philosophy of our production is a veteran that the Baby Boomers didn't quite get enough of, like an O.C. Smith who's doing well in the Carolina Beach market or a newcomer like Lisa Molina. They all have the common theme of great songs and are all great singers. I'm hands-on with all of them."

**Business vs. Art:** "I really didn't want to run a label. It was out of necessity after 24 years of experience in the business. Basically, I'm the producer...the creative force. I like spending my time in the studio with great writers and some of the greatest backing musicians and writers in the business."

**The Wave Touch:** "We have the strings and everything, but there's rhythm there. There's rhythm and percussion mixed with the sweet and that's what defines my sound."

**The Reluctant Executive:** "My real forte is the hands-on production in the studio; making the song come to life and interacting with the artist on the creative side. But sometimes like Berry Gordy and Kenny Gumbel, to get your point across, you have to take that step forward yourself."

**Distribution:** "Right now we're about to sign a deal with a major label that specializes in soundtracks. We'll be signing the deal next week. The contract's ready to be signed."

**Label Future:** "This music is beyond any label. I see that music for the Baby Boomers such as Carolina Beach music and the classic sounds are going to be what really drives radio once again. The adult contemporary and oldies stations are usually the top stations in any market place. People want to hear music. They will still buy new music if there's music to buy. This is the only industry where they haven't realized that yet. It's certainly what the advertisers are geared to.

I, Charles Wallert, am going in the right direction with these artists. My thing is to discover new talent and bring back talent who still have a lot to contribute to the quality of music and to people's lives. I like the music to reach someone and really hit someone's soul."

**The Gavin Charts:** "We have our third single in the top 20. We had two in the top 15. Now we're looking forward to the O.C. Smith album. There's promotion here, but I attribute that [the chart positions] to the sound, the artist and the song. It's definitely a sound that has been missing. It has melodies, strong melodies. I call it "Songs of

Love and Life" with real production and real music and backgrounds. I'm a fan and I guess I represent a good percentage of the population that does."

**Target Market:** "The Boomers are definitely the target market because they've been shut out for a long time. But this music stretches all the way from young people to octogenarians."

**Beach Music—The Definition:** "Carolina beach music was what the caucasian kids would go to Virginia Beach, Myrtle Beach and the Carolinas and dance the shag and listen to Motown and Philly. They called it beach music. O.C. Smith is the most dominant artist in this genre."

**Beach Music—The Movie:** "Pat Conroy wrote a number one best-selling novel called, *Beach Music*, which will be made into a motion picture with Paramount. O.C. had an idea for a song that's in the book. We recorded it and will be on his next album."

**The Virginia Beach Scene:** "There's going to be a Beach Music Hall Of Fame to make Virginia Beach to beach music what Nashville is to country music. There's more to Virginia Beach than just the music. You have the beach, the ocean...a lot of nice things in the area. It's a beautiful place to be."

**The South:** "I don't know why the South's always been a good place to break acts. Maybe it's the pace of life or that there's a lot of radio station formats. It's our barometer for the rest of the country.

"Chuck Jackson's "What Goes Around, Comes Around," which was a pure beach music sound, did very well for us in the Midwest. It went #13 at Gavin's AC. Most

people grew up with Lou Rawls, the Four Tops and you don't have that kind of R&B anymore. They want a soul singer that sings some melody. They've missed that for awhile and that's why we've been received so well."

**Lisa Molina:** "Lisa Molina is in Long Island now. Her father's a doctor of chemistry and she travels. She's been doing this ever since she was a tiny, tiny tot—national anthems, radio interviews, that sort of stuff. She's just a great voice and a great performer. I think the pride in this album is the versatility in how many different directions she goes.

"When I heard her sing, I knew that I had been working 24 years to get to this point. She was only sixteen when I first started working with her."

**Where Acts Come From:** "O.C. Smith and I have a long-term relationship. Chuck Jackson and I produced a duet single with Dionne Warwick. I produced The Main Ingredient for Polygram and other labels. I also produced George Benson's "Love Of My Life" for Warner Bros. In the search for new talent, there are some people I'm looking at right now."

**Dionne Warwick:** "When Chuck brought me this tune as a duet and said, 'Maybe we can get Dionne to do it,' she loved the tune. I arranged the parts for male and female duet. We got together and it worked wonderfully in the studio. She's a nice lady to work with."

**Where New Acts Should Come From:** "New talent comes in different ways. I always listen to tapes. For anyone sends in a tape, we're in the pop/R&B/AC field. We're always looking for songs as well."

—Interview By  
MC Staff Writer Tom Kidd

**A PSYCHO DEAL**



Gothic rock band Psychotica signed a multi-album deal with Red Ant Entertainment. Led by frontman Pat Briggs, the band's newest album, tentatively titled, *Pandemic*, will include a Giorgio Moroder-produced rendition of Jimmy Webb's classic, "MacArthur Park." Look for *Pandemic* in Spring '99. Pictured (L-R): Meredith Brunswick, Red Ant A&R Coordinator; Psychotica's Ena Costabi and Pat Briggs; Randy Phillips, Red Ant President/CEO; and Mark Walker, Red Ant Sr. VP, Business Affairs.



## CRG Expansion

The Columbia Records Group, expanding their already vast presence in the music business is starting a new label, C2, in early 1998. The label will highlight a diverse roster of artists from Columbia's current labels. Contact Larry Jenkins at 212-833-7687.

## A Stellar Addition

Richard Kraft and Lyn Benjamin, of the Kraft-Benjamin Agency, are expanding their film music expertise by giving Laura Engel a name in the company: Kraft-Benjamin-Engel Management. The management company already represents a prestigious list of composers including Jerry Goldsmith, John Barry, Elmer Bernstein, Lois Bacalov, Rachel Portman, Danny Elfman, Basil Poledouris, Marc Shaiman, Stewart Copeland, Trevor Rabin, Christopher Young, Graeme Revell, and David Zippel. Previously, Engel headed Engel Entertainment, managing acts like Oingo Boingo, Craig Chaquico, C.C. Adcock, The Buckpits, and Katey Segal. Contact Lynda Dorf at 310-550-7776.

## An Indie Connection

The brand new company, MusicCine, is apparently making quite an impact. Within a week of opening, literally hundreds of requests poured in asking to be included in the bi-monthly bulletin for film music from producers around the world. MusicCine promotes artists and music in an email bulletin that is sent to independent film producers. The producers can contact the artists via web page or email address.

Blues performer Delbert McClinton is the first success for MusicCine. A producer who wanted McClinton for his upcoming movie called MusicCine, requesting their help in locating him. Thanks to Catherine Masters, MWI President, the two were connected within hours. Contact 615-860-4084 or email MWIBoss8@aol.com.

## Refuge/MCA Signs Mulberry Lane

Female-based band, Mulberry Lane, signed with Refuge/MCA Records. They are in the studio with producer Don Gehman working on their label debut album. Compared to the likes of the Roches and Crosby, Stills & Nash, sisters Jaymie, Rachel, Heather and Allie sing and play to harmonic, pop-driven sounds. A Gehman-produced, newly re-recorded version of the single, "Harmless," will be released on their indie album, *Don't Cry 'Til You Get To The Car*, in stores now. Their interesting name? It's the name of the street

where the sisters grew up in Nebraska. Mulberry Lane were discovered by Simon Collins and Gary Ashley of MCA. Contact Erik Stein at 818-777-0586.

## Rockers Make History

Geffen band, Jackyl, destroy a Guinness Record by playing 100 performances in 50 days in 27 states. The record was previously set by George Thorogood and The Destroyers, with 52 shows in 50 days. Not stopping there, Jackyl also broke new ground as they played 21 shows in a 24-hour period, in Abilene, Texas, on October 21st. Contact 310-285-2704.

## Roadrunner Snakes Jake

Big Rude Jake is making major forward moves with a new backing band, a new management team and a recording contract with Roadrunner Records. Taking the Canadian Swing scene to new levels, Big Rude Jake has relocated to New York City. Jake cites his influences as Tom Waits, Duke Ellington, Nick Cave, Dr. John, Jacques Brel, Cab Calloway, Bertolt Brecht, Raymond Chandler, Ernest Hemingway and Damon Runyon. New Orleans, punk rock, rockabilly, jazz and blues can all be heard in Big Jake's style. Contact 212-274-7560.

## Choice Insight For Arista

Arista and Music Choice are collaborating on a joint venture to establish exclusive programming that will feature the label's releases. Highlighting Arista's new artists, Music Choice will produce a series of 30-minute shows. Already inked for late '98 and early '99 are Barry Manilow's *Manilow Sings Sinatra* and Whitney Houston's self-titled special, which will feature her duet with Mariah Carey, "When You Believe," as well as songs produced by Babyface, Missy "Misdemeanor" Elliott, and David Foster, among others. Music Choice subscribers can tune in on Showcase I to hear the Arista shows. Contact Allison Laltanze at 215-784-5837.

## Cabo Wabo Jams

Sammy Hagar spent his Thanksgiving in a unique way — jamming with Grateful Dead drummer Mickey Hart at Hagar's Cabo Wabo Cantina, in Cabo San Lucas. Hagar's upcoming MCA release, *Red Voodoo*, is set to hit stores in March of '99, and will be followed by a worldwide concert tour. In anticipation of his new album, remember... "Mas Tequila!" Contact 818-777-8918.

## INTERNATIONAL STAR LANDS U.S. REPRESENTATION



Asian supermaven CoCo Lee re-signed with Sony Music Entertainment to an exclusive agreement that includes an English-speaking album to be released on 550 Music. The quad-lingual artist (she speaks Mandarin, Cantonese, English and French fluently) was named the 1998 MTV Video Music Awards International Viewer's Choice Winner. Pictured (L-R) are: David R. Glew, Chairman, Epic Records Group; Roger Lee, Managing Director, Sony Music Taiwan; Polly Anthony, President, Epic Records/550 Music; Thomas D. Mottola, Pres-ident/CEO, Sony Music Entertainment; CoCo Lee; Mel Ilberman, Chair-man, Sony Music International; Richard Denekamp, President, Sony Music Asia; and Robert M. Bowlin, President, Sony Music International.

## A PLATINUM RIOT



Swing masters Cherry Poppin' Daddies now enjoy platinum status with their Mojo Records' debut effort, *Zoot Suit Riot*. Since its July, 1997, release, *Zoot Suit Riot* has SoundScanned 1.5 million copies. Shown here at their headlining show at Hollywood's Palladium are (top row L-R): Tom Derr, VP Artist Development, Universal Records; Howard Libes, band manager; Erik Jarvi, A&R, Mojo Records; Cherry Poppin' Daddies' Sean Flannery (tenor, sax/vocals), Dan Schmid (bass), Tim Donahue (drums); Jay Rifkin, President, Mojo Records; Val OeLong, VP Promotion, Universal Records; (bottom row L-R): Rock Dibble, regional promotion, Universal Records; Cherry Poppin' Daddies' Dana Heitman (trumpet/vocals), Ian Early (alto & tenor sax/vocals), Steve Perry (lead vocals/guitar), Jason Moss (lead guitar); Christine Wrightsman, Head of Promotion, Mojo Records; and Ashley Ohlinger, Video Promotion, Universal Records.





BMI AT BERKLEE



BMI awarded a \$5,000 film scoring scholarship to Berklee College of Music student, John Eastep, of Richmond Virginia. This year's scholarship was named in honor of film composer Michael Kamen, who helped present the award and also taught a master class at the college. At the scholarship presentation were (from Left): Kamen; Doreen Ringer Ross, BMI's Vice President for Film and TV relations; Eastep, and Berklee College President Eliot Berk.

The Last Session Lives

The Last Session, a musical with songs by L.A.-based songwriter Steve Schlachlin, is currently running strong at the Tiffany Theater in Los Angeles. The current production is directed by Jim Brochu, who also wrote the musical's book. The Last Session tells the story of a songwriter — Gideon — who has gathered his friends and collaborators together for a recording session prior to his anticipated suicide. The musical has enjoyed one extended run in Los Angeles before departing to New York City, where it garnered incredible reviews (including Entertainment Weekly and an on-air mention by Rosie O'Donnell) and

a slew of kudos, including nominations for both the 1998 New York Outer Critics Circle and 1998 New York Drama League Awards.

The current production features members from both the Los Angeles as well as the New York casts, including Bob Stillman, who plays the lead role of Gideon and who also performs his own keyboard parts.

Stillman has composed songs for Allegra's Window and Gula Gullah Island on Nickelodeon, Big Bag for The Children's Television Workshop, and The Wubbulous World of Dr. Seuss, for Jim Henson Productions.

Those interested in ticket information regarding The Last Session are advised to contact the Tiffany Theater box office at 310-289-2999.

IMAJIN GETS SEALED



Multi-platinum BMG Songs writer/producer Manual Seal, best known for his #1 singles with Usher and Mariah Carey, recently entered the studio with Jive recording artists Imajin. Shown (L-R): Talib and Olamide from Imajin; Manuel Seal; and John and Jamal from Imajin.

Hitting His Stride

If you don't want to wait another eleven months, you can experience the millennium right now with L.A.-based artist/producer Jon Strider's 2000 Calling, now on New Sky Records. This new release features eleven songs by Strider and appearances by an upscale slate of sidemen, including Armand Sabal-Lecco, Kenny Gradney and Taras Prodanluk bassists, respectively, for Paul Simon, Little Feat and Dwight Yoakum; guitarists Corky James (Tori Amos/John Hiatt) and Billy Watts (Jackson Browne); drummer David Raven (Carlene Carter) plus a sanctuary's worth of Gospel vocalists from The Bodyguard soundtrack.

With lyrics radiating from John

Kennedy to Geronimo, 2000 Calling is a song-driven album that stretches from Cyberspace to Treasure Island to recount both apocalyptic visions and humble epiphanies. Contact New Sky Records at 310-399-1726.

BMI Reelects Jones

BMI's Board of Directors has announced the re-election of Philip A. "Phil" Jones of Meredith Broadcasting as Chairman of the Board of Directors.

Jones has been a member of the BMI Board since 1991. Frances W. Preston was also re-elected President and Chief Executive Officer of the Performing Rights organization, a position she has held since 1986.

LONDON CALLING ASCAP



ASCAP held its annual PRS Awards at the Landmark Hotel in London, celebrating the most performed and popular music written by PRS composers and songwriters during the last year. The Spice Girls took home the top honor as songwriters of the year and several film composers were acknowledged. Pictured (L-R): Maggie Rodford of Air-Edel, London; composer Trevor Johns; ASCAP VP Nancy Knutsen; composers Patrick Doyle and Anne Dudley; and ASCAP Senior Vice President and Director of Membership Todd Brabec.

SESAC AWARDS GALA HELD IN NEW YORK



More than 250 music industry songwriters, publishers and executives attended the third annual SESAC Music Awards on November 18 at the Supper Club in New York, including Windham Hill artist/pianist Jim Brickman (who was named SESAC's Songwriter of the Year for 1998), and R&B artist Chico DeBarge. Pictured (L-R, front row): Bill Velez, SESAC President/CDO; Pat Rogers, SESAC Sr. VP/Writer/Publisher Relations; Richard Blackstone, Sr. VP/Zomba Publishing; Tse Williams, Zomba Publishing; Kedar Entertainment artist Chico DeBarge; Tye V Turman, R&B writer/producer; Windham Hill artist Jim Brickman; SESAC Co-Chairman Freddie Gershon; (L-R, back row): Gary Haase, jazz composer; Clyde Lieberman, BMG Music Publishing; Linda Lorence, SESAC VP/Writer/Publisher Relations, New York; Trevor Gale, SESAC Director/Writer/Publisher Relations; Ira Smith, SESAC Co-Chairman; and Dr. Wayne Bickerton, Chairman/SESAC International.



SONGS IN SAN DIEGO



The San Diego Songwriters Guild (SOSG) recently completed their 1998 Song Contest. Shown at the event are (L-R): Grand Prize Winner Dana LeeWood; contest judge, producer Josqun des Pres; and SOSG Board member/songwriter Ellen Silverstein.

ASCAP Appoints Barber

Tina Barber has been appointed Vice President/Chief Information Officer for the American Society of Composers, Authors and Publishers (ASCAP). Barber comes to ASCAP following a long and distinguished tenure at Brooklyn Union, where she most recently served the utility as Vice President/CIO. Barber will be responsible for all information services at ASCAP with a mandate to "continue and broaden ASCAP's successful shift to a modern client server environment." She can be reached at the Society's New York office at 212-595-3050.

In totally unrelated news, ASCAP's kick-off for their sampler CD, *The Ear*, at Los Angeles' Momma Gaya restaurant drew a stellar music industry crowd in-

cluding ASCAP head Marilyn Bergman (with husband Alan) and Java Records chief/Alanis Morissette/collaborator/producer Glen Ballard. Guests were treated to a performance by Maverick signing, Jude, and a sumptuous selection of culinary delicacies, including copious trays of crab cakes. A good time, as they say, was had by all.

Don't Bug Me

Dave Alvin, Bug Music songwriter and founding member of the Blasters, was pegged to open shows on the current Bob Dylan/Joni Mitchell tour, including a performance at New York's Madison Square Garden.

Meanwhile, Bug Music signee, Ben Vaughn, provides original music for Fox TV's breakout hit, *That 70's Show*, as well as the theme and score for the NBC hit Tv series *Third Rock From The Sun*. MAG

HIDDEN WORDS GAINS TWO ACES



Songwriters/Producers Mark Spiro and Steven Russell have both signed long-term publishing deals with Hidden Words Publishing. Spiro (Left) is known for award-winning songs and production by artists Bad English, Laura Branigan, Mr. Big, Julian Lennon, Lila McCann, Maria Conchita, and Robin Zander. Russell, aka L'il Steve (Right), is busy with his own R&B group, Troup, as well as artists Jaze, Michele Gayle, Simone Hines, Special G, David Black, and Whispers. His backing vocals also appear on albums by Babyface and Keith Sweat.

MARTIN SEXTON

A Very Independent Artist Makes His Atlantic Debut

By Dan Kimpel



For most of this decade Martin Sexton has been on the road, playing wherever and whenever he could. "I've played every kind of venue — from church basements to subways to 10,000 seat festivals — and slept everywhere from the Motel 6 to the Four Seasons," laughs Sexton. Today, on this gray Los Angeles morning, the rumpled troubadour's habitat is the conference room of Atlantic Records, which has released his major-label debut, *The American*.

A native of Syracuse, New York, Sexton moved to Boston as an aspiring rock & roller. "When I got off the Amtrak in Boston with my guitar and suitcase, I had no idea what I wanted to do," he recalls. "On the subway there was someone singing beautifully. It turned me on to this whole underground culture of people singing their own tunes, making money. I borrowed a friend's acoustic guitar. There were five people listening to me that night and I didn't even have any songs, I made shit up."

As his songwriting and solo performing gelled, he located a larger audience. His 1990 independent CD, *In The Journey*, made for \$800, sold over 25,000 copies. This was followed by his 1996 studio recording, *Black Sheep*, on Eastern Front Records, which helped spread his reputation as one of New England's brightest musical lights.

Then the major labels came calling. Sexton explains, "I'd established a nice touring and fan base across the U.S. and Canada. As much as I enjoyed being an indie artist, I was very glad to sign with Atlantic."

When Atlantic and Sexton's management put together a list of possible producers, they left off one name: Danny Kortchmar, known for his work with Jackson Browne, Don Henley, and James Taylor. "I was talking to someone at Atlantic and they knew Danny was interested. We called him and he was all over it. He was the one guy I had the real sense wasn't going to try to change me. I wanted to make this kind of record and I could tell he was going to offer his wealth of musical wisdom and steer the ship, but he wasn't going to Phil Spector my ass," proclaims Martin.

"He was open to my ideas. He saw this as an art record; it wasn't going to be a rock record or a singer/songwriter album, it was going to be a collection. I said 'I want to make a record that's as diverse as the Beatles' *White Album*: a 30's boogie woogie tune, a rock anthem, a folk ballad and a cowboy tune."

This musical diversity is evident. But it's not a record loaded with high-priced session cats. "Playing-wise there's more of me on this record," testifies Sexton. "I'm playing bass, all of the guitars, Moog bass, all of the vocals, and some percussion. Some producers would have been, 'I hardly think so.' They'd be afraid the record would not present them in the light they want. Danny gave me free rein. He's comfortable and confident. He doesn't need to flex his muscles on my record."

Sexton's voice is an astonishingly supple instrument. His falsetto reaches stratospheric heights (he even yodels), while his low notes are filled with so much road resin he sometimes sounds as if he's channeling some long-deceased blues singer.

"Necessity plays a huge part in everything I do," Sexton explains. "My guitar is a drum kit. I play guitar so my thumb is the bass and my fingers the snare. And also, my voice is several instruments."

Sexton's current stage show also includes percussionist Joe Bonadio. "He plays all kinds of wacky shit on the record," enthuses Sexton, "it sounds great, he's very inventive." But Sexton's not ready to take a full band on the road just yet. "I don't want to have to worry about changing keys in the middle of the tune and confusing the organ player." But the duo stretches the limits of the songs. "We tend to stretch out and jam: the shows are getting to be two hours plus."

Meanwhile, though Sexton may be staying in a better class of hotel, he's still on the eternal road of the American night, distilling his conversations and experiences into song. "I was at the Chevron station in the middle of the Mojave desert last night, and then there's this guy, he was in the prison system, and for a buck an hour he'd be out fighting these brush fires while the government would pay the prison twenty-five dollars an hour for his labor. So I'm talking with these ex-cons, these dudes, these creatures of the night, and it's 2 a.m." He concludes, "I like to be a fly on the wall, I'd make a good detective."

Contact Atlantic Records at 310-205-7450



**PLANTING HITS:** Record Plant Studios has hosted a stellar list of artists for recent production projects. Sean "Puffy" Combs has been a frequent visitor, working with artists that include the Smashing Pumpkins on a remix of "Ava Adore" ... Quincy Jones worked with producer Rory Kaplan and engineer Tommy Vicari on mixes for Tevin Campbell, Patti Austin, El DeBarge, and Catero ... Edwin McCain's track for the TV series, *Dawson's Creek*, is being produced by Matt Serletic, engineered by Noel Golden, mixed by Mike Shipley and assisted by Andy Haller ... Pat Leonard is working on Nikki Hassman's Sony debut with engineer Ross Hogarth as Gordan Fordyce assists.

**SUCCESS IN THE WEST:** Westlake Audio is on fire with its recent list of high-profile guests. Producer Glen Ballard worked on Lisa Marie Presley's new album with engineer Chris Fogel, with assistance from Jeff Robinette and Jesse Gorman. Foxy Brown, of Def Jam fame, has worked on her upcoming release, engineered by Michael Parnin and assisted by Cesar Ramirez ... Sugar Ray were busy doing pre-production work for their upcoming tour dates with engineering by John Travis and assistance from Markus Ulibarri ... And, Black Sabbath got busy on their latest recorded effort with Danny Saber producing, John X engineering and Jonathan Burtner lending assistance.



**IT'S 'BEDTIME' FOR USHER**



Taking a well-deserved break from the production of Usher's latest video, "Bedtime," are (L-R): Michelle Montgomery, Director, Video Production, LaFace Records; Antoine Fuqua, Director; Usher; and Gail Huggins VP, Video Production, LaFace Records.

**FAMOUS AMOS**



There was quite a gathering at the taping of VH1's "Tori Amos: Storytellers." Pictured backstage (L-R) are: David Weier, Director, Music & Talent Relations, VH1; Linda Ferrando, Sr. VP, Atlantic Records; Doug Cohn, Sr. Director, Video Promotion and Media Development; Tori Amos; Bill Flanagan, Exec. Producer, Storytellers; and Marybeth Kammerer, Director, Video Promotion and Media Development.

**SOUND LOGIC**



Sound Trax Recording Studios, based in Raleigh, North Carolina, has upgraded its AMS Neve Logic 3 audio console with surround sound joysticks. Clearly pleased with this development are (pictured clockwise): Scott Strickland, Sound Trax engineer; Perry Cheatham, Sound Trax President/Chief Engineer; Tim Johnston, Sound Trax Project Manager; Don Stone, Sound Trax GM; and Eric Johnson, President of Johnsound Productions.

**A WINDOW SEAT ON THE STARSHIP**



New Year's Eve sounded a lot better this year thanks to Comcast Cable System's airing of Jefferson Starship's performance, taped earlier at the legendary Fillmore in San Francisco. The show kicks off the promotion of the band's new album, *Windows Of Heaven* (CMC International Records), which will be in stores February 9th. Pictured at the taping are (L-R): Paul Kantner, guitarist; Alonzo Marrow, CMC Exec. VP, Sales and Marketing; Tom Lipsky, CMC President/CEO; bassist Jack Casady; Ron Rainey, Jefferson Starship manager; vocalist Diana Mangano; drummer Prairie Prince; lead guitarist/vocalist Slick Aguilar; and keyboardist Chris Smith.

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# Arif Mardin

**Atlantic Records' legendary creative force has worked with the greats.**

By Jonathan Widran

In an industry where people quickly forget last year's top hit song, few may recall that Arif Mardin's encyclopedic career began with his great love for jazz and a chance meeting with famed trumpeter Dizzy Gillespie in Mardin's native Istanbul.

It's much easier to simply find a roster of every Atlantic Records artist since 1969 (when he was promoted to Vice President of the company) and assume that Mardin's production expertise graced platinum-selling recordings by most, if not all, of them over the past 30 years. The list is massive, but brings back hundreds of musical memories that have helped define not only modern music, but America's pop culture as well.

It begins in the Sixties with jazz greats Freddie Hubbard and Herbie Mann, crosses over to pop with The Young Rascals' Number One hit, "Good Lovin'," and continues through Brook Benton ("Rainy Night in Georgia"), Aretha Franklin, Roberta Flack, Hall and Oates, The Bee Gees ("Jive Talkin'"), Average White Band, Ringo Starr, Chaka Khan, Michael Crawford, Barbra Streisand, Phil Collins, Stevie Wonder, and Bette Midler. Somewhere amidst this phenomenal activity, the man best known for turning others' tunes into gold found time to compose an opera, *I Will Wait*, which made its Manhattan debut last June.

While Mardin has contractual permission to work independently with artists on other labels, he devotes much of his non-studio time to A&R with Atlantic. Through the many trends and fashions, through the video and electronic ages, Mardin's basic task has changed little. He listens to songs from writers and publishers, hoping to find perfect matches to the label's artists. Mardin also monitors recordings in progress, and plans future projects for the label.

"Like the old saying that times change but people don't, it's always been the combination of a great song and the magnetism of an artist which determines what the next huge hit will be," he says. "In A&R, one of the considerations is, of course, the audience. Who is this artist and this song targeting, and who will listen? How do we give them the best we can offer? But in the end, if you don't have the great lyrics and melody which moves the listener, it's not worth much."

On most of his hits, he and his artists and studio crew knew before the mixing began that the song would be a smash. His latest prediction in this area is the Diane Warren-penned, "I.ove is All that Matters," recorded by Diana Ross and Brandy for a soundtrack to the film, *Double Platinum*, starring the two divas.

"Diana plays the mother, Brandy the estranged daughter, and so it's easy to imagine the emotion leading up to the moment the song will play in the film," Mardin explains. "But even without that, their vocals are magnificent. Their vibratos just match, and when they soar together, everyone just knows it's going up the charts the minute it's released."

Certainly, credit for such a moment can be given to a veteran producer with a keen ear for great songs and good sonics, and the innate ability to make his charges feel comfortable in the studio. But Mardin is less interested in glorifying his own role than he is in focusing on the song and the talent of the singer he's been blessed with. Calling himself more of a diplomat than a dictator, he humbly believes that "without the singer, the producer is nothing. The two are there to put together as good a record as they know how."

"While my craft is important and a hit can't be achieved without the input of someone like me," he states. "I don't believe the producer should ever be exalted. There's still always so much more to learn."

Contact Lydia Sherwood at 520-579-8064



E-Mail: brudolph@worldnet.att.net

## MODEL ET1R BALANCED POWER UNIT FROM EQUI=TECH

Equi=Tech now makes the ET1R balanced AC power distribution system that is perfect for small recording facilities, mastering rooms, or live sound reinforcement applications. Balanced AC power systems reduce or eliminate hum and buzz in audio and video systems caused by AC line transients and interferences. A decrease in the noise floor of up to 20dB as well as complete isolation from dangerous ground faults, are the main advantages of operating your equipment from a balanced AC power system.

The two-rackspace ET1R is capable of 1,000 watts (1kW) and weighs only 29 pounds. Selling for \$879 retail, the unit has ten outlets on the back and can handle 8.3 amps of total current load.

A band could run their entire stage electrical needs: guitar amps, keyboards and mixer and



realize about a 90 percent reduction of noise and grounding problems. The project or home studio user can run computer, console and outboard gear from this single unit and dramatically lower the noise floor and reduce annoying line glitches that can compromise digital recordings.

For much more about this worthwhile piece of equipment you can call or write Equi=Tech Corporation at P.O. Box 249, Selma, OR 97538. Phones are 541-597-4448 or FAX 541-597-4099. E-mail: mg@equitech.com or Web at: www.equitech.com

## MICHAEL TOBIAS 435/535/635 BASSES



MTD, the new company set up by Luthier Michael Tobias, now has the 435 bass with four strings; the 535 bass, a 5-string model; and the 635 with six strings. These new MTD Series electric basses have 21 frets with a 35-inch scale on a wenge neck and a choice of swamp ash, Avadore, domestic tulipwood or Korina bodies. Options for tops include: myrtle burl, maple burl, quilted and flamed maple.

Most of the instru-

ments are oil finished, although a large selection of lacquer finishes are also available. The unique body carving permits easy access to the end of the extended scale, while all electronics and pickups are by Bartolini. MTD can be located at 760 Zena Highwoods Road, Kingston, NY 12401. Call them at: 914-246-0670 or FAX at: 914-246-1670. E-mail at: mike@mtobiasd.com or Web at: www.mtobiasd.com/mtd

## OPCODE'S DATPORT USB AUDIO INTERFACE

The DATport™ is an audio interface that converts 44.1 or 48kHz S/PDIF digital audio bit streams into the new USB (that's Universal Serial Bus) data. USB is the bus system used by many PC's as well as the new Apple iMac computer.

Universal Serial Bus will be used to carry digital audio, MIDI data or any other data between all the different digital devices in the modern recording studio. A true "Plug and Play" device, DATport requires no PCI slots to tie up with internal cards to install or IRQs and DMAs to configure. The DATport is self-powered and connected to any USB port of your computer and the S/PDIF digital cable from any DAT, CD or MiniDisc machine. You then can start transferring digital audio up to 24-bits wide to and from your computer for editing and burning CDs. Selling for under \$200 retail, the DATport is the first of a long line of musical USB-equipped devices to come. Opcode has also an-



nounced that they will support MIDI communications over USB using their acclaimed OMS (Open Music System) so eventually your complete music system will communicate to various synthesizers, samplers and digital audio recorders all over the new USB standard. For much more about Opcode and their USB products, contact them at 365 E. Middlefield Ave., Mountain View, CA 94043, or call 650-429-2400. Their website is: www.opcode.com





TOM FARRELL

THREADS BROUGHT TO YOU BY ROCKET 88

**THIS YEAR'S MODEL:  
ROCKET 88**

Local rockabilly outfit **Rocket 88** will be the new posterboys for hip clothing company **BC Ethic**. (FYI: BC Ethic's last models were the **Royal Crown Revue**.) Guitarist/vocalist **Mo** (first names only, like Cher or Madonna) has been keeping busy working as a guitarist for old wavers **Pearl Harbor** and the **Explosions**. The band is planning to release a CD on the local **High Octane** label as early as February.

Rocket 88 will be playing the **Tiger Mask** anniversary party at **Gabah's** on Saturday, February 13th.

For those of you out there who don't know, **Tiger Mask** is a Los Angeles-based indie club promotions company that specializes in slightly off-the-wall gigs that generally orbit around rockabilly, surf, and lounge, and almost always have some sort of unique spin. For example, their last big gig (held at **Mogul's**) featured live Mexican wrestling matches in between sets!

**R'MEMBER LINGERIE?  
IT'S NOW CALLED  
CLUB ID**

**Club Lingerie** will be booking live music again on a regular basis for the first time in almost five years, thanks primarily to the efforts of their new in-house talent buyer, **Gregg Wadley**. Many of you may remember Wadley as the guy who used to handle the booking chores at **Billboard Live** (before it died).

Wadley points out that the venue has undergone a series of changes and remodeling. First up, the venue has changed its name to

**Club ID**. As for the remodeling, the venue features a new sound system, new lighting, booths (which will not hamper the club's legendary sight lines), new carpet, fixtures, and more. The upstairs area is now an enclosed VIP room with glass viewing windows (much like the **Troubadour**), new restrooms (with attendants!), and even an outside smoking patio.

Club ID will be booking bands much the same way that the **Palace** and the **Key Club** do — early in the evening, with the reins being turned over to the dance club promoters at around 10:30. Wadley is looking for bands to play Club ID on Thursday, Friday, and Saturday evenings. Bands interested in

playing Club ID should send packages to: Greg Wadley care of Club ID, 6507 Sunset Blvd., Hollywood, CA 90028.

Wadley has promised that the club will also be looking into solving some of the problems that had plagued the former **Club Lingerie**, which stopped booking live music years ago. Namely, the usual elements of an unsavory neighborhood: transients, street trash, etc.

Thanks, however, to the presence of newer venues like the **Hollywood Athletic Club** and the increased efforts by both the current owners of Club ID and the **Cat and Fiddle** pub across the street, the area has become much safer.

It's kind of a sad statement, though, when an area becomes so crime-ridden, yet it's less than a quarter mile away from the **Hollywood Police Station!**

For the record, the space that Club ID occupies (at 6507 Sunset Blvd.) is one of the oldest and longest-running in L.A.'s club history, being in existence for 40 years!

According to **Art Fein's** wonderful tome, *The L.A. Musical History Tour*, Bell Gardens resident and rockabilly pioneer, **Eddie Cochran**, played here back in 1959. In 1960, it was the **KRLA Teen Night Club**. Two years later, the venue became known as the **Red Velvet**, and went on to host such notables as **Sonny and Cher**, the **Righteous Brothers** and the **Turtles**.

During the Seventies, the venue changed format and became **Souled Out**, an R&B, soul and **Motown**-sound club (Motown's offices were directly across the street) that became a hang-out for people like **Stevie Wonder**, **Tina Turner**, and **Etta James**.

In the Eighties, it became **Club Lingerie**, and was home to legendary L.A. booker **Brendan Mullen**



ASTON CURRIE

NOT THE FOUR FRESHMEN

who, a few years before, had opened up the **Masque**, Hollywood's first punk rock nightclub.

Mullen brought in a ton of local talent including the **Red Hot Chili Peppers** and the **Cramps**, to name but a few.

By the Nineties, Mullen had departed and the venue had fallen on hard times, as the Los Angeles music scene suffered a great decline felt from one end of the **Sunset Strip** (with the loss of **Gazzarri's**) to the other end of **Sunset Blvd.**, where **Club Lingerie** slowly withered away.

The venue closed its doors to live rock & roll about five years ago, and has been in the hands of Korean restaurateurs ever since.

**A NEW NEIGHBORHOOD BROTHEL**

Disinfect your old spandex and dust off your whips. Former **Fang Club** proprietor **Jack Dean** has opened a new venue called the **Brothel**, which he says will be a rock club "much like the **Cathouse** and **Bordello** of yesteryear."

Dean goes on to say that he is "trying to recapture the same feel of that decade." Um, "that decade" would be the Eighties, by the way...

Brothel will be held on Fridays at **Gabah's**, which is the former location of the **Anti-Club** at 4658 Melrose Avenue in Los Angeles.

For more information on Brothel contact Dean at [fangz@fangclub.com](mailto:fangz@fangclub.com)

**STONES ROLL INTO ANAHEIM**

Tickets for the **Rolling Stones** February 9 show at the **Arrowhead Pond** in Anaheim sold out the day they went on sale. The band added a second show, which also sold out immediately.

As part of the North American leg of their "**No Security**" tour, this will be the first time in over twenty years that the Stones have done a tour playing arenas (in the 18,000 - 25,000 seat capacity) as opposed to their usual stadium stint (50,000 - 60,000 seats). Why are the Stones, who you'd figure would be sick to death of touring after doing it for nearly 35 years, playing a dozen North American arena tours — especially since the band's just wrapped up their "**Bridges To Babylon**" tour last year, pulling in nearly \$90million? Well, to play more intimate venues for their fans, that's why.

**SYMPATHY FOR SURF**

A couple of noteworthy surf music releases from veterans and,



CHICKS O' THE SEA: THE NEPTUNAS





Roll Glam & Glitter" scene parts with music spun by popular local DJ, **Jason Lavitt**. Superstarr also co-opted promo for the *Velvet Goldmine* flick by giving away exclusive, limited edition posters to the first 50 people through the door who were dressed in full glam regalia.

Apollo Starr's next venture will be called "Shampoo - L.A.'s Dirtiest Rock & Roll Club...Ever." We'll keep you updated — and forewarned. Call the Superstarr Hotline for more information: 323-769-6392.

well, virgins: First up, those wonderful chicks o' the sea, the **Neptunas**, have released *Let Them Eat Tuna* on Long Beach's **Sympathy For The Record Industry** label, who deserve a big pat on the back for putting out a lavish 24-page full-color booklet with the CD. Hell, you can't get that type of commitment and support from a big-bucks major label.

We hear the all-girl trio is taking a bit of time off for maternity leave. The band plays regularly at venues such as **Mr. T's Bowl**.

Also, veteran surf act (even though they're from Tacoma, Washington) the **Ventures** have released *New Depths* for the **GNP Crescendo** label. The **Ventures'** CD features a backing spot by the

## LUNA PARK EXPANDS TO THE EL REY

Luna Park has expanded to "Luna Park Presents," an in-house promotions venture which will feature gigs by artists who are too big to play at the Luna Park club location, but will be booked and presented by the Luna Park staffers, nonetheless.

The first outing for Luna Park Presents was **Jonathan Richman** at the **El Rey Theater** (which has twice the capacity of Luna Park) on December 11th. Richman is best known for his role as half of the wandering musical duet in the flick *Something About Mary*.

In other Luna Park news, the

# LUNA ♦ PARK

**Rice Girls**, a Japanese surf-girl vocal trio.

FYI: Surf music is arguably the only form of music that Southern California can call its own. More than 35 years after the surf music craze hit big and put the SoCal club scene on the world map, a handful of venues and bands, both old and new, continue to pay homage to the format which spawned on the Southland's beaches, back in 1961.

## STARR DEBUTS SUPERSTARR

Local promoter **Apollo Starr** brought the **Martini Lounge** back to the glitter and glam of London's early Seventies club scene with his new venue **Superstarr**, which recently debuted at the **Melrose Avenue** night club.

The Superstarr press release promises an atmosphere of "7" plastic heels, heavy mascara, big hair, designer jeans, the smell of poppers in the air, casual sex, velvet ropes paparazzi, and celebrities." That's a lot to promise for one nightclub. Superstarr, which will be held once a month, debuted with a "London's Swinging 1970's Rock &


venue will be hosting a series of shows by provocative performance artist **John Fleck** in January and February. Fleck, one of the "NEA Four," will be presenting his award-winning show "Dirt."

## FOLD OVER TO KOREATOWN

Eclectic venue, the **Fold**, has packed up and headed over to the **Chorus Club**, located at 237 N. Vermont Avenue in Koreatown. The Fold is saying "good-bye" to its former location at the **Silver Lake Lounge**. You can reach the Fold at the Chorus club by dialing 323-666-2407.

## AMOR AT THE KITTY

Loungemeister **Mark "Señor" Amor** will be spinning records every Thursday night at **Liquid Kitty**, located at 11780 W. Pico Blvd in West L.A.

Senor Amor, who hosts a weekly radio show on **KXLU**, will be spinning the finest and most discriminating lounge lizard tunes, from **Burt Bachrach** to **Sandler & Young**. 

## PROMOTER PROFILE

Located in the newly refurbished art district in downtown Los Angeles, **Al's Bar** has been dishing out eclectic music since 1979. **Toast** started out handling the unenviable Thursday night slot about five years ago, when Al's Bar was at its lowest. "It was really dead here when I started booking," recalls **Toast**, who is now the in-house promoter for every night except Sunday. "Al's had had its heyday and was back down in its dumps, and had taken the bell curve for the worse. It was just after the riots, and nobody wanted to go downtown."

**Toast** learned her trade while drumming for a handful of local



bands and getting to know tons of cutting edge groups that fit the Al's Bar format. "When I first started booking Thursdays, I was in four bands — the **Neptunas**, **Ray-O-Vac**, **Jack Knife**, and the **Paper Tulips**. So, every Thursday, one of my bands would play. That helped me a lot, plus it was free for a while. Now, Thursdays, it's sort of a garage night with a rockabilly edge. It's interpretive rock & roll, sloppy garage sort of stuff. Today, Thursdays are easy to book. It became the best night of all and the owner asked me if I wanted to start booking the weekends as well." Soon after, **Toast** became Al's in-house promoter.

For the weekend slots, **Toast** books her shows around a headline, trying to maintain a common thread. "It all depends on the headliner. I book that and then I

book around it. It's not really predictable. I'll book a rockabilly band, then I'll book a rock band with a country western edge, and then someone who's on the outskirts of rockabilly, but not too obvious. Like when I book Japanese noise bands: nobody wants to see an evening of just Japanese noise bands, so I'll book a few other bands whose sound and format is conducive, but not identical, to the headliner."

Generally, the booking theme for Al's Bar goes hand-in-hand with its locale, the downtown arts district: Edgy, eclectic, nothing mainstream. **Toast** adds, "I feel lucky because our capacity is around 125, so I don't really have to worry about booking bands exclusively on the basis of draw, like many clubs do. If I get five bands in here on a weekend and each of them brings in 20 people, this place is full. I don't have to worry about the pressures that many other promoters have in terms of getting 400-500 people in their club. I get to be a little more experimental. I'm looking for bands that have more of an inspiration to interpret, and not regurgitate. Nothing predictable."

On a day by day basis, Al's Bar books live music six nights a week, with **Toast** handling five of the nights. On Sundays, **Jim Miller** hosts a free night and promises to book "anything outside of spandex." (Hey Jim, how about parachute pants?), so bands wishing to play Sunday should send their tapes to his attention. The venue is closed on Mondays. Tuesdays are also free, but one night of the month is reserved for cabaret night — bands wishing to play those should call the venue for more details. On Wednesdays, it's Al's infamous **No Talent Nights**. Imagine an eclectic, art-oriented, open mic night and you'll get the picture. Don't expect to see too many hippies or coffeehop crooners for this one.

Call the club on Wednesdays, around 7 p.m., to get more information on the sign-ups, or feel free to just push your luck and show-up. Even on a first-come, first-served basis, there's generally plenty of time and room. Bands wishing to play Al's Bar on Thursdays, Fridays or Saturdays should send a tape or CD, picture, brief bio, and press clips and booking history, if possible, to **Toast** at the address listed above.



"**Toast**"

from

**Al's Bar**

**305 S. Hewitt St.**

**LA CA 90013**

**213-626-7213**



**NOW HEAR THIS:** We make music, but some of us actually listen to it, as well. **Audiocafe (www.audiocafe.com)** is a huge database and informational resource for audio on the Web. Aimed at both the hi-fi novice and the serious audiophile, the wealth of information at Audiocafe.com will be useful to anyone with even the slightest interest in stereo or home theater. It also offers information that is unavailable anywhere else, either on the net or in print.

Featuring thousands of records of home stereo, computer audio, and home-theater products, it's a free and very serious database for anyone looking to enhance their music listening experience not just with the choice of music, but what it plays through.

**NOT JUST FOR KIDS ANYMORE:** While **Bip!**, **Rock.com**, and seemingly most of the music industry fight over the 12-24 year-old consumer, a few geezers, occasionally buy CDs, too. Websites catering specifically to the



25-54 year-old demographic include the following:

• **EverSound (www.eversound.com):** an indie world/new age record label, highlights their releases and artists at their simple, attractive and elegantly designed site, including **RealAudio** soundclips and links directly to **Amazon.com** for purchase.

• **All About Jazz (www.allaboutjazz.com)** is an online jazz review magazine featuring many different genres, book reviews, interviews,

and reader feedback. They even welcome questions submitted for upcoming artist interviews, encouraging true reader interactivity.

• **Primavera Records (www.primaverarecords.com)**, an "alternative to the Internet music megastore," screens current releases and lists only those that, in their opinion, are of interest to the

jazz new-age listener. They act as a "personal music service," finding the best new releases and offering them for sale on their boutique site. The design of the site is not very interesting or innovative, but the service might be of use to many people.

**CUSTOM COMPILATION: Elektra Entertainment Group** and artist **Busta Rhymes** (in cahoots with **Electric Artists and CustomDisc.com**) launched a first of its kind, worldwide Internet sales caper with the artists' upcoming release, **E.L.E.—The Final Front**. From December 9 through January 15, Internet buyers who purchase the record from participants including **Tower Records Online (www.towerrecords.com)** and **Trans World Entertainment (www.twec.com)**, will have the ability to create their own Busta compilation CD from a variety of rare remixes. The service fee is \$4.99 plus shipping and handling (of course) — and \$1.00 if you want it giftwrapped.

**WWWBip!:** Another music site, this one with a Saturday morning cartoon look, is **Bip!Com (www.bipbipbip.com)**. Calling themselves the "indie" of on-line music companies, Bip! is an alternative to the more corporate Internet music websites like **CD-Now/N2K** and **Amazon.com**. Positioning itself as an "Entertainment/Lifestyle Channel," Bip! offers much more than just retail CD sales. Their target market seems to be "Echo Boom-ers" (ages 12-24), and the site features a cartoon character named "Bip!"

Their "broader vision of what the Internet can provide" includes many chat sessions with acts/artists **Motorbaby**, **Mercury Rev**, **Swervedriver**, **Babe The Blue Ox**, **Manufacture**, **Sister Soleil**, **Billy Sheehan**, **Danny Carey**, and **Greg Hawkes**, amongst many others. In addition to their 200,000-title music store selling CDs, cas-



ettes, vinyl, mini-disc, and DVD music products, Bip! is currently rolling out its **Bip!Trips** program which allows independent artists and labels to sell their music alongside all the major titles and get a worldwide Internet presence, complete with warehousing and global fulfillment. Offering a non-corporate, "little guy" approach to selling on the web, Bip! will create your web page, include two 30-second song clips, list credits and other text, and pay \$7.50/unit for your CDs.

Something else that makes them different from the other guys, however, is that they charge each artist/act \$249 per title to stock and sell. They eventually will give it back to you, at \$1/CD until paid back, insuring that anyone who wants their CD for sale at Bip! either has enough confidence that they will sell 249 CDs, or doesn't care. With many major sites, including Amazon.com, doing the same thing for free (but paying a lower wholesale) Bip! offers yet another approach to attracting indie music and indie music fans.

**UNSOUNDSTONE:** In a related story, a recent press release from **SoundStone Entertainment**, announced the launch of **Rock.com** as "the first and only online retail experience for 15-24 year olds." It wasn't and isn't (see **Bip!** above).

**MEGADETH.COM:** In the last issue, bands created branded

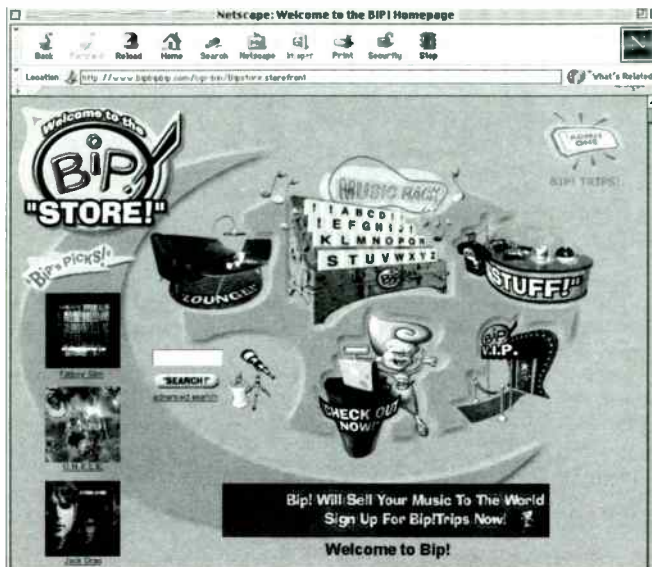
email addresses (**mail@depechemode.com**, etc). This seemed to be yet another marketing tactic to attract fans of bands who wanted their favorite band names on their email addresses. Besides getting their mail, fans will also get tour dates, band product and fan club info, as well as related record company (and sponsor) advertising at the bottom of all of their messages. As if that isn't enough, **Megadeth** (the band that "made



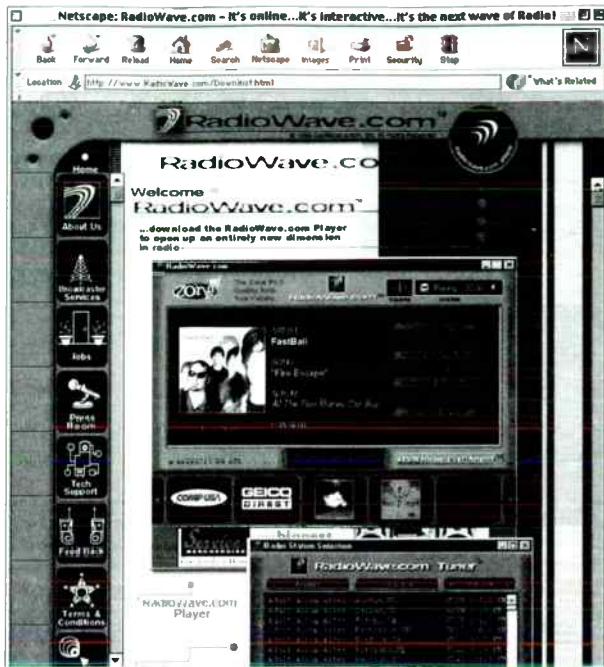
Dial-Up Internet Access

metal cool again") wants you to dial up to the Internet through them, having launched their own branded dial-up ISP, **Megadeth.net** (actually UUnet). Offering over 900 local phone numbers covering most of the United States (as well as parts of Europe and Japan). Charging only \$19.95/month for unlimited access including customer service/tech lines with guaranteed less-than-three minute wait times, it appears that Megadeth is pre-paring to kick AOL and Earthlink ass.

**SPEAKING OF AOL:** Anything







that has **Bill Gates** losing a bit of sleep can't be all bad, as **AOL** announces the purchase of **Netscape**, assuring the survival of the browser **Microsoft** has been trying to kill off for a couple of years. AOL has previous experience in beating back Microsoft (anyone remember Microsoft Network?), although they seemed to be more interested in Netscape's home page — the most popular "portal" on the Internet — than its browser (and the Netscape server part of the company is going to **Sun Microsystems**, the developers of **JAVA**).

Why is this good for musicians? Netscape recently added the **Beatnik** plug-in to Communicator 4.5. Beatnik is **Thomas Dolby's** multimedia plug-in software ([www.headspace.com](http://www.headspace.com)) that makes music, graphics, and video easier to combine, download, and view with their combined **RMF** format. And since the Netscape code and browser is free (yes, it has been free for a while) its development will hopefully continue in the user-friendly direction.

**RADIOWAVE:** Have you seen any good radio lately? With the **RadioWave.com** Player ([www.radiowave.com](http://www.radiowave.com)), live radio programming can be heard and seen simultaneously through your PC at work or at home. It has radio stations from across the country available for streaming through the browser, organized by music format. Now you can listen to the radio, while seeing images of the band or advertiser product/service/logo, depending on what's playing at the time. And you are provided links to directly buy the CD, merch, etc.

It sounds like a huge undertak-

ing, but like most Internet radio stations/services, the service is geared towards the office worker with high-speed access (ISDN, T1, T3, ADSL, cable modem). That's not to say that you can't get something out of it with a 28.8 or 56k modem, but since their player is Windows-only, this MAC user has no way to tell one way or the other.

**NFL ACTION: Blue Dingo Digital**, a Silicon-Alley based subsidiary of Grybauskas Beatrice, is bringing together two of America's most popular pastimes: sports and music. It's all happening via **Tommy Boy Records'** just-launched website ([Tommyboy.com](http://Tommyboy.com)), as they are offering, *The Power and the Glory: The Original Music and Voices of The NFL*. The album offers up to 32 tracks of NFL film music, game action, and narration by legendary **John Facenda**.

The album is also available on the very popular National Football League's **NFL.com** website.

*If you have Internet-based music info, press releases or new website information, specifically websites that further indie music and musicians, please send your emails to [joelp@wayhome.com](mailto:joelp@wayhome.com).*

MIC

VISIT  
  
 ONLINE!  
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The worlds of **Janet Robbins** are filled with equal parts angels and demons. The daughter of country legend, **Marty Robbins**, (best known for the classic story stong "El Paso") and great-granddaughter of eccentric cowboy poet "Texas" **Bob Heckle**, has released an independent CD, *All The*



JANET ROBBINS

*Worlds*, that bristles with the cerebral melancholy of artists such as Tori Amos and, most particularly, Kate Bush. While the song, "Twilight," revisits her father's style with electric guitar masquerading as something more down to earth, that's only food for the devils. "Reason defied, I realize when seconds and motion stop that it feels like I'm coming home," she writes in "Space Train." This is either the soundtrack for all your down times, or the birth of an intelligent despondent's favorite artist. Find the CD at [janetrobbins.com](http://janetrobbins.com), or call **Star 7 Records** at 213-848-8993.

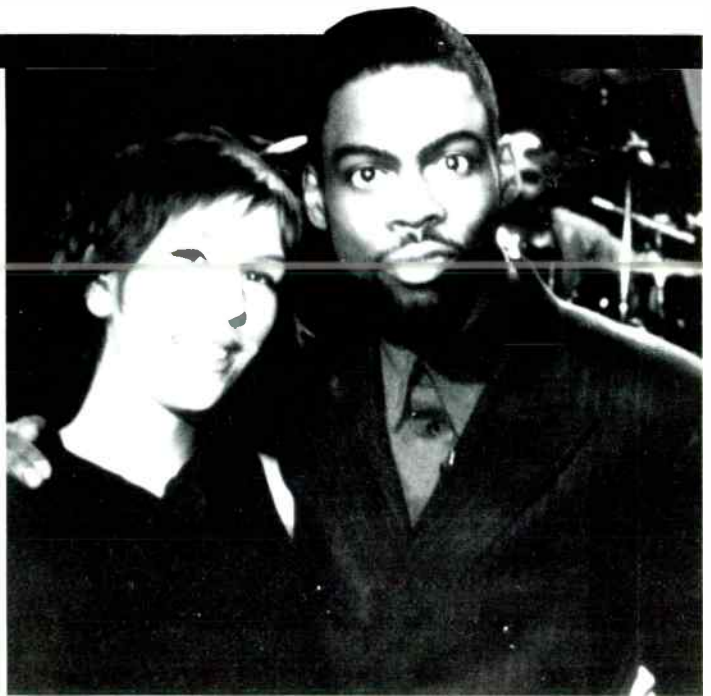
Making its debut on **PBS** on January 27 is a wonderful tribute to **Muddy Waters**, featuring special guests **Phoebe Snow**, **John Hiatt**, **Peter Wolf**, **Buddy Guy**, **Gregg Allman** and **Keb' Mo'**. It's a rocking good time, produced by former **Electric Flag** member **Michael Bloomfield**. The show occurred naturally, as music producer **Barry Goldberg** and

**Bloomfield** are lifelong blues fans. "Our parents thought we were into voodoo or something," Goldberg says. "We went down to the south-side of Chicago to find these bluesmen. We'd strike up relationships and eventually sit down and jam with these people. We were so young and energetic that they'd let us play and we'd learn not only the music, but also the philosophy behind the music. Later, when we played with **Paul Butterfield** and went on to play with **Dylan**, we introduced the white audience to this blues thing. It was a beautiful thing." The special, filmed at the **Kennedy Center**, features **G.E. Smith** as the musical director, and **KoKo Taylor** singing "I'm Ready." Hosted by **Billy Dee Williams**, the show airs at different times in different cities, so be sure to check your listings.

There are a few surprises in store for anyone who hears the score to *ANTZ!*, the animated romantic-action-comedy **Dream-Works Pictures** and **PDI** put in theaters just when the kids are home from school. Film composers **Henry Gregson Williams** and **John Powell** (both noted for scores to *Face/Off* and *The Lion King*) have loaded this frenzied orchestral suite with surprises. There's a light-hearted version of "Quantanamera" and an appropriately serious reading of "The Antz Go Marching To War." This is the story of worker ant Z-4195 (**Woody Allen**). One in a billion, he neverthe-



less pines for the beautiful **Princess Bala** (**Sharon Stone**), enlisting the aid of his best friend, the soldier ant, **Weaver** (**Sylvester Stallone**), to get to the princess. Z soon finds himself leading a revolution that becomes



ESTHERO AND CHRIS ROCK AT WORK ON HBO

a celebration of individuality in the face of conformity. The score is every bit as charming as the film, utilizing an 85-piece orchestra and 25-member chorus to take listeners from action adventure on through the kind of romantic ballads you can hear in lounges wherever ants congregate. Both film and soundtrack are in general release.

The **25th Annual People's Choice Awards** will once again be the first televised awards program of the year, airing January 10, from 9-11 p.m. (PST/EST) on **CBS**. The show normally honors people's favorites in eighteen categories of TV, film and music, but to celebrate its Silver Anniversary, three special People's Choice Awards will be included. The new categories are **All Time Favorite Movie Star**, **All Time Favorite TV Star** and **All Time Favorite Musical Performer**. Gallup voters will select the top five in each category as determined by Internet voting, which can be accessed via the **CBS** website, at [www.cbs.com](http://www.cbs.com).

That was **WORK** Group artist **Esthero** you saw recently on **Chris Rock's** HBO show. She performed the single, "Heaven Sent," taken from her label debut, *Breath From Another*. Check your local guide for repeat airings.

**550 Music!** **Sony Music** has *Touched By An Angel: The Album* in stores near you. The soundtrack features a cross

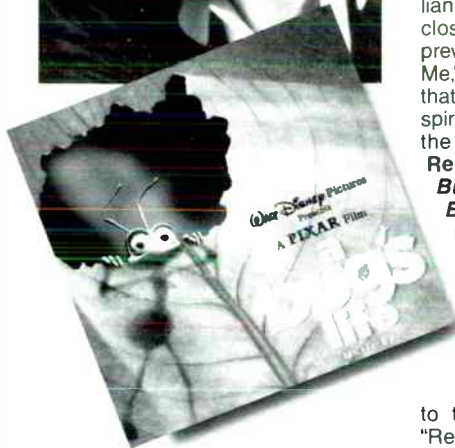
-section of pop, R&B, country, and gospel artists, which shows just how wide the series' popularity really is. The soundtrack features three singles: **Amanda Marshall's** "Believe In You," the first pop single and video; the **Kinley's** "Somebody's Out There Watching," which goes to country; and **Uncle Sam's** "When I See You Smile," the **Diane Warren** song formerly charted by **Bad English**, which will service urban radio. Other artists on hand include **Keb' Mo'**, **Wynonna**, **Shawn Colvin** and **Bob Dylan**. Available wherever angels hang out.

In **Touchstone Pictures'** surprise hit, *The Waterboy*, **Adam Sandler** stars as a socially inept 31-year-old from the swamps of Louisiana, where he is homeschooled and sheltered by his over-protective Mama (**Kathy Bates**). His only contact with society is his waterboy job for a college team where the players relentlessly make fun of him. This changes when he gets a new coach (**Henry**



SOCIALLY INEPT: THE WATERBOY





**RANDY NEWMAN/BUG'S LIFE**

Winkler), who lets him stand up for himself, leading to his transformation into the most devastating tackler on the team. There's a killer soundtrack on the loose, featuring such Baby Boomer classics as **Creedence Clearwater Revival's**

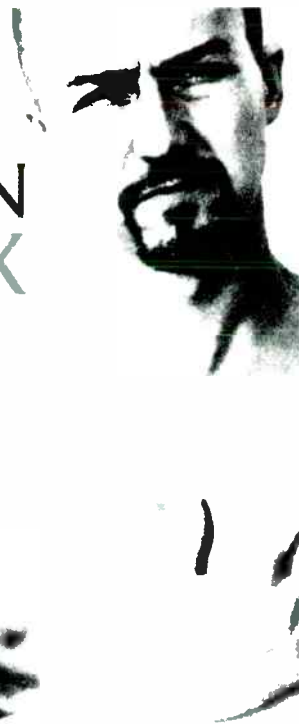
"Born On The Bayou," in addition to more contemporary offerings from the likes of **Goldfinger**. See it at a theater near you and pick up a copy of the soundtrack wherever you buy CDs.

The multi-talented and always witty composer **Randy Newman** provides the score to the year-end release from **Walt Disney** and **Pixar**, **A Bug's Life**. Rather than rely on orchestra and quick tempos, Newman uses spare arrangements that exploit the personalities of the different instruments at his disposal. Particularly stirring is "The Time Of Your Life," a vaudevillian tune that plays under the film's closing credits. Like Newman's previous, "You've Got A Friend In Me," for **Toy Story**, this is a song that emphasizes the film's comical spirit and uplifting tone. Along with the soundtrack, **Walt Disney Records** has also released **A Bug's Life Read-Along** and **A Bug's Life Sing-Along**, two new audio products that are designed to help young readers enter the entertainment giant's bug-filled world. The sing-along includes ten bug-themed songs, including "Flea-Ring Circus," and "I.N.S.E.C.T.," sung to the tune of **Otis Red-ding's** "Respect." The 22-page songbook has lyrics, character art and real-life bug facts. The read-along comes with a 24-page book and tape with word-for-word narration to help young readers.

Oscar-winner **Anne Dudley** has composed the soundtrack to **American History X**, a controversial drama about the consequences of prejudice as a family is torn apart by hate. The film follows

**AMERICAN HISTORY X**

ORIGINAL FILM SCORE BY  
**ANNE DUDLEY**



**ASHFORD & SIMPSON**

one man's struggle to reform himself and save his brother after living a life consumed by violence and bigotry. The cast includes **Edward Norton** (**The People vs. Larry Flynt**, **Primal Fear**), **Edward Furlong** (**Pecker**, **Terminator 2**), and **Fairuza Balk** (**The Craft**). For the soundtrack, Dudley provides a lonely and contemporary score, highlighted by the use of a boys choir in order to underline the film's central sense of defiled innocence. Both film and soundtrack are in general release.

**Milk & Honey Pictures** has announced plans to adapt legendary singer-songwriter **Leonard Cohen's** cult novel, **Beautiful Losers**, to the screen. An erotic saga set in Canada's tumultuous Sixties,

**Beautiful Losers** is a dark and irreverent Canadian classic dealing with marriage, friendship, infidelity, and homo-sexuality, as it follows the tangled lives of its three protagonists. The film version of the novel, which is being written by **Jacob Potashnik** (**15 Moments**) and **Tony Babinsky**, will play off the book's humor and bizarre irony, and also include episodes from the volatile Canadian recessionist movement and the sexual revolution — all of which will serve as a vivid backdrop. For more information, on **Beautiful Losers**, contact **Smoke & Mirrors** at 310-204-4404.

If you're looking for a good time, do check out the latest episode of **Motown Live**. In a special "Motown Live Moment," superstar **Brandy** joined her idols **Ashford & Simpson**, chart-topper **Tatyana Ali** and R&B heartthrob **Johnny Gill** for a rendition of the Motown classic, "Ain't No Mountain High

Enough." Ashford & Simpson also team up with Ali for a soulful performance of the Motown ballad, "You're All I Need To Get By," and the duo performs "Is It Still Good To You," with Johnny Gill. This episode had its debut November 9, but check your guide for repeat performances in your time zone.

The world of **White Trash Disco** is filled with dreams, not to mention the radio-made rocker single, "Girl X." The song is actually an open invitation to actress **Neve Campbell** to go on a date with **White Trash** lead singer, **Jim Agnew**. "I told a friend of mine, who works on films, jokingly, that I



**A WHITE TRASH DISCO LOVE CONNECTION?**

wanted to go out on a date with her," says the blond frontman. "So, we called everyone we knew in Hollywood to try to get me a date. Obviously it didn't work and everybody thought I was a stalker."

You can stalk this mix of big, loud guitars, catchy pop hooks and old-school Van Halen-type attitude, by calling 714-307-4077. Call, however, before the vice cops find Jim.





**CHECK THIS OUT!:** Racquel Zonté was recently voted the most popular "Diva" in the Virginia Slims Dueling Divas music competition, winning out over four other female-fronted bands. She won, thanks to votes from music fans during a five-week campaign that featured live performances. A \$10,000 donation check was given to Project Angel Food while Zonté received the \$5,000 first prize. Pictured (L-R) are: Peter Corpus, Project Angel Food; Racquel Zonté members Ty Dennis, drummer; Angelo Barbera, Bassist; Zonté; and Donna Hingst, Virginia Slims.



**BARE ESSENTIALS:** Backstage at their recent sold-out Universal Amphitheater gig, The Barenaked Ladies buddied up with the stars. Pictured (L-R) are Barenaked Ladies' Ed Robertson and Tyler Stewart; Fran Drescher; Weird Al Yankovic; Barenaked Ladies' Steven Page; and Dana Delany.



**UNSTOPPABLE EMBRACE:** Top 40 star Taylor Dayne joined Camelot Music execs at a company meeting in Canton, Ohio. Celebrating Dayne's River North Records release, *Naked Without You*, are (pictured L-R): Bob Varcho; Chuck Rinehimer, Pop Buyer; Lee Nejib, Operations VP; Jack Rogers, Purchasing Director; Lew Garrett, Chief Operating Officer; and Dirk Carter, PGD National Account Rep.



**5 MINUTE PHOTO:** EMI Music Distribution recently hosted a Roadshow conference to promote new artists from the labels Blue Note, Capitol Records, EMI Christian Music Group, and Virgin Records. On hand were the W's. band signed to 5 Minute Walk, which is distributed through EMI Christian Music Group. Celebrating to maximum affect are (Rear, L-R): Ronn Werre, VP Major Accounts, EMD; Bruce Gearhart, VP, Major Accounts, EMD; Richard Cottrell, President/CEO, EMD; James Carter, The W's; Gener Rumsey, Exec. VP, Sales & Marketing, EMD; Todd Gruener, the W's; Jerry Brackenridge, VP Field Sales & Marketing, EMD; Bill Hearn, President/CEO, EMI Christian Music Group; Roy Lott, Deputy President FMI Recorded Music NA; and Frank Tate, President, 5 Minute Walk. (Front, L-R): The W's Valentine Hellman, Brian Morris, Andrew Schar, and Bret Barker.



**A CLASSIC ENCOUNTER:** In Minneapolis, Cheap Trick played a three-night stint of *Cheap Trick*, *In Color* and *Heaven Tonight*, at the club, First Avenue. Aerosmith, who were enjoying a night off, joined the band on stage for a remarkable version of the classic, "Train Kept A-Rolling." Carousing backstage are (L-R): Aerosmith's Brad Whitford, Tom Hamilton and Steve Tyler; Cheap Trick's Tom Peterson, Rick Nielsen and Robin Zander; and Joe Perry, Aerosmith.



**SNAKE CHARM:** RCA Records and Kneeling Elephant execs congregate at RCA's Big Apple headquarters to greet Anna Domino, co-founder of the label's latest signing, Snakfarm, who will release their major label debut album, *Songs From My Funeral*, in February. Pictured grinning (L-R) are: Ron Geslin, Sr. VP National Promotion, RCA; Anna Domino, Snakfarm; David Fitch, Sr. VP, Sales, RCA; Amanda Smith, Queenpin Management; Cliff O'Sullivan, VP, Marketing, RCA; Kimberly Jones, Kneeling Elephant; Dave Loncao, VP, Promotion, RCA; and Lynn Nakama, Kneeling Elephant.





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**Pulp Non-fiction:**

Miller Freeman Books is hardly blue with its new release, *Chasin' That Devil Music - Searching For The Blues*, by Gayle Dean Wardlow. The book offers a fresh look at the dynamic history of this uniquely American artform, with fascinating, first-hand accounts of the age-old conflict between the music and the church. The 19-track CD of rarely heard blues music, included with the book, is an absolute plus.

Omnibus Press has released two rock-based books about bands that have taken the modern rock genre to new levels. *Rhyming & Stealing: A History of the Beastie Boys* by Angus Batey, and Korn author Doug Small's story of the Orange County-based, backyard-gig rockers. *Rhyming & Stealing* is the first biographical look at the B Boys, with an in-depth peek into their journey from punk-rockers to rap stars. The *Korn* book, albeit informative and provocative, is worth a look-see for the pictures alone ... simply awesome.

For more information contact Miller Freeman Books at 415-905-2200 and Omnibus Press at 212-254-2100.

**1984—Like Father, like Dweezil (Issue #2):** One of L.A.'s most respected — and controversial — musical icons, Frank Zappa, took time out from his busy schedule to answer a few questions about his activities. "I've got three months of work ahead," he said, referring to five rock-oriented albums he was planning to release at the time. "But I've been working on other things." Which was an understatement, as Zappa, at this time, had four full-length ballets waiting to be performed in San Francisco. That's a tough act to follow, Dweez.



**CHIP OFF THE OLD ROCK:** A "Who's Who" of Hollywood roamed backstage at L.A.'s Wiltern Theatre following the debut performance of Samson Music act, C.P.R. (Crosby, Pevar & Raymond). As it's now well-known, Raymond is the somewhat newfound son of Crosby, giving the partnership a special flavor. The event attracted the likes of Cameron Crowe, Jim Ladd, Katie Segal, Mackenzie Phillips, Marc Cohen, Melissa Etheridge, Peter Boyle, Peter Fonda, Phil Collins, Rob Lowe, and Woody Harrelson. Pictured (L-R) are: Happy Rhodes, Samson Music recording artist; Michael Delich, President, Samson Music; Norm Waitt, Jr.; James Raymond; David Crosby; Graham Nash; and Jeff Pevar.



**TRULY HEALING:** Russ Freeman and Craig Chaquico, top contemporary jazz artists, showed support for the American Music Therapy Association (AMTA) by appearing at the association's annual conference in Cleveland. The two performed for over 1,000 music therapists at the Rock & Roll Hall of Fame and Museum. They also performed at two local hospitals for patients receiving music therapy. Pictured: Russ Freeman and Craig Chaquico (with guitars) and music therapist Ginny Kalley (standing far right) with patients at Cleveland's Rainbow Babies and Childrens Hospital.

**1995—Urban DeLuxe (Issue #4):** In this issue, which was devoted to urban music, *Music Connection* interviewed Jive Records' Senior VP of A&R, Jeff Fenster, who said at the time: "I think the outcry against some rap artists has died down — whether it's died out is something else entirely. The thing is, the country has a lot more important problems to worry about than rap music." On live scouting: "When I was at Charisma and was dealing in more of a rock area, it was a six nights a week at the clubs. There's nothing like that in the rap genre, and not so much of it in R&B."

# SANDRA

# BERNHARD

## COMEDY'S ROCK & ROLL QUEEN

By Tom Kidd

*She's known far and wide as the provocative, twistedly sexy, slightly askew stand-up comic and actress. But fewer know her as an accomplished singer who has shared the stage with the likes of Sheryl Crow, Gwen Stefani, Natalie Cole, Joni Mitchell, and others. While Bernhard isn't straying far from her comedy roots, of late, listeners are once again being treated to her singing voice on her new album, *I'm Still Here...Damn It!*, based on her popular Broadway showcase — and HBO Special.*

Sandra Bernhard has been conquering the American mindscape since she first stood up on a stage in 1975, at an open-mike night at the long defunct Ye Little Club, in Beverly Hills.

Since then, Bernhard has become something of a Will Rogers for the Nineties, an acidic yet tender social commentator — a sharp tongue with a tender underbelly.

But that, of course, is to sell the artist short. Any description would. It simply isn't possible to describe Sandra Bernhard — actress, author, singer, songwriter, lesbian, mother, brain, body, celebrity, and Hollywood outsider — in 20 words or less.

A clever, quippy definition just won't do. For instance, you can call her the Siren of Sarcasm, but don't do it to her face.

"I don't see my work as being sarcastic," she insists. "It's really satirical and highly thought out. It's not being a wise ass or smart mouth. It's using words in an artistic way, critiquing culture and my place in it. Nobody escapes the bounds of introspection."

Throughout Bernhard's career, what has become obvious is that no single medium — neither music, movies, theater, nor television — has been able to contain her intellect and interests. Keeping one hand in comedy and the other in drama, Bernhard the actress has swung from the silliness of Cheech & Chong's *Nice Dreams* (1981), to



a scene-stealing appearance in Martin Scorsese's disturbing *King of Comedy* (1983).

She's been a regular on TV's *Roseanne* and a contestant on *Jeopardy*. Though she was uncredited in *Muppets Take Manhattan* (1984), the comedienne later starred in *Without You I'm Nothing* (1990), a big-screen adaptation of her first off-Broadway show.

Most show biz pundits would advise against such rapid career swings. But for Bernhard, it's all about stretching boundaries — both her own and the public's — which helps explain why she's popular with audiences of every stripe. "There's so much thinking that is unhealthy and limiting and really prejudicial," she says. "I just try to open up everybody to the possibilities of anything and everything without judgment."

After so much media exposure, it would be hard to find someone who doesn't know Sandra Bernhard's work. Or, at least, someone who thinks they don't. Wasn't that Bernhard acting on both *Chicago Hope* and *Ally McBeal*? And hasn't she been photographed behaving just like the glamorous lesbian she refuses to call herself with, among others, club czar Ingrid Casares, *Sports Illustrated* swimsuit model Patricia Velasquez and, most photogenically, Madonna?

And those stories Bernhard tells — of



**"I'm a very musical person," she points out, "but I was never disciplined enough as a kid to learn the piano"**

course they're just thinly veiled autobiography. Or are they?

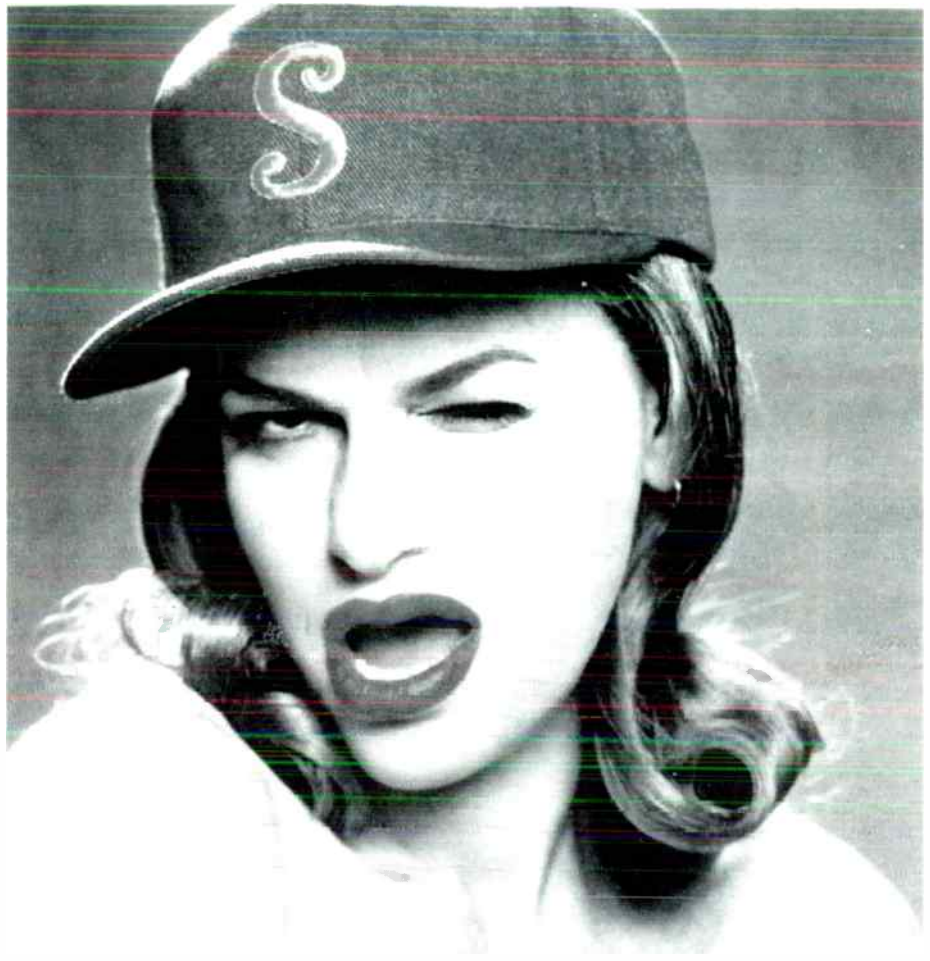
Maybe her stories are true and maybe they aren't, Bernhard teases. "I'm an interpreter of culture," she explains with an all-encompassing, yet succinct, description of her work.

Some of these stories are caught live on *I'm Still Here...Damn It!*, the CD soundtrack to Bernhard's current Broadway show of the same name, which has also been filmed as a special for HBO.

Many of her other tales rest between the covers of *May I Kiss You On The Lips*, *Miss Sandra?*, Bernhard's newly released third collection of essays.

That's a lot of work to complete at the same time; but making that synergy happen made perfect sense to Bernhard. "With Broadway, you want everything to be at its culmination, putting all your energy into it," she says. That meant taking two years to write the book, allowing the stage show to evolve slowly, and recording the CD live in the theater last year, before enhancing it in the studio.

"I just kicked in chunks of time and finished things off," Bernhard recalls of the experience. "I'm a pretty disciplined person, so for me it's a pleasure."



Discipline isn't always a pleasure, of course, but for a social commentator, it is essential. Every observer needs to maintain a certain distance from the observed. Understanding this, Bernhard isn't afraid to bare her almost-all for *Playboy*, while keeping the method of conception (and identity of the father) of her daughter, Cicely Yasin, out of the public record.

All she will say is that she makes sure the baby is entertained at all times. "She's out in the world," Bernhard explains. "Her nanny takes her out, and she's among other Latin and Hispanic women who are running around with their babies. It's a very exciting thing for her, and she obviously loves it."

Having grown up in Michigan and Arizona, Sandra Bernhard has gone the dis-

stance while learning to maintain one. "I have that lonely road, bittersweet, poetic feel for our country. I have a big love for it and a big awe of it at the same time," says the bi-coastal Bernhard, who now keeps a home in North Hollywood and two studio apartments in New York.

"My [stories and observations] are about small town girls coming to the big city and standing in the back to check it all out; but a smart small town girl — not a naïve one."

Not surprisingly, Bernhard's friends — famous or not — share her feelings and outlook on what makes life worth living.

"I wouldn't say that I live amongst famous people," she points out. "My core of friends are much more accessible and down to earth. I hang out with people in the

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**"My stories are about small town girls coming to the big city and standing in the back to check it all out."**

business because, obviously, I'm in it, and you're interested in hanging out at certain times, but that's not my mainstay. But even so, there are other performers and artists whose work is very emotional and they're very grounded and connected to that emotionally."

How did Bernhard turn out the way that she did? Where did this brash yet humanistic style come from? It was, she explains, partly in reaction to what was going on around her on the club scene. "When I started off at the comedy clubs, I was really a fish out of water," she recalls of her beginnings on the mean streets of Hollywood. "When I started out, it was just The Improv,

Sandra Bernhard continued on 37 ▶

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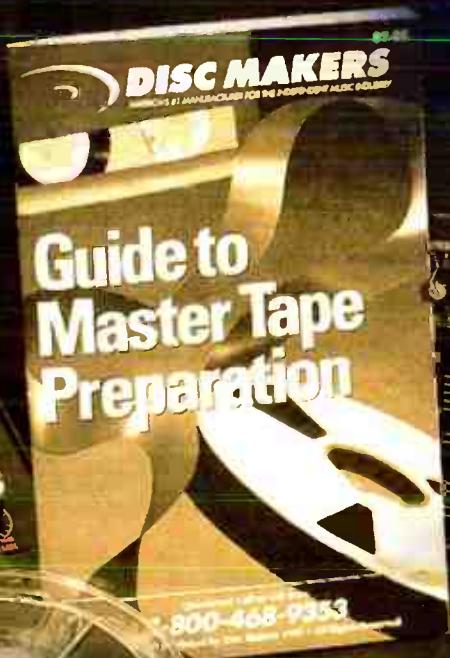
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# DISCMAKERS

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# A & R Roundtable



By Mark Nardone

*In this era of corporate restructuring, radio consolidation, and shrinking profit margins, musicians need to know how trends are going to affect their careers. With that in mind, MC interviewed five major label A&R execs and asked the following questions: What will the signing climate be like in 1999? What kind of demos will catch their ear? How important are live gigs to a band getting signed? What is the most common misconception by new artists? And — last but not least — What kind of artists are they looking to sign in 1999? For all this and more, read on ....*

**Michael Caplan**  
Senior VP, A&R, 550 Music



## 1999 SIGNING CLIMATE

The good news is that the domination of the business by alternative rock is showing some cracks. And it looks like there might be a trend toward stars, as opposed to anti-stars. People who are willing to assume the mantle of leadership, you know? (Laughs) As opposed to anti-stars, which is what I think we've been about.

My ax to grind is this: all A&R guys think songs are important. But when I was a kid I would buy the new Led Zeppelin album just because it was Led Zeppelin. There's just not enough of that anymore. And I'm hoping that there's some crack in this whole song loyalty thing and that we'll trend back to the other thing for a period of time.

The increasing reliance on song loyalty, rather than group or artist loyalty. That's a really dangerous trend, unfortunately, for our business.

## DEMOS

I listen to ten to twenty demos per week. I'm finding stuff on the Internet, now. I'm trying to be very plugged in on that level. But it's still a very unwieldy thing.

I've just recently signed this girl from Memphis who goes by the name of Lois Lane. She had one of these rap booty records that had sold, like, 32,000 copies in cities like Jackson, Mississippi and Memphis. But it wasn't like I had checked out thousands of records online. I just kind of stumbled upon that one.

## LIVE GIGS

I'm not a good club trawler anymore. But even when I was younger, I always thought,

'What an imperfect way to hunt for groups. It's like putting a blindfold on at the beach and trying to find a ring in the sand.' Obviously, I can't pick a city on the map and say, 'Oh, I'm gonna go to Peoria and check out every club.' (Searching out bands) is a very imperfect process.

Does a band need to have a big following to get signed? It definitely helps. But I've gone to a club to see a band where there was, like, five people there, and [the band] were great and I signed them. And I've had the opposite, where I've gone to see a band and there are a million people there and I just didn't get it.

## MOST COMMON MISCONCEPTION BY NEW ARTISTS

I think the 'hurry up and wait' part is difficult for bands. I have a band I signed called Honky Toast. They're based out of New York and they're like AC/DC meets Led Zeppelin meets Mott The Hoople meets New York Dolls. Their record is already done, and I think what struck them was, hey, it was really exciting so far, they had a big bid by lawyers and managers, we made the record, and now they've had to wait five, six months for the record to go out. And it's like, 'What do we do now?' y'know? Go back and visit the parents?

## WHAT ARE YOU LOOKING FOR NOW?

[Laughs] I love this, 'can we predict trends?' Should I be signing swing bands? [Laughs] I hope not! I feel that salsa-based music is a huge trend coming. And if you



look at the whole rap thing, it used to be that you wouldn't touch a Puerto Rican rap artist. And now that's all that anybody wants. Y'know, Noriega and Big Punisher? So, I guess what I'm saying is that I'd like to find something salsa-based, but with elements of hip-hop.

I'd also like to find more Asian artists. I just signed a girl from Taiwan called Coco Lee. She's Mariah Carey-esque. She was actually born in America, but she became a big artist over there. I think it's time for a big Asian-American thing to happen.

**Steve Greenberg  
Senior VP, A&R,  
Mercury Records**



**1999 SIGNING CLIMATE:**

The kind of bands featured on the active rock format have become more attractive to

many A&R people, and so I think we'll see a lot of very noisy bands signed in the next year or so.

We've moved into a paradigm where many labels look at your first album as your only shot. And in some cases, people look at your first single as your only shot. And I hope that changes.

At Mercury, we've made a very definite decision to try not to do that. So, for instance, we picked up an option on Brendan Lynch, who's an artist that we're very proud of. He didn't sell many records the first time out, but we believed in him and felt, gee, if we live in a climate where you get just one shot and your career's over, that's a pretty sad business to be in. So we're gonna give it another whirl.

Most records are not instant successes. I mean, once in a while, an artist achieves it and it's very exciting and it makes life easier for everybody. But, generally, it takes a lot of work.

With every record, the first thing you need to do is figure out who will be the first group of people to like this record, and how they will find it. Then you can go on and figure out how the rest of the world is going to find out about it.

You can't pray for every record to be "MMMBop."

**DEMOS**

I probably put on about 50 tapes or so a week of unsigned acts. I get demos in any number of ways. You get things from people you know and respect. You get things from total strangers, as well. You pursue things because you heard about them and so you call people asking for the tape. And then there are some things that escape your notice that someone else on your staff might bring to your attention.

We definitely have begun to use the Internet to look into things, as well as all the other data that's available that might let us know, how a record is doing somewhere in the country.

Whenever I hear a demo, I'm mainly interested in a great song, a unique vision. Preferably, I want to hear a unique voice. Beyond that, if the production sound is something that somebody has put together on a limited budget, a good professional sounding demo, that's a bonus. But it's cer-

tainly not essential to my liking it.

**MOST COMMON MISCONCEPTION BY NEW ARTISTS**

I think a lot of young bands think that the most important thing a record label can do for them is to sign them. And that's really just the beginning of it all, because signing somebody just means you're willing to get into business.

The A&R process begins with signing, it doesn't end with signing. It's not about chasing bands and waving checkbooks.

The A&R process is about identifying talent, working with that talent and making sure the finished record is special.

Although with an established band like Hanson, it's about helping a band grow with its audience. You don't want a band or artist to replicate their previous record.

Another misconception, is that a lot of young artists think everything should happen right away. But it takes some time to break a new artist, nowadays. For instance, Mary Cutrufello's current album, though it came about months ago, still has legs. We have only begun to work that album and, in 1999, we hope too see.

Phase one was to get press, [Editor's note: Cutrufello graced MC's August 31 cover.], which we certainly succeeded in doing. Getting her out on the road, so people can see what a great live performer she is.

The next phase is to consolidate all the benefits and try to translate it into radio play with more mass acceptance. So, that album is just finishing its first phase, really. After the current glut of superstar releases runs its course over the holidays, we'll keep working Mary Cutrefello and see what happens.

Like I said, most records are not overnight successes.

**WHAT ARE YOU LOOKING FOR NOW?**

You mean my personal, dream kind of band? Well, I think I'd probably like to find a new Sly & The Family Stone; the equivalent of that sound, something that really bridges rock and R&B in an exciting and innovative way.

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**Geoffrey Weiss — VP, A&R,  
Warner Bros. Records**



RECORDS

**1999 SIGNING CLIMATE**

The record business is going through one of the most radical staffing transformations of my career. Due to rising costs and reduced profits, a huge number of people are going to be laid off.

In 1999, I expect there will be fewer bands signed. I think there will be just as much scrutiny on the good bands. I think all the labels are seeing that there are just too many records being released. I would be surprised if there are any labels whose mandate is not to be extremely selective this year and to find bands that they can work aggressively now.

There was a time when a label would sign a band because they saw there was talent there for the future. And now it's more like, 'Do you see a presence?'

There now is the explicit understanding that we are in the business of hits, and that anything that distracts us from that is not part of our core business. That's quite a realization for a company like Warners that has had an artist like Van Dyke Parks on its roster since 1966.

I'm convinced that hip-hop is the growth industry for the next five years. I personally find the music very exciting. But many of my peers are just puzzled by it.

**MOST COMMON  
MISCONCEPTION BY NEW ARTISTS**

[Artists think] that record companies

decide what's going to be popular. That labels can make bands popular. But a lot of the process is luck, hard work, being in the right place at the right time. Collaboration, working well with people. If we could decide what was going to be popular, we'd be that much more profitable.

**DEMOS**

I listen to between ten and twenty a week. And everybody in the department goes through a bunch, too. Sometimes we have tape listeners.

Packaging? I mean, I'm sort of suspicious of people who have maybe too much design skill. I figure they've been spending too much time on things besides the music. But if someone sends a really compelling package, it definitely gets looked at.

The ones that are obviously a labor of love, great. You can usually tell if it's a submission from a lawyer or from a guy who's following everything he's read in some music business book.

Most of the bands I have signed have come through lawyers or managers or friends of mine in the business. But I'm still impressed by somebody who sends in a great tape and it's obvious they have no idea what this business is about.

Sound quality of a demo? I don't really give a shit. All I care about is if the songs are good and the lyrics are good and the melodies and performances are good. They have to have character. Some of the worst recordings I've ever heard are some of the best submissions I've ever heard. My favorite part of the process is finding something in the raw and help usher it into its fully realized state. It all starts with a great record.

**LIVE GIGS**

I'm personally very careful to avoid burnout, so I don't go out to clubs every night.

I go if I believe there's a band I need to see, maybe a band that someone I know and trust tells me I should see, or if I hear a good tape. I don't go trawling the clubs. There are people who do that and do a great job of it, but if I did that I would end up hating music in two weeks.

**WHAT ARE YOU  
LOOKING FOR NOW?**

I just want things that are gonna blow my mind.

I have to love [an artist] enough so that when [they] call me at three a.m., and complain about something really petty, I still love them in the morning. [Laughs]

I would love to find a band that could really sing. I'd love to find a band that really bought into that whole harmony pop aesthetic and did it well. Mulberry Lane are really good, but they're too AC. There's not enough Sixties pop fun in it. I'd like to find a band that had those kind of vocal chops but also have sort of a fun quotient. Look at Hanson, they're brilliant.

**Kurt St. Thomas — VP, A&R,  
Arista Records**



**1999 SIGNING CLIMATE**

Whenever [the industry] gets downsized, it's always gonna be harder [for artists].

That said, there will be fewer bands signed in 1999. Also, I think that today's radio trend creates a weird thing because there's no competition in certain markets now in the United States. And that makes it a lot harder because, [in the past], there were stations pitted against each other in the same market. And that created an atmosphere in which each of the stations would want to be the first to break a new band before the station across the street did. [Program Directors] were gonna jump on records quicker. And probably develop [new artists] a little bit more.

But we're in that one-hit-wonder trend right now. And with any trend there will probably be a backlash to that at some point. With that in mind, I don't think bands should change their style to suit a current trend. I think they should just do what they do and maybe they'll hit the trend of the time or the moment when it comes.

**DEMOS**

We don't accept unsolicited tapes. Demos usually come through a lawyer or manager.

I personally think that getting tips from certain people makes more sense than scouring through thousands of tapes, which can get very discouraging. I also (sift through unsolicited demos). But I find that more things I eventually become interested in come from tips. There're too many bands — it's like finding a needle in a haystack.

I don't have tape listeners. I go through demos myself. I go through maybe 50 to 100 per week. I have listened to demos on



the web. I've gone to tons of bands web-sites. That's kind of a cool thing, y'know? You get photos, soundbites. It's a good tool to have.

As far as sound quality of a demo goes, it could go either way with me. [The demo] could sound really slick and good, like the band really has it together. Or, it could be totally raw, just a guy with a guitar. But if that artist can pull it off, then fine. I'm not a super stickler about great production.

I'm more about, 'Are they good songs?' That's something I look for right away. There are a lot of different qualities I look for. Does the singer have a unique, distinctive voice? Lyrically, where [is this artist] coming from? Is there any depth to the lyrics? Is there emotion? Is there any originality to the tape? I'm a total sucker for good songs.

### LIVE GIGS

A Portland, Maine, band called Rustic Overtones are a band we signed last year. They're hard to classify, but I think alternative is about as close as you're going to get. I found them on a tip from someone that just happened to see them, and thought I would dig them. They were playing here in New York and I went to see them and was completely knocked out.

I like to hear a tape before I see the band. I'd like to know a little about what they're about before I go. In New York, it's no big deal to go out to a club. But if I'm gonna travel outside of New York, I'm probably gonna want to hear a tape first. I go out to

see bands only when I think it'll be worth it.

### MOST COMMON MISCONCEPTION BY YOUNG ARTISTS

Some bands think that if [an A&R rep] shows up at a show, he's gonna walk into the dressing room and put a contract down on the table, which is probably not very realistic. Although it's happened, historically. But that's more of the pipedream. "Yes, you've won the lottery!" [Laughs]

What sets the bands who really make it apart from the ones that don't is songs, musicianship, image, and ability to play live. All of those together. For a band to be successful, the more of those qualities that they have together before they get their deal is gonna determine how well they do.

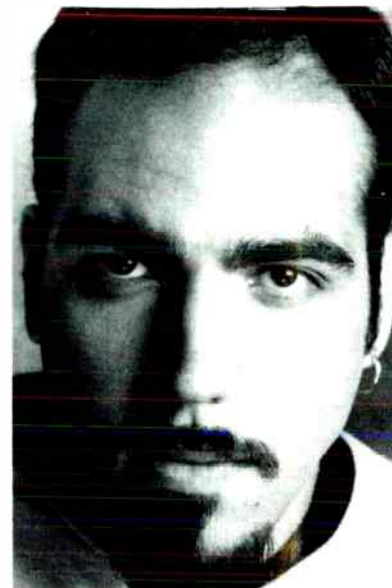
### WHAT ARE YOU LOOKING FOR NOW?

I think what I wanna hear is something that's really original and groundbreaking, y'know, something that would ignite a revolution. [Laughs]

I've always been kind of a guitar nut. I've always favored bands with guitars. But I do like drum and bass stuff, too.

I think it can still happen that a unique artist, one who doesn't fit into current commercial trends, still has a chance at getting signed. Most of the bands that have set the trends over the past decades are those kind of bands.

**Josh Sarubin**  
Senior Dir., A&R,  
Columbia Records



## COLUMBIA

### 1999 SIGNING CLIMATE

The issue concerning the low-end amount of money that bands get when they are signed has definitely increased. When I first started, which was in 1992, a decent

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band from, say, North Carolina, that had a bit of a history and some good songs, were getting, like, \$150,000 to sign. But today, it's at, like, \$200-\$250,000 per record.

The main thing is, in the past two years, radio and MTV has become so selective and such a narrow margin, that it's a lot less about artist development and a lot more about finding hits and stars *immediately*.

## DEMOS

I probably truly listen to about three demos per day. I take unsolicited and solicited stuff. The unsolicited stuff will get maybe a song, and if it's not very good I'll just move on.

So, if somebody mails something to me, it'll get listened to. It might take two months. The things I listen to first are recommended by somebody I know and trust.

In terms of sound quality, if it's a singer-songwriter who submits something on an ADAT, that's fine. If it's a Korn, hard rock type of thing, then it would be nice to hear what was going on. But, if the song is good, you can play it on a piano with one finger.

## LIVE GIGS

Does a band need to have a big fan following in order to get signed? It doesn't hurt. But the first band I signed was called Cry of Love, from Raleigh, and they had a little bit of a fan following. But they had great songs. The singer had an amazing

voice. And the guitar player was phenomenal. They got signed in '92 for \$75,000, and the record did very well. It sold, like, a quarter of a million records; so, it's good to know that it can still be done that way.

On the other hand, it definitely helps to have your own thing going, and look at the record company as a sort of service that gets more of your records out there. That's the way I would look at it.

In terms of getting exposure; that if you're doing shows, selling tickets, there is so much out there — like, with regional reps and so forth — it's pretty hard these days, not to get seen (by talent scouts).

## MOST COMMON MISCONCEPTION BY NEW ARTISTS

A lot of bands, once they get signed, think they're good to go. That it's all up to the label, now. That they don't have to do anything, anymore. And that's not true.

I don't care how big or small the label is, I think the band still needs to do what they've been doing, still get up there and sell their t-shirts and sign people's CDs after the show, keep getting names for their mailing lists. You can never stop that.

You never know what'll happen with the record. Even if you get a million dollar deal, the misconception is that, 'We're signed, the record company is really gonna take care of us, now.' That's just not the case.

[Also], sometimes it happens that a band will get signed and then the head of the

department, or whoever, will say, 'Y'know, I don't really like [that artist],' and so nothing gets done.

So, if a signed band is seeing that there are no radio ads, no posters hanging up in clubs, no local promotion people showing up at their gigs, then it's gonna be pretty clear that the label isn't behind (that band).

But, that being said, you can still be in that position and completely turn it around. Once again, that's why you've got to keep doing things on your own.

## WHAT ARE YOU LOOKING FOR NOW?

I'd love to find a young Otis Redding. A guy who grew up in Alabama or Georgia who could put on a show. That sort of Stax vibe, but for 1999, say, with some sampled bass lines. I don't mean like the neo-soul you're hearing now. Like the more straight up rock soul thing, belting out songs.

I know a lot of people who say the whole rock genre is dead, which I don't believe. I think that after the Kiss tour and that sort of stuff, people are starting to say, gosh it's good to go and be entertained. I think more and more people want [artists] who appreciate the audience enough to want to go out and put on a great show.

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Catch A Rising Star and The Comedy Store. Those were breeding grounds for traditional stand-up comics. And I kind of broke the mold."

By "breaking the mold," Bernhard is referring to the hateful, spiteful, angry young comedians she often found surrounding her. It was a brand of comedy that, she says, was a huge turn-off for her.

Yet, not all was a wallow in negativity. She came away from those early experiences with lessons learned about what not to do and, also, with ideas about how she could make her own routines work better.

Her comic commentary is, after all, not about stupid one-liners. Neither is it about the self-deprecating, self-loathing, cheap shots that, to this day, continue to be served up by her contemporaries.

"There's something that's great about comedic timing," she explains of her early days, "and certain types of gestures and facial reactions, allowing yourself to develop a moment onstage that you wouldn't learn anywhere else. So I learned that kind of stuff there, but I didn't take the negativity with me."

Her work is, for lack of a better term, more poetic than the norm. There are lots of textures and layers of meaning expressed in creative ways — especially musical ways. In performance today, she takes off on Elton John's remake of "Candle In The Wind," which followed the death of Princess Diana, as well as the benefit album for the late Gianni Versace (with proceeds going to

**"Barry White for  
McDonalds: I  
was a vegetarian  
until I heard  
Barry's sexy ad."**

fashion victims around the world).

As a song interpreter, Bernhard takes pop culture to its most logical and, of course, ridiculous extreme. On *I'm Still Here*, her cover version of Gladys Knight's, "Midnight Train to Georgia," acts as both loving cover and camp send-up, a style of presentation Bernhard readily utilized on *Without You I'm Nothing* and its follow-up, *Excuses for Bad Behavior, Part I*.

Fleshing out the cover material, Bernhard and her producer, Mitch Kaplan, co-wrote

more new material than Bernhard has released since her music only studio album, *I'm Your Woman*, in 1985.

"I'm a very musical person," she points out, "but, unfortunately, I was never disciplined enough as a kid to learn the piano."

What are Sandra Bernhard's musical influences? Well, based upon her live performances and past recordings, it's easy to tell where she's coming from. But, in fact, there is one important musician, Bernhard has said, a deep-throated soul crooner, whose voice once changed her life.

"Barry White for McDonalds: I was a vegetarian until I heard Barry's sexy ad," she has said in a past interview.

Having music take a large role in her work is not unexpected for someone with Bernhard's abilities. After all, she was celebrated for her work at the "Stormy Weather '98" benefit organized by Don Henley. Sharing the bill with the likes of Bjork, Stevie Nicks, Joni Mitchell, Sheryl Crow, Gwen Stefani, Trisha Yearwood, Paula Cole, and Natalie Cole. "Bernhard delivered a surprisingly forceful and full-bodied take on George Gershwin and Dubose Heyward's, 'Summertime,'" said Critic Robert Hilburn of the *Los Angeles Times*.

Actress, author, singer, songwriter — is there anything that Sandra Bernhard can't do? "I'm not a very good dancer," she admits. "I can dance socially, but I would never want to be put in a position where someone is choreographing me."

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Here it is, our beginning of the year directory of music industry A&R reps. Whether you're targeting the West Coast, the East Coast, or Nashville, *Music Connection's* annual January A&R directory provides you with an essential list of the names, phone numbers and addresses of just about every major and indie label and — most importantly — the names and titles of the people whose job it is to scout new musical talent.

Compiled by Constance Dunn

Editor Note: Currently, Universal and Polygram are in the midst of a merger, affecting the A&R departments of major labels such as Geffen, Epic, and Mercury. The A&R personnel expect a 50% staff reduction in their department to take place in the next three weeks.

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# TERMINAL ROMANCE

3 Soundtrack Placements  
1 Feature Film Appearance  
MC Top 100, 1998  
**Terminal Romance**  
prefers Carvin Guitars

## TRIP THE PLANET

**WINNER BMG/MOTLEY CREW COMPETITION**  
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2 Soundtrack Placements  
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prefers Fender Guitars

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**Top Money Maker 1998**  
49 Venues  
Indy Hits Pick "Keep On Movin"  
20 sold out shows  
3 Soundtrack Placements  
MC Top 100, 1998

## Ces Jacuzzi

2 Soundtrack Placements  
**Ces Jacuzzi** prefers  
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4 Soundtrack Placements

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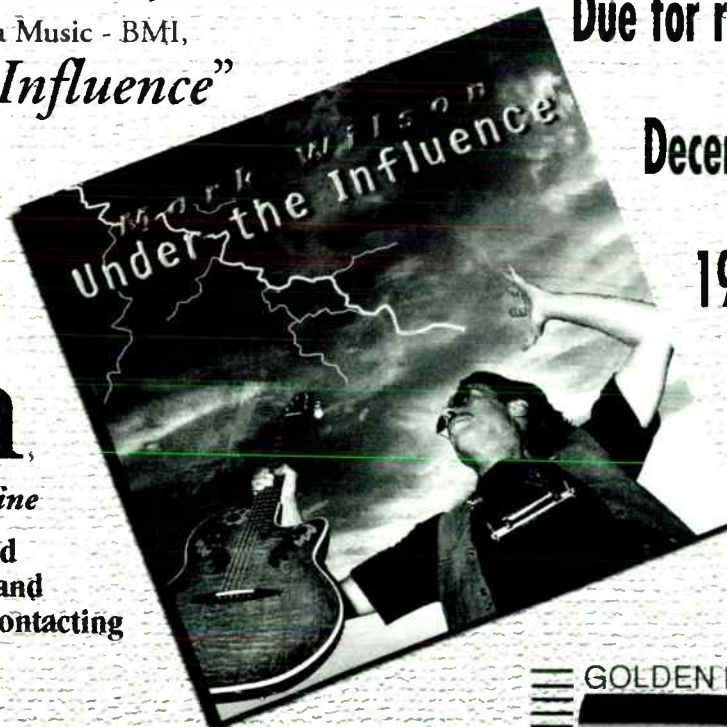
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# SEYMOUR STEIN

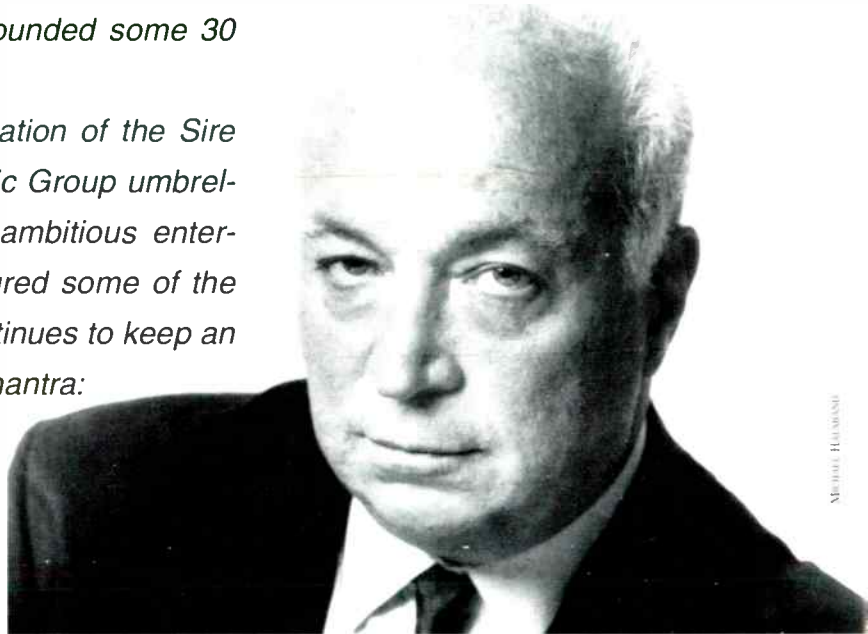
By Mark Nardone

## PRESIDENT/CEO SIRE RECORDS GROUP

*Does Seymour Stein believe in reincarnation? When it comes to the rebirth of Sire Records, the label he co-founded some 30 years ago, the answer is definitely yes.*

*It has been just over a year since the formation of the Sire Records Group (SRG) under the Warner Music Group umbrella; and after building the foundation for this ambitious enterprise, Stein — who has discovered and nurtured some of the most successful artists in music history — continues to keep an ear to the street and an eye to the future. His mantra:*

*“The esoteric music of today goes on to become the pop music of tomorrow.”*



MIKE HUGANOH

Seymour Stein's initial foray into the music business was as an assistant to *Billboard* magazine's Paul Ackerman, an esteemed writer who instilled in Stein a keen ear for songs and a sharp eye for chart action.

Stein took those lessons with him when he went to work for Syd Nathan, the Cincinnati-based president of King Records, whose maverick label brought James Brown and the Famous Flames, among many others, to the world.

After eight years in marketing and promotion for RCA Records, the independent spirit he'd inherited from Nathan motivated Stein to form Sire Records (named in tribute to Nathan) with producer Richard Gottehrer. But with Columbia's Clive Davis on a big-bucks signing spree, Sire quickly became a label unable to compete in the U.S. market.

With brains far in excess of his bank account, however, Stein developed a strategy that would help pilot his fledgling label to world prominence. An astute observer of foreign chart trends since his days at *Billboard*, he turned his attention overseas, signing the U.K.'s Climax Blues Band and Renaissance, followed by Holland's Focus, whose "Hocus Pocus" became Sire's first million-seller.

Having placed Sire Records squarely on the U.S. rock radar, Seymour Stein returned to New York City. It was the mid-Seventies. And while the average A&R representative was prowling uptown in hopes of discovering "the new Led Zeppelin" — and when Sire's new parent company, Warner Bros.

Records, was riding high on the mainstream success of Fleetwood Mac's *Rumours*) Seymour Stein was in Manhattan's seedy Bowery district, braving mass quantities of decibels at the soon to be hot (and now legendary) punk club, CBGB's.

Having no idea he'd get hate mail for doing so, he signed seminal scene bands The Ramones, Talking Heads, and Richard Hell & The Voidoids. In fact, so prominent was Sire's presence in the outlaw American punk scene, that the blue and yellow Sire label became a seal of approval, a brand that cutting edge record buyers could trust.

By 1980, Seymour Stein had sold his interest in Sire to Warner Bros. Records. But staying on as label president, he signed the acts that, to this day, are considered his most impressive discoveries: the Pretenders, Depeche Mode, Echo & The Bunnymen, the Smiths, the Replacements, the Cult, Erasure, Soft Cell, Everything But The Girl, and, oh yeah, Madonna.

In 1990, after a corporate shake-up, Stein resettled at the Elektra Entertainment Group where, as its president, he helped turn the label, and its country music subsidiary — Asylum Records — into the most productive imprints on the Warner roster.

It was during this time that he began to take notice of music industry obstacles that could be transformed into golden opportunities. Specifically, he saw that while market share for independent labels had swelled from around 11% to 19%, the

indies' gains were being stymied by a chronically unstable record distribution business, Stein became convinced there was a need to team the cutting edge vision of an indie label with the marketing, promotion, and distribution power of a major. It was this astute observation — this vision — that led to the 1997 formation of the Sire Records Group.

Acting today as a commercial and creative bridge between David-like independent labels and the Goliathian Warners corporation, Sire and its affiliates ignore established artists and flavors of the month in order to mine the indie vein with the same vision and vitality that propelled the original Sire Records to international success.

In fact, with artists Morcheeba, Aphex Twin, Warren Hill, Jimi Tenor, and Everything, SRG is even more diverse than anything Stein has attempted before. Thanks to alliances with cutting edge indies like Thrive and England's Warp (electronica); Antones and Watermelon (blues, roots); Discovery and JVC Music (pop, smooth jazz); and Blackbird and China (alternative rock), there are few genres in which Sire Records Group does not have a presence.

Still as at home in a musty backstage dressing room as he is in a plush corporate office, Stein remains a passionate believer in Sire's mission: to find cutting edge talent, sign it, then nurture it over the long haul. In today's music industry climate, it may be Seymour Stein's ultimate career challenge.



MC: Would you say your initial strategy for the new Sire is starting to pay off?

Stein: 1998 was a year of surprises. It was not the greatest year for the music business, but our indie strategy is starting to pay off. For instance, our relationship with Blackbird Records gave us the band, Everythings, which led to Hybrid Records' band, Guster, out of Boston.

MC: In today's industry climate, what are the most serious problems you face?

Stein: Not being able to nurture a band or artist through several records is a serious problem facing labels today. It doesn't come from the companies, though. It's the people who are making the deals for the bands, the attorneys.

The way the deals are made now, it makes it very tough to stay with a band over the long haul. When I made my deal with (Depeche Mode's) Daniel Miller, it was a deal that worked for both sides. It was fair. And it helped them to mature. Depeche Mode didn't break until their fourth album. Talking Heads didn't break until, what, their second album

MC: Speaking of which, how did you originally find and sign Talking Heads, back in the Seventies?

Stein: When I went to CBGB's and saw Talking Heads for the first time, I was actually going with Lenny Kaye to see a band called the Shirts, who were opening for The Ramones that night. But what happened was, the Shirts took a better paying gig out in Brooklyn, instead, so I caught Talking Heads which, at that time, was just a trio. And they were amazing. I was mesmerized. I was seeing a band that was ahead of its time. I mean, they were into video projects and things before anyone else.

I pursued them for eleven months and signed them on November 11, 1976.

MC: When you first got the go-ahead to re-launch the new Sire Records and form SRG, how did you go about finding acts for your roster?

Stein: In preparation for the official re-launch of Sire Records, instead of going to my usual vacation haunts, I went to Miami and I took a stack of CDs with me and cassettes, just to listen to unsigned bands. And a cassette by a band called Taxi was by far the most exciting. The band has four-part harmonies like the Beach Boys had. They're young, and they write their own songs. We're looking at a release date in early 1999.

MC: How much time do you spend these days listening to demos?

Stein: I'm sorry to say I don't have as much time these days to listen to a lot of demos that come in. I listen to most of them in my car when I'm driving. And when I get something from somebody I have a history with, I'll listen to it.

Sometimes it's self-defeating to listen to demos in the office. There's so much going on to distract me. But, if a demo catches my



**Seymour Stein (second from left) pictured with (L-R): Barry Pinlac, Sire VP, Promotion; Americana singer Mandy Barnett and her mother, Betty; and Sire VP, A&R, Andy Paley.**

ear despite all that, I want to sign it right away.

MC: Is there such a thing as a "golden ear"?

Stein: No, it's bullshit. The secret for me, if there is any, is that I'll go anywhere. In the early days of punk and CBGB's, nobody would go down to the Bowery area of Manhattan. People thought of it in its bad old days reputation. But I'm accessible. Maybe to a fault.

MC: What is the one constant for you when you evaluate a band or artist?

Stein: I'm a song man, I started that way. And if I had started out like 25 to 30 years earlier, I would have been a song publisher. What has always attracted me the most is songs. The one thing you cannot get away with is not having good songs. The song is everything. My main mentor, Syd Nathan of King Records, was a song man. So was Paul Ackerman, who I worked for at Billboard.

MC: Back in the Eighties, you signed an unknown k.d. lang who, it could be said, was the first alternative country artist. Are you still excited about the prospects of the Americana music format as you were when you re-launched Sire last year?

Stein: Yes, I believed in the (Americana) thing and I still believe in it. I've always been a fan of country music, going back to the Fifties and Sixties.

Once, there were three forms of music: pop, r&b, and country. Now there are so many sub-genres of the first two, though-country is the one that has stayed the same. But I think it's ready to burst. It's like this giant pinata. It just needs a big whack. Who knows what it'll be. But it will be like what Elvis did to integrate rock&roll. It'll either be a great record or a movie soundtrack to

break Americana big.

Every innovation in music - whether it's jazz, rockabilly with Sun Records, r&b with Chess, or rock - has come from the indies. But not country so much. Yet.

MC: Do you recall what your very first signing was for Sire?

Stein: Sure, when Sire was just a production company that was affiliated with Columbia. The group was called the Chain Reaction and their lead singer was a kid named Steven Tallarico, who we now know as Steven Tyler from Aerosmith. We did one album with them.

Sire as a record company was officially launched a couple years later with a band called the Deviants, Mick Farren's band out of England. You see, I was very familiar with the British charts. I was an Anglophile. And I knew I could pick up some good music in England for not a lot of money. It's a strategy that's always been with me.

MC: What are Sire's activities in England today?

Stein: We're very involved in the electronica sound through our relationship with Warp Records over there. They're really the best English label for that kind of music. We have Risa Morley based in London doing A&R for us.

MC: The music industry is in the midst of a digital revolution that will eventually transform the way people buy and sell music. What are your thoughts?

Stein: I'm not a very technical person. It all revolves around songs with me. Great songs. It'll change, how things are done. All I can say is just never take your eye - and ear - off the music.

Contact SRG at 310-828-1033

# Ron Oberman

## Drop Dead Music

by Eric P. Fleishman

*From the Beatles to Bowie to the Bangles, Ron Oberman has experienced the music business first-hand and at its most illustrious. Along the way, as a top A&R rep, he earned a reputation as one of the most astute handlers of musical talent. And now, with his wife Amber DiLena Oberman, he sequés to a very different side of the industry with his new venture, Drop Dead Music.*

"When it comes to the music business, 'I've done it all,'" laughs industry veteran Ron Oberman who, with his wife, Amber DiLena Oberman, have founded Drop Dead Music, a music production company serving the advertising industry. It is one of the industry's more unusual circumstances, where specialized creativity and veteran street smarts come together to fill a specialized niche.

Ron Oberman's high-profile journey over the past four decades has allowed him to see the music world from nearly every angle. Beginning his career as a journalist for the *Washington Star*, a D.C.-based newspaper, he wrote a weekly pop music column that put him face to face with such up and coming acts as the Beatles and the Rolling Stones.

During this time, it was Oberman who was sent to the airport to pick up the relatively unknown artist, David Bowie, making his very first stateside visit. While at Mercury, Oberman was instrumental in the early success of not only David Bowie, but Rod Stewart, as well.

Oberman left Mercury in the early Seventies to manage Wilderness Road, a critically acclaimed rock act which had landed a contract with Columbia Records. After he split with the band in 1972, Oberman joined Columbia Records to head its New York publicity office. In that capacity, he helped gain much needed press for young artists (such as Bruce Springsteen) early on in their careers.

In 1975, Oberman moved to Los Angeles. Remaining with Columbia as Vice President of Marketing, he later became Vice President, A&R, signing acts such as Warrant, the Bangles, and Toad the Wet Sprocket. On the crest of that wave of success, Oberman went to work for MCA records in 1993 as Senior Vice President, A&R. Later that year, he was tapped to head the label's A&R department as its Executive Vice President, where he remained until late 1995.

Oberman's wife, Amber DiLena Oberman, embodies the artistic aspect of their business. She has a wealth of experience writing music for both television and motion pictures and is also an in-



ternationally renown hit songwriter. Her latest accomplishment is a songwriting collaboration with contemporary jazz guitarist Peter White. Their song, recorded by Basia, shot to the Number One spot on the Adult Contemporary (NAC) Chart.

Although Drop Dead Music is a relatively new company, Amber DiLena Oberman has already composed radio spots for Starbucks, Fox NFL, and Baskin-Robbins.

Recently, *Music Connection* visited with the Obermans to discuss their careers and to hear their thoughts about the music business — past, present, and future.

MC: What were the most significant trends you saw in music in the past year?

ADO: A return to the old — a retro trend. The songs tended to bring back the old school basics.

RO: And I saw a strong movement towards pop. There were songs out there — good ones with strong melody and good lyrics. But as far as staying power, you're only as good as your last hit. People responded to the lightweight pop from artists like Smashmouth, Chambawamba, and Semi-sonic. They're all upbeat, happy tunes.

MC: What are you anticipating in '99?

ADO: I'm looking forward to writing more hit songs, while continuing to compose for radio and advertising.



Ron Oberman and his wife and business partner, Amber DiLena Oberman

From there, he joined Mercury Records in Chicago where, in the late Sixties, he served as head of the label's publicity department.





Escorting a hippie-esque Bowie through Dulles Airport in 1969.

RO: I've always been a fan of world music, but it's never really gained mass market acceptance. Now with all of these interesting sounds (from) cultures across the globe being sampled and used in a contemporary context, I think we can all look forward to some interesting hybrids.

Listening to radio shows like Cafe L.A. (KCRW), you can almost sense that everything's going to merge. And that's going to lead to some hit records.

MC: What are some of your major musical accomplishments?

RO: When I started as a publicist, I was heavily involved with the early careers of David Bowie and Bruce Springsteen. In books written about them, I'm usually named as one of the major flag wavers at the record company.

I feel really good about the work I did on behalf of both of those artists. In A&R, signing bands such as Toad the Wet Sprocket and Warrant. I ran the marketing department for Columbia on the West Coast.

It's funny, I've just always been a fan of music and rock & roll ever since I was a kid. I've always had a good ear for hits. I was even reading Billboard magazine when

I was in high school.

As a young journalist, I interviewed the Beatles, the Stones, and Otis Redding. When Al Teller came to me and offered me the top A&R job at MCA on the West Coast, the move from marketing to A&R was a smooth one. It was exactly what I wanted to do. I even managed a band, Wilderness Road, for a while when I was in Chicago. So I've seen virtually every side of the business.

ADO: I've always been on the creative side of the industry. I signed on with MCA to do songs, and initially, my only goal was to be able to write music and

earn a living. After all, I started early. My father was a ventriloquist, and had a television show, "Winchell Mahoney Time." I'd write little numbers for the show.

RO: So, it's clear that, given our backgrounds, we can both bring great, quality music into the realm of advertising. It's what we've done with our lives.

AO: And it's all about catching a person with a hook, whether it's songwriting or jingle writing. As an experienced songwriter, I'm essentially writing jingles that sell the song, rather than a specific product. But the process of composition remains virtually unchanged. The music catches your attention, then brings in your focus.



With the Fab Four, in Baltimore, in 1965.

RO: From an A&R standpoint, I need to recognize a hit song. In the same capacity, I can hear a jingle that will grab your attention. These days, there's a lot of good work out there, but after a while, it starts to sound generic. Right now, the ad world is paying a fortune for familiar songs, yet there is definitely room for a hit-sounding song to be sold to the agencies for 1/20th of the price of the original. Luckily, due to my

years in the business, I have the contacts to get the right sound or person for any specific job. Drop Dead Music will always find the perfect fit for each and every situation.

MC: You've already completed several high-profile jobs. How did you find success on these big accounts?

ADO: Well, we're obviously in a unique situation, being self-contained, but still having the experience and creativity to do the job with flair. That makes us very marketable. It's clear that we each have strengths that complement one another.

OR: (Ours) is a new business, and I enjoy the challenge of being the underdog. It's stimulating, exciting and very different from my previous posts in the music biz. At first, we just pounded the pavement, made

inquiries, and sent out demo reels. But the hard work has paid off, and we're looking forward to continuing success. It's also nice to be free from corporate life. It's great to work at home with my wife. Being head of A&R was hard, stressful work. I'd constantly be asking myself, "Should I sign this?" I'd often be afraid to turn on the radio for fear of hearing a hot band or group that I had passed on or, even worse, missed. Now I can enjoy the airwaves like everyone else. It's a nice change.

ADO: Each job is very personal for us. That's the kind of attention that separates Drop Dead Music from other jingle houses. The music we compose is the ribbon on the package. It's our duty to write music that enhances, without distracting. The extensive research we do on each project reflects the care we put into our work.

OR: Bottom line is, I'm a perfectionist. As an A&R man, I was very critical of choosing the right music. And Drop Dead Music's clients get the benefit of all those years of experience.

Contact Drop Dead at 818-760-7333



In the Eighties, Oberman spent Manic Monday with the Bangles.



# simple



## Dee Dee O'Malley

Contact: Nedra Carroll - Cold War Mgt.

818-489-6696

Seeking: Label/Dist. Deal

Style: AC acoustic folk/pop



## Mighty Mo Rodgers

Contact: Artist Hotline: 310-671-4381

818-710-0902

Seeking: Label/Dist. Deal

Style: Contemporary Blues



## Heidi Beyer

Contact: Artist Hotline 310-396-7689

Seeking: Label/Dist. Deal

Style: AC Pop



## Brown Ring

Contact: Artist Hotline 323-469-4806

Seeking: Label/Dist. Deal

Style: Hard Rock

This is a delicate, fully-arranged album of intelligent story songs from a mature-sounding singer-songwriter. Sweet but not saccharine, O'Malley's voice really connects. A full acoustic band complements each track effectively. Earthy and pastoral to the max, this is well-worth a listen by A&R types looking for future Lilith Fair talent. Our only criticism is that O'Malley could benefit somewhat from songwriting collaboration, a move that would add more dimension to her overall sound. Good work, though.

Production.....	7	
Lyrics.....	8	
Music.....	7	
Vocals.....	8	
Musicianship.....	7	

With a nod to Ray Charles, Rodgers' brand of blues music is very contemporary and pretty compelling. On "Blues Is My Wailin' Wall," he shows off a clever lyrical sense that keeps you interested despite the familiar groove. "Took Away The Drum" has got a very hooky, haunting vibraphone going for it. We all felt, here, that Rodgers', (who we reviewed in concert in 1997), has put together a very listenable CD demo that showcases a blues genre artist who is definitely working above the norm.

Production.....	6	
Lyrics.....	8	
Music.....	7	
Vocals.....	7	
Musicianship.....	7	

This five-song submission demonstrates Heidi Beyer's Sara McLachlan/Edie Brickell influences. Her very decent and memorable material, however, is undermined by weak lead vocals. Good production quality on each song — and nice background vocals — couldn't quite make this demo shine. The consensus, here, is that Beyer would do well to team up with a powerful, expressive singer, someone with the ability to give these above-average songs the treatment they deserve.

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

A very Eighties-style hard rock effort in the Guns N' Roses mold, with lead singer Eric "El Diablo" Thatcher trying very hard to out-sneer Axel Rose. He and his bandmates manage to do just that, but after a while, Brown Ring's grinding, mid-tempo rockers about suicide, lesbian serial killers, and assorted fetishes began to wear pretty thin on us. Devotees of this kind of stuff might like it, but as a commercial endeavor, we weren't optimistic about the prospects of this Hollywood foursome.

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



## Mads Eriksen

Contact: Artist Hotline 513-542-9525  
Seeking: Label/Dist. Deal  
Style: Instr./country/rock

Multi-string instrumentalist Eriksen's 11-track CD opens with very impressive country guitar picking a la Joe Maphis, then suddenly veers into some strangely jarring heavy metalesque licks. Eriksen clearly knows his way around a fretboard and can play any musical style — which is exactly what he does here. A bit too much, we thought. All over the map stylistically with guitar, mandolin and banjo, this CD is an amazing demo for session work. As a composer, Eriksen could use more focus.

Production.....	6	
Lyrics.....	X	
Music.....	6	
Vocals.....	X	
Musicianship.....	9	



## Joe Brucato

Contact: Artist Hotline 323-935-3813  
Seeking: Label/Dist. Deal  
Style: AC pop

Street poet singer-songwriter Brucato has a Bryan Adams-meets-Bob Seger rasp that makes his demo — a complete album package — immediately listenable and thoroughly commercial. The songs, "Getting Out Of My Way" and "Swallow All Of You," kept our interest all the way to the end. Even though there seemed to be no drop-dead great hit single among the three cuts we heard, we all agreed that with his radio-ready sound and his dark good looks, Joe Brucato's phone should start ringing soon.

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



## Black Sheep II

Contact: Artist Hotline 818-386-5993  
Seeking: Label/Dist. Deal  
Style: Hard Rock

Willie Basse and company waste no time reaching high gear in this CD sampler, going straight to the red zone on "Love's Not Enough," before settling down into a more deliberate, pile-driver-style of hard rock. Van Halen, White Zombie, and various speed-metal merchants will come immediately to mind, here. It's well-played stuff, and Basse's lead vocals are up to the task, but you have to wonder if this style of music — which sounded pretty dated to us — will have a revival any time soon.

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

# DEMO SUBMISSION GUIDELINES

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

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

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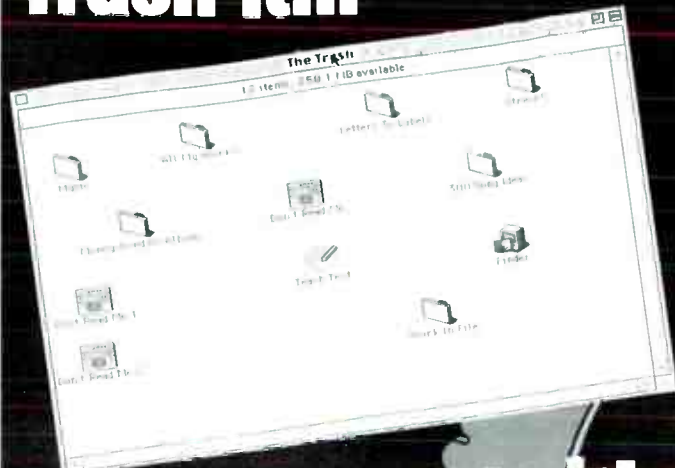
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**CLUB REVIEWS**



**Miss Galaxie: Innovative, mesmerizing style.**

**Miss Galaxie**

*The Dragonfly*  
Hollywood

**Contact:** Artist Hot Line: 323-666-9592

**The Players:** James, vocals; Brad Cummings, bass; Frank Reina, drums; Cosmo Jones, guitar, synth; Phil Gough, guitar, pedal steel guitar.

**Material:** Miss Galaxie has a lot of personality, and their music does, too. A form of lounge, it bridges the gap between the excesses of lounge and modern pop-rock, then adds a touch of techno-swing for good measure. This combination of styles is not only innovative, it's downright mesmerizing. In fact, this is where Stone Temple Pilots would be today if they had continued — especially considering that Scott Weiland is producing this group's debut recording.

The only problem was that no one announced the titles to the songs, which was a shame since several were noteworthy. All of them were well constructed compositions, complex in their arrangements and dramatic in their delivery. Overall, the group were polished and professional.

**Musicianship:** With their material as complicated as it is, this band was tighter than most who play simpler songs. Cummings and Reina got into some world beat dance rhythms that gave the music an interesting flavor. Their counter points were right on and popped out into the crowd, making them bounce to their beats. Jones did double duty, playing guitar and the synth. He played nice rock leads and cool blues riffs, but occasionally the multi-tasking caused a break in his performance.

Gough had a style all his own, somewhere between surf and swing, with licks that were sharp, clean, and piercing. Tilting his instrument at incredible angles he sometimes played a form of exotica. It was James, though, who most often drew attention. His

vocal range was impressive and his stylings smoky. James had the ability to change his voice in a nano-second, flowing from the melodic murmurings of a lounge singer into the ravings of a rocker.

**Performance:** This is a fun group to watch. The only problem — and it was a big one — is that they're so tied into their samples and synths, that the machines tended to control the pacing of their set. This caused a lot of problems, particularly, too much dead time between songs, and it killed the set's momentum.

Perhaps a bit more communication with the audience might have helped, but it's doubtful. This group has to figure out a way to program their equipment so that it doesn't cause delays. If they're looking to attract new fans, they should attend to the flow of their set.

**Summary:** This is a band on the rise, a unit that clearly shows a lot of promise. They still have a few kinks to work out — especially in their live performance — but the band's music is fresh, innovative, and exciting. Who knows, with a little more attention to detail, Miss Galaxie could become one of the hottest bands on the L.A. club circuit.

—Bernard Baur

**Sierra Jones**

*House Of Blues*  
West Hollywood

**Contact:** Glen Litwak: 310-843-0540

**The Players:** Sierra Jones, vocals, guitar; Xander Smith, guitar; Will MacGregor, bass; Burliegh Drummond, drums; Ike Parnell, keyboard; Janine Freeman, background vocals.

**Material:** Sierra Jones and her band performed a fluid set of anthem-ish rock songs and acoustic-based ballads. While the material tended towards accessible, (if not downright tame), standard-for-

mat rock & roll, the lyrics the band offered were a departure from the traditional rock themes of anguish and impassioned fury. This was especially true with personal, optimistic offerings like, "Save My Soul" and "Heaven's Calling." A ballad popped up here and there, such as "Mickey Jones," which featured Sierra Jones on 12-string.

**Musicianship:** Jones has an idiosyncratic vocal style — raw rock with some punkish edges and a lot of power shouting — and her tunes were well-framed by an adept group of players. Guitarist Smith played some lean rock riffs and Drummond handled percussion duties with a deft, clean touch. An organ player added dimension to the material, while a background vocalist's lilting harmonies were on-target if, at times, inaudible.

**Performance:** This is truly where Jones makes her mark. Onstage, this attractive, blond-maned frontwoman has an aggressive strut and a smooth chatter that kept the energetic set flowing and the audience glued. While performing, she worked the entire stage, moving well to the music as she emitted a brand of down-and-out female rock energy scarcely seen in an era where coffeehouse pop is more the trend among female singer-songwriters.

Great rapport with the audience and good song intros made this an entertaining performance to experience.

**Summary:** This is sensitive, positive material cloaked in hard-edge rock and delivered with a refreshing attitude. While this set was nothing we haven't heard before, it was a pleasure to experience a frontperson with real presence, a magnetism that put a distinctive stamp on a familiar rock & roll postcard from the edge.

—Constance Dunn



**Sierra Jones: A real presence.**





Rich Corcovato

Something Iris: Lofty effects.

### Something Iris

The El Rey Theater  
Hollywood

Contact: Karl Louis: 818-753-7883

The Players: J. Scott Bergman, vocals, guitars; Mike Fonte, guitar; Loren Hesz, drums; Jimmy Hoff, bass.

**Material:** This is a serious modern rock group whose material stretches into the areas of psychedelia, classic rock and experimental pop. The final product is a set of melodic songs that reaches for a high-level of intensity, bordering on theatrical. An act that is quite polished, Something Iris offered songs that were intricate as well as thunderous, numbers that dealt with grand themes ("Infinity to Zero" and "Act of Complicity") with lyrics such as, *Some people die for love/A second choice to faith*. The group ornamented their songs with unusual dynamics, including Eastern rhythms and acoustic-based sounds.

**Musicianship:** This was a creative bunch of players who managed some lofty effects without the aid of synthesizers or overt effects rigs. The songs tended to be detailed and well-constructed. Arguably the most prominent musical fixture here was Bergman's voice, a powerful instrument he utilizes to its fullest, whether reaching for falsetto or keeping a firm hold on a sustained note. Commendable work, especially since he is not formally trained.

Given the many experimental touches utilized by the band, the songs still managed to come off in

a seamless way, making the music accessible as well as entertaining. **Performance:** This set had a confident, big-venue swagger to it. Frontman Bergman is an energetic and dynamic performer who gave his all, but never overshadowed the material. He merely punctuated it. In between songs, there were some succinct, thoughtful spoken intros that shed some light on the more veiled pieces. On a screen behind the group was a video collage of images (fires, orbiting planets, animation) that played on cue and added a vivid dimension to the performance.

**Summary:** On the downside, this group's energy stayed at the same full-tilt level of passion, which caused the show to get a bit bogged down in its own intensity. But ultimately, this is a sharp bunch of players with some strong material and a standout frontperson — plus, they do a damn good rendition of, "Happiness Is A Warm Gun."

—Constance Dunn

### Terri & The T-Bones

The Panama Bar & Grill  
El Segundo

Contact: Artist Hot Line 310-581-0945

The Players: Terri Brinegar, vocals; Robert Calva, guitar; Jack McKenty, bass; Owen Goldman, drums; Dave Kelly, keyboards.

**Material:** This is probably the warmest and sassiest blues you're ever likely to hear. Delivering a collection of covers and originals, Terri & The T-Bones found a home in many hearts with a blend of roadhouse blues and a passionate performance that stirred the room. Although their style isn't fancy, they still managed to make every song shine by putting their own stamp on it

Terri Brinegar was especially adept at interpreting the material in such a way that it made even the older covers sound new. But the tune that brought the roof down was, "You Can Have My Husband But Don't Take My Man," on which Brinegar sang her heart out. This group has that down-home quality, making their music the real deal.

**Musicianship:** There was an awful lot to praise here. Calva and McKenty were outstanding, playing off each other with a bit of rock and even some jazz riffs, while Goldman kept a steady, but hard, backbeat going that nailed the rhythms into place. Kelly's key work throughout was nothing short of astounding, filling the songs with a power that lifted them beyond the ordinary and into the stratosphere. Then, of course, there was Brinegar, who was a power unto herself. Her voice is surely one of the strongest on the scene; but its most significant

characteristic this evening was the passion it conveyed. She put soul in every note and projected her heartfelt love of the genre. This is a very special vocalist who does a lot of backup work with other groups, but is truly at her best when she's fronting her own band. **Performance:** It's really very simple — Terri Brinegar is the show. Possessing the looks of a California girl with her long blond hair, she's a striking presence. But when she's into her music she loses herself and takes you with her. This evening, Brinegar had the whole bar moving, and people taking to the dance floor to get closer to her. She related to everyone in a warm and, sometimes, funny way that made the whole experience seem personal and communal.

Not only did the crowd become part of the act, a few members of the audience sang along with their requests. This process was so natural that it elevated the entire event from a mere performance to something that was, in its own way, almost spiritual.

**Summary:** Terri & The T-Bones are a great blues band. Even purists would appreciate this group — and that's a good trick to pull off in the blues scene today. Terri Brinegar has found a way of combining the old with the new, appealing to a broad range of fans. So, if you've been looking for some rockin' roadhouse blues and think you can't find the real thing anywhere, Terri & The T-Bones are well worth a try.

—Bernard Baur



Bernard Baur

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## CLUB REVIEWS



Tom Racer: Loud and on the mark.

### Tom Racer

The El Rey Theater  
Hollywood

Contact: Chris Suchanek: 626-914-4600

The Players: Erik Newton, vocals, guitar; Mike Elliott, bass, vocals; Jon Elliott, drums, vocals.

**Material:** This type of band is a staple of dark, underground rock clubs in cities all over the world. Their sound — punkish, post-grunge alternative rock — is fueled by a requisite “angry young man’s” discontent, while their songs, with titles like, “I Don’t Know” and “Everybody’s Wrong,” walk the well-worn path of alienation, defiance, and being plain fed-up. The band’s demeanor is pissed-off, but somehow laid-back about it, with a look and sound that is closer to Weezer than the Sex Pistols or Nirvana.

**Musicianship:** This type of music does not generally lend itself to novelty or innovation, but relies on a tried-and-true formula of hard-hitting drums, terse riffs, and largely incoherent vocals. And this barebones trio is no exception. They have the formula down, and they play it loud and on-the-mark. So, while the musicianship, here, was solid, the set tended towards a familiar sameness, with a procession of songs that appeared to be cut from the same mold — short, taut, and quick-tempo.

**Performance:** These skinny lads with cool haircuts gave a performance that was disinterested and withdrawn in a mannered way. Drummer Jon Elliott kept his head

buried in his drum kit, while bassist Mike Elliott kept his back to the audience for most of the set or stomped the stage, turning only to sing backup. Vocalist Erik’s tall figure loomed over the mic, and his delivery was cool and unemotional, with scarcely a change in facial expression. There was the occasional brief spoken intro, and that was about it.

**Summary:** Neither breaking the mold nor defying tradition, Tom Racer generated some very familiar slacker rock. While the band have their look and onstage attitude down pat, their next step should be to make an effort to raise the quality of their material.

— Constance Dunn

### Randy Beckett’s Rebel Train

Belle’s  
Downey

Contact: Artist Hotline at 310-458-1896

The Players: Randy Beckett, vocals, guitar; Geoff “Junior” Rakness, bass; Joe Molin, guitar; Saul McCormack, drums.

**Material:** Randy Beckett’s Rebel Train is a hard-playing rockabilly band with the go-power of a ‘57 Chevy. This outfit sings about cars and hot women, going out with your baby on a Saturday night, and just having a plain old good time. It’s not sophisticated stuff, but it’s music that will definitely appeal to one’s primal urges — you know, the part of everyone that loves early Elvis, Gene Vincent, and Bill Haley and His Comets. While this music is not an exact replica of Fifties rockabilly, it still has the kind of authentic heart and soul that can easily — and powerfully — transport an audience back to an

earlier era.

**Musicianship:** At this show, Beckett’s band had several things going for it in the musicianship category. First and foremost was Randy Beckett’s voice. Rough, raw, and soaked through with garage grit and axle grease, Beckett’s singing is right on the mark when it comes to this kind of roots-rockabilly sound.

Match Beckett’s pipes with the guitar playing of Joe Molin and you have a potent combination. Molin fired off explosive electric riffs that scorched the back of your ears, while Geoff “Junior” Rakness’ upright bass propelled the whole thing forward. Last but not least, drummer Saul McCormack drove the rhythm, making Rebel Train seem like a locomotive that was ready for a street race.

**Performance:** Randy Beckett is a very effective frontman, singing with all his heart and soul. He seems to have an off-hand ease in dealing with the audience, the well-seasoned poise of a polished performer. Even though much of the crowd was there to see the headlining act, Beckett made sure that his music made a distinct impact. There were even a few mild outbreaks of dancing going on.

The chemistry among the musicians was pretty good, but could still use a little work. In fact, there seemed to be moments when certain members of the band were not on the same page, so to speak. But for the most part, Rebel Train rocked, swung, and generally created a commotion.

**Summary:** This is a good rockabilly band, maybe not the best, but still effective and undeniably entertaining. The originals were fun and energetic, and their covers were welcomed and well-chosen.

—Jon Pepper



Randy Beckett: Authentic, hard-driving rockabilly.





Sancho: Unique, melodic rock with dynamite energy.

### Sancho

*The Gig*  
Hollywood

**Contact:** Artist Hotline at 818-347-7693.

**The Players:** John Napier, vocals; Bruce Kagan, guitar; Eric Meyer, guitar; Stephen Bryant, bass; Tony "Stinky Sancho" Geraldo, drums.

**Material:** Sancho plays a unique blend of melodic rock that combines many different elements, including alternative, psychedelia, and latin. The songs played this evening were slightly campy, but for the most part they carried a compelling message. Some of these messages were emotional and others were intellectual.

Musically, there was great feeling and energy here — the kind that elicits a strong gut reaction — while the lyrics tended to be more for the head.

The main problem with Sancho was that the music too often blended together. The songs needed to have a little more individuality to stand out and take hold of the listener.

**Musicianship:** This was a group that was sloppy, musically, but used that sloppiness to full advantage. While none of these musicians were top-notch, they did play with feeling and energy.

John Napier was a good vocalist, who needed to sing slightly louder, so that the lyrics were more intelligible to the crowd. Bruce Kagan and Eric Meyer on guitars were both very good, but never really played any solos that stood out. Stephen Bryant on bass did a good job making the whole bottom end groove, and Tony Geraldo on drums was probably the best musician in the group, with some really cool rhythms coming out from the back.

**Performance:** Any set that ends with as much mayhem as this one did has to be good. By the end of the show, the audience was doing a conga line to an extended percussion jam with some of the band

members. That was after a piñata was brought forth, disemboweled, and the goodies inside distributed to the people in front of the stage. With so much happening, the performance ended on an absolute high note.

Napier is an effective frontman, with a sort of hypnotic presence that seems to lull the listener into a slight trance state before the jarring shockwave arrives at the end of the show. Based upon the climax to this gig, Sancho is a band that knows how to party.

**Summary:** While the playing could use a little work, the material is fairly good, and the energy of the show is pure dynamite. Sancho is a fun band to watch, and it would definitely be worth the effort to go out and catch them in action.

—Jon Pepper

### Dear Enemy

*The El Rey*  
Los Angeles

**Contact:** Artist Hot Line 818-980-5896

**The Players:** Stuart Mathis, lead vocals, guitar; Chris Sorensen, guitar, back vocals; Tom Kinne, bass, back vocals; Stewart Killin, percussion; Doug Pryzbocki, drums.

**Material:** This band plays a version of modern rock with a distinct retro feel. Fueling their songs with the energy and excitement of hard rock, Dear Enemy tries to structure it all in a modern context. But even though it's filtered through contemporary sensibilities, the music at this show had the sound and roar that were on the scene a good ten years ago.

The trick this group attempts to pull off is to combine both eras in the best of all possible ways; and it's an absorbing combination that seemed to move the audience onto the dance floor. The songs' themes and lyrics were interesting enough and the music was awfully

powerful, but there was also a sameness to the material that kept it from being all it could be. You couldn't help but feel that this group has more to offer and should be looking for fresh ways to express their vision. With the overall generic quality of the material, it tends to keep them in the middle of the pack, rather than out in front.

**Musicianship:** This was a very tight group with excellent technique. All the players made the grade. Killin and Pryzbocki were outstanding with counter-beats drilling the rhythms into the room, while Kinne played off them, steady as a rock. Sorensen and Mathis traded leads on guitar, each showing a different style, with similar expertise.

Dear Enemy also featured pristine harmonies that were compelling. Frontman Mathis handled the lead vocals and generally led the way. His voice didn't have the best range, but it did have a great feel and sounded a lot like John Rzeznik of the Goo Goo Dolls. He even sang a song with a very country-western vibe to it, making it one of the best songs of the set.

**Performance:** The El Rey has a very large stage but this group did not seem to notice. There wasn't much movement among any of them. Mathis did have a good touch with the audience, though. In fact, it was this quality that helped elevate their performance from just another act to a band you cared about.

**Summary:** This is a very act that could be better if they would only focus their considerable talents on the future instead of on past musical styles. Dear Enemy clearly has the talent to move forward, but they just don't seem to know in which direction to travel.

—Bernard Baur



Dear Enemy: A distinct retro feel.

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a must. Call our main office at 818-755-0101 and ask for an advertising representative to assist you.

**ODDS & ENDS**



## DISPLAY ADS

A display ad in *Music Connection* magazine will land in the hands of over 75,000 people, each and every issue. We have a variety of sizes, shapes and colors to choose from. Allow one of our friendly advertising representatives to assist you with designing a promotion campaign that fits your budget, and gets you fast results. Call our ad department at 818-755-0101.

**DISPLAY ADS**



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Disclaimer: Always be vigilant of people attempting to make a "last back" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, or if your area is confronted by a dishonest or "shady" operation, drop us a note informing us of the details. No phone calls please. MC is not responsible for unsolicited or annoying calls. We reserve the right not to publish ads that we determine are in poor taste, or do not fit our guidelines.





EQUIPMENT

2. PAs & AMPS

Alan & Heath SRC 32 chanl pro mixing bkr, 4 stereo grp outs, 4 aux sends, swtch, phono pwr, inserts. \$2,000 Brian 818 727-9565
Creative vinyl club 50 500 watt tube amp head w/ shari mwhrh ng and rverb on ea chanl, xnt physcal cond, blond w/gold trim, \$250 213-347-0716
Epiphone Electra 1x12 tube vinyl 60s combo w/ 12" spkr, all org nts, some work a steal at this price \$175 obo 213-240-1355
Fender Bandmaster combo tube silvrface, really loud, switch- es to clean or mudd tone. 818-636 1417
Hartke 4x10 bass cab \$300 Chris 818-766-3799
Leslie rotating spkr cab model 25 beautifl vinyl wood singe spkr, vnds incedrd on keys or quit, plugs into amp or stero spkr. \$300 818-888-0588
Marshall 1977 4x12 1982R slant cab, 120 watts, chekrdr w/ org greenbks, no liner cond than this cab w/ org castles awesome. \$650 213-595-3807
Marshall 1978 100 watt #2203 master volume no mods, xnt cond, great sound \$700 obo 626-331-3108
Marshall 50 watt (revo w/ mod) 1x12 cab, xnt cond, great sound, very loud \$500 firm Flon 310 359-6336
Marshall JCM800 4x12 cab, in great cond, \$300 Dimtr 310 821-6929
Mesa Boogie bass cabs 2 avail, ea w 2 15 ev Pultec spirs, road ready, 4x12 covers & removbl casters. \$475 for both, 605-660 5408
Mesa Boogie Duo Rectlyr temovr combo 6 mos old, per- fect cond. \$1 500 obo Mark 323-258-4581
Mesa Boogie studio pre amp, brand new cond. \$250 Mesa Boogie Simulcs 295 stereo tube pwr amp, like brand new \$500 626 910-6421
Mesa Boogie 2 12 cabs w/ EV & Celestion in ea, steel gals \$375 ea \$700 pr or trade. No dealers calls. Bryan 805-269-0917
Musicman 130 watt tube, 4x12 spkr w/ 2 12" 18L6 \$400 Steve 818-763-4040 steve@earthlink.net
Musicman HD2 12" 1x12 guitar line amp w/ 130 watts, 41 cond worth \$900 sell for \$399 818-242-3838
Trace Elliot brand head, serial #AH400SMX, w/ 12 hand eq rack mntbl, brand New. Tom 818-904-3422

3. RECORDING EQUIPMENT

3M 2 audio tape 90s cabs, new, never used, 30 min, 90 obo. Lv msn. Ian 213 206-5771
AKG C-451-E w/ CK5 capsule, absolutely mint. \$350 obo 626 331-3108
AMP Production series 24x8x16 mixing bkr, great mgs, lvs of inerts & aux sends, up to 48 chanl inputs. Priced to sell. Eric 323-874-2447
Cubase V7 4.0 for Mac. Sequencing audio scoring, sflwr. 2 mos old, mint cond, all org disks, pickup manuals. \$225 310-205-6493
Fostex A-8 1.4 mult trk recorder \$500 Steve 818-763-4040
Lexicon LX7 5 mult trk processor, xnt sndng unit, xnt cond, w/ box & manual. \$250 obo 213-347 0716
Roland VS880 VX xpand w new 2 gig hrd drives \$1 150 BBE Sonic maxmr 462 \$175 Alessi Quadrvb \$50 Dimtr 310-821-6929
Sking gd dr recdr Dalmian/Walkman rack mnt. Incl price, age of unit, brand name, features, hrs used, supplied access, bays on net
Tascam 388 B trk mkr recdr, new cond, \$800 323-851-5092
Tascam MS16 pro 1" tape recdr, 16 trk, warm analog snd, auto localr, custom cab, vbra reel tape. \$2 500 obo 949 492-5494
Tascam Porta 1 recrdng class, gd cond, \$75 Pato 818-843-5583 pikomara@earthlink.net
Vintage mics, RCA 77DX & 2 Sennhr MDA441. Make offer. Arik 818-948-3001. ankguitar@aol.com
Wntd: reel/reel tape machn, stereo must be working, easy resem for tape loops, nec, will pay up to \$100 Eleven Shadows w/ theed, nhr.com
Yamaha MD4 mini disc 4 trk digitl recdr, new cond, 10 hours. Fast, easy editing, great. Ulan and 6175, 805 520-5206
Yamaha MD4 mini disc, 4 trk digitl recdr for sale. Brand new cond, box, manuals, awesome unit. \$600 lamenam@sprynet.net
Yamaha OZR Alessi adad prj studio w many extras. Compit & ready to go, 4 hrs cases, 10 hrs 3.0 hrs obo, 323-258-1518
Yamaha RM804 recrdng mkr, Dual monitrng mkr/g on exchanl 8x42 \$400 obo Kelly, before 10pm 626-338 9595

4. MUSIC ACCESSORIES

2 pro quality 15' spkr cables, paid \$375, will sell for \$110. Jon 921 869-8779
Alesis Microverb 4 processing unit, \$150 818-528 2505
Audio Technca 40/50 CM5 condenser mic, immac cond, \$500 obo. Shad 818-238-4272
Audix OM2 Dynamic Hydracard mic, new, still in box, never used, under warranty, \$90 obo Lv msg, Ian 213-206-5771
Digitech Voc \$300 or trade for Alessi RA100 amp & monitors or obo. 818-760-6609
Electro Harmonix smt stone EH4800 phase shift, ong from 70s, xnt cond, great pedal, great snd. \$150 obo 213-347-0716
Kurzweil HK1000 w/Pro II upgrade. Nearly 500 sampld orch & synth snrs w/programmbl fx, 32 note, polyphonic, 16 chanl

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EQUIPMENT

5. GUITARS

multi-lmbral 2 spc rack mnt \$400 612-415-2992
Mesa Boogie Stratgy 400 pwr amp, quit/bass 200 watts, solo, inkey, vol & preamp, 4 spc, 4 dnm, incredy warm tone. Mark 310-376-4450 213-892-4976
Roland R-8 II drum machn/pwr unit, tons of snrs, xnt cond w/manuals, \$550 213-595-3607
Roland SJP rack mnt bass model 301, pre-amp. Very rare worth over \$400, sell for \$100. Rick 818-442-3630
Sony dat plyr, \$475 626-441-8441, pgr 310-262-5575
Studio rack, 24 spc modular, open steel frame, can be used as 8 16 24 spc rack, castns, 20" deep, blk. \$100 818-508-1043
Whisper Rm Portbl Isolatin Booth 8 h x 6 lgn x 4 wide w/mamy built ins, \$4,950 firm. John 818-500-0730

6. BASS GUITARS

Aria Pro series elec, gold hrdw, destray/star shape colic- tr, w/vnt \$600, seri #3791 818-242-3838
Charvel 325C acous/elec, blk w/abalone inlay on body, cutaway 5 band eq w/str case, beamf gut, great plyng, \$250 626-910-6421
Epiphone Les Paul model, brand new, lists \$769 will sell for \$400 213-666-9189
Fender Mustang bass, blk pre racing stripe, red xnt cond, org ownr in case for last 25 yrs. \$800 firm will considr trades. Bryan 805-269 0917
Fender Strat, 1976 flt handd Olympic wht hrdial, blk pick grd maple neck, all org w case \$600 213 595-3807
Gibson classic ES347 vinyl sunbrst all org, all mt, 33.3xv, 3str, 018 P93 1849, als 213-595-3807
Hagstrom III approx 1963 lipstck red 3 pickups, tons of swtchs, xnt cond, very thn w/ de neck, xnt very retro \$350 213-240-1355
Kng for Amer made fixd bridge elec gut, pref Telecstr. Trade for Fender Amer Strndr Strat in xnt cond. Adam 626 578 6350 apmy@earthlink.net
Shecter Strat, newly refrettd & refinshd maple neck. Gold nwr, plays a snda fmlklnsd \$650 805 620-6820

9. HORN/WINDS

I'm lking for old Martin Committee trumpet. If you have, pls let me know. Hajime kusakab@kennecott.com
Selmer Mark VI Tenor sax, 1972 vinyl, non-org lacquer, ong in-pak case, great tone. \$2,500 760-770-4584

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• Clean Facility • 9'-12' Ceilings
• Drum Lessons Available
• Less than 3 miles from 5, 10 & 101 Freeways
LA: 213-589-7028

EQUIPMENT

10. DRUMS/PERCUSSION

Compt 5 pc set w/cymbals & hrdwr, perfect cond, snds great, chain drive pedals, xnt for beginner or 2nd set for pro. \$425 818-888-0588
Drumset ntd \$200-\$400 1 live in Arvada CO toedj@jls.com
Pearl-Export drum kit for sale, 5 pc wall hrdwr & hand perc. Ntd to sell for xmas cash. Brand new Remo snare \$13 2389
Sonor Designr series 7 pc set w/ Designr hrdwr, email for pkr & info. Brand new cond, must sell asap. \$3,900 obo David 805-373-7365, tetra@msn.com
Wntd: Tama or Gretsch 4 pc snare, bass tom & fir tom w/Paste cymbals, hihat, casset & Remo practice set. Kng toedj@pacbell.net

11. COMPUTERS/SOFTWARE/ETC.

Kng for Akai Tmbrndt R48 hi-hat snare & kick drum snrs to load into Kurzweil 818-760-6605
Pwr Mac 720075 w/75 mhz \$300 Chris 818-766-3799

12. TRADES/FREEBIES/ETC.

Kng for Amer made fixd bridge elec gut, pref Telecstr. Trade for Fender Amer Strat in xnt cond. Adam 626-578-6350. apmy@earthlink.net

13. GUITARISTS AVAILABLE

MATT MITCHELL
Guitarist - Vocalist - Arranger
Graduated from Grove on Dean's list. Worked as music transcriber for Cherry Lane. Hal Leonard and Warner Brothers. 15 years recording and live experience. Extremely versatile easy to work with and quick in the studio. Lessons available. Rates negotiable.
818-513-2906

8. KEYBOARDS

Hammond B3 organ. Mint immac cond, w/ full pedals, org bench. \$250 Leslie, #21H, absolutely beautif. 2nd yr. \$8 500 firm. 909-352 6487
Juno-6, gd cond w/ manual. \$600 obo Geoffry 213-651 7674
Korg M1-R rack mnt snd module. 8 trk sequ, xtra drum & orch cards, all bks. \$380 Kelly, before 10pm 626 338-9595
Kurzweil K2000 keytrd w/ sampling option. \$1 200 obo Jeff 213-388-7705
Roland GM-70 GK 1 rack spk, guilo-mid, conveyor. GM 70 has 2 operating modes. Poly-al 64 strings to 1 mid chanl. Monroba string own chnrl. \$300 612 415 2992
Yamaha EXSR rack mnt synth samplr. \$1 100. Korg TR rack \$800. Roland MC505 Groove Bx. \$450. William 310-937 6589. bluenoise@aol.com

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MUSICIANS AVAILABLE

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Fem gut/voc formjng/indstl all folk rock band. Nd muscians & 2nd fem becnng vocs. Nd restrnt sp. Pls. no homophobes. Anna 323-512-2932
Funk, jazz gut plyr w/tons of exp & know how. Nu. Lu. Lu. Lu. Malty 213-666-9073
Guit avail for 2 gut classc rock cover band. Have pro equip strong bknng vocs in mid 30s. Live in San Dimas Larry 5 30 7 30pm 909-594 5611 x4279 icumbau@mslsc.edu
Guit avail for gotindustri type band. Live/studio exp. Have keytrd gear Bauhaus, CDeath, Yng Gods. 818-986 1254
Guit avail for jazz fusion instrum or challenging projcs. Exp pro plyr. John 213-874-4925
Guit avail to compit progrry metal band! Infl Nymroe O'Ryche Death Yes Flames Kevin 626-963-0553
Guit avail to jultion any sty. act. 401 496 1937
Guit lking for muscns to join form blues blues rock band Infl Homans, Cream, Nirvana, SF SAs. 818 880-4465
Guit lking to be challenge. Soultl, drk & spacy. Lking for oth- ers who can play w/ out typl pretense, or success. Let chem- istry & instnct prevail. 213-444-1932

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MUSICIANS AVAILABLE

\*Guit plyr, lead/rhythm, & vocs. avail for pro & working sits only. Rock, blues, R&B. Covers or orig. Pro gear, reliable. Pgr. 818-868-1149
\*Guit w/tx avail to tour or for estab proj. Killing Joke, Cure, Stooges 323-936-1950, Nicemusic@aol.com
\*Guit, 28, 14 yrs exp. lng for form platm vocs to rekindle frs of their prtrf. Bojin, Hagar, Equinox, I m dying. See www.punk.818-954-8689
\*Guit, 32, sks band. Infl. Bik Flak, Decendnts, old Helen. Srs only Pasadena area. 626-577-5931
\*Guit/lead voc/lead gtr sks working top 40 &/or spocty act. Have much exp, gd mgmt, great equip, fast learnr. Joe 626-331-3108
\*Guit/singer, rd wtrr, skng band. Infl pop to rock, GooGoo's to Madonna. 818-556-5421
\*Guit/singer/wtrr lng for musics to collab on orig, form band. Infl incl Beatles, PJam, Floyd, CWheel, Rush, Mahavshnu, etc. Alex 323-512-6866
\*Guit/voc sngwtr avail for whatever you ve got. Blues, rock, funk, reggae, swing. Live shows, recrdng, or just jamming. Infl loud wild party. Steve 626-793-5978
\*Lead gtr, standout plyr, lng for same in ggngng band that i can count & make snd even better for future deal. 310-226-2826
\*Lead gtr, lastest nfl gonzo, reliable, well known, team plyr. Pret rockn Amer music. wgd ong songs or covers. 818-636-1417
\*Hrkinson infl gtr avail for Verve, Porishd, Ziggy, Stardust. Infl proj &/or band. 310-365-8696
\*Persian gtr, elec/flamenco. East meets West. Sks Persian musics, prjs & gigs. Reza 818-760-4121
\*Pro gtr w/tx sngwtr avail for pro recrdng & touring srt. 626-374-0144, strats676@aol.com
\*Pro gtr w/much studio/stage exp avail for sessns. touring etc. Rock is specialty, all styles considr. 818-994-7995
\*Pro gtr/lyncst avail to form band. Modern rock. No punks. Jake 310-396-1019
\*Psychic, rhythm & lead, avail for your recrdng. Infl. Hendrx, Beck, Clapton, Page. No gigs, no live shows. Doug 626-913-0761

MUSICIANS AVAILABLE

\*Reggae/soca calypso jazz-hop gtr, pro dread CD, tour credits. Holdswrth infl. Ex-Higgs, Fully, PChen, Moraz, Jawgze, Enstien, Hyde, Calypso Rose etc. Dale 714-444-6951
\*Rhythm gtr, ex-pro bass now plyng gtr, 43, sks rock or cntry covering band. Acton, area only. 1-2 mss/wk. Bryan 805-269-0917
\*Rhythm/lead gtr plyr w/lyncst wtrr. lng in jrn estab srt. Infl. incl. Jam to Back. Gabriel 028-931-9474
\*Singer/gtr sngwtr avail. Infl techno, Madonna, GooGoo's, Touch/Disco etc. 818-556-5421
\*Sks to join new or estab band. Invite me to your next jam sessn. Top 818-804-4477
\*Srs gtr avail, pro w/exp. Lng for bands or gigs. Play blues, R&B, R&B, soul funky music. Dobro, slide gtr. 323-512-4849
\*Tail thin gtr avail for gigs, sessns, tours, bands. Stonesy, 70s rock style. Exp & reliable. Johnny 310-449-1429
\*Versatl gtr avail for live & studio gigs, Album credits, endorse, nfl magazin appearances & airplay. 818-985-8601
\*Very talented modern classic blues based gtr/sng/wtrr sks estab working indus connectd bands. 818-885-8043
\*Voc/sngwtr/gtr sks partnr or band for collab & perfmc. Radhoch, U2, Beatles 310-274-3025

14. BASSISTS AVAILABLE

SLOBO
Bassist - Back-up Vocalist
Young European pro 15 yrs of international touring & recording experience. 11 albums released worldwide. Major endorsee. Easy to work with, excellent timing, solid, fast in the studio. Plays by ear. Alternative groove, chops & sounds. Rates negotiable.
310-281-7632

\*Bass & drmr avail for band/pro srt, gigs, recrdng. Solid pocket plyrs. Srs only. Infl. Beatles, Costello, hooks & melodies. Brian 626-931-5431
\*Bass avail for goth/industrial type band. Live/studio exp. Have keybrd gear. Bauhaus, CDeath, Yng Gods. 818-986-1254
\*Bass avail to join form band. Very dedicated. Crystal Meth meets Manson meets Korn. Jason, lv msg. 213-466-4759
\*Bass avail, fretd/fretls, Infl. Motown, blues, jazz, cajun, rock, folk, mdi. eastrn. 818-344-8306
\*Bass avail, Hi energy hrdcore funk to slow groove triphop.

MUSICIANS AVAILABLE

Primus, Rage, MiniMan, Peppers, 311, Janes, Sublime. Greg 310-479-5103
\*Bass plyr avail for ong band. Infl. Ton, Cure, PJHarvy, Cootsau, Crnson, Coltrane, Miles, Cage, Bartok, 323-913-3954
\*Bass plyr skng rockabilly or 50s/60s rock band. 626-443-6546
\*Bass plyr w/old/voc. vasa. I love the W. Williams soundng w/altas. Infl. Ozzy, Krivitz, Fastball, ESMth, AMann. Srs only. Pgr. 310-359-5042
\*Bass plyr/sng nds gtr, drmr, for semi-hrd radio all rock band. 818-892-7797
\*Bass, 39, wsmple style, gd att, cool vntg gear, sks alt cntry, blues, Americana or roots band for local gigs. John 818-761-0456
\*Bass/sngwtr w/vocs, label, tour exp skng Amer pop/punk band w/groal songs/lyncs. Replace, CTrck & old 975. 626-799-4427
\*Creatv bass, 32, sks estab pro proj on way up. Infl. Suprtmp, Slyx, Steely, Sing, Seal, Alanis, Matchbx, Foes. Roger 805-947-2142
\*Fem pro bass, 5 string fretls, uprite elec. Lead & bckgrnd vocs. Pro srt only. 818-816-3771, bouncybouncy@usa.net
\*Soul-funk R&B bass lng to create dip in your hip & glide in your stride. Lo-down funk of Soul Bro #1, Partiml Funkdic, Stry, SWonder. 818-766-1079
\*Versatl pro w/mqj artist touring exp lng for live/studio. 323-461-4816
\*Yng motivatl 23 yr old bass plyr. Have own transp, equip, Cool image, hrd working, total dedicatl, 11 yrs exp. Infl. Wldxon, Zap, Hendrx. 323-663-6006

15. STRING PLAYERS AVAIL.

STRAITJACKET
Violin - Electric Fiddle - Vox
20 years experience on violin and electric fiddle in all styles. Easy-going, fast and effective in the studio. Wayne State University, MI. Ravi Shankar School of Music. Album credits. Demo avail. Fax avail. E-mail www.straitjact@aol.com
626-359-7838

\*Elec violinist skng pro sits. All styles from dance electronica to folk & alt to world beat. Add unique snd to your music. 818-846-7172

16. KEYBOARDISTS AVAIL.

\*11 drmr nds for full band w/outout. Apetite for destructn to punk R&R. Great songs. Ready to recrd & gig. 818-764-6958
\*KENI J, pian/vocs. Lite sophiscd jazz & pop standrds. Pro lng only. 949-455-7637
\*Keybrd plyr avail, Nashville area, 35 yrs exp. Versatl. 615-228-3780
\*Keybrd plyr avail. Drum loops, sampling, seq. Pro sits only. 310-208-3772
\*Keybrd plyr/sng/sngwtr lng for working ong pop band in San Gab/Pomona. Vy area. 969-624-3386
\*Keybrd avail for recrdng. live shows. tours. Learns fast. read charts, very reliable. Own gear & transp + bckng vocs. Jon 818-703-6693

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Los Angeles Recording Workshop AVID 1000 Training (818) 763-7400

MUSICIANS AVAILABLE

\*Keybrdt w/studio sks others for success! new age, world beat, eclectic prj. Style Chaouco, O'Hearn, Cusco, Dead/Dance. Frank 323-256-5744, thespcman@yahoo.com
\*Keybrds/sngwtr lng for band. HR/metal, rock, glam etc. Will relocate. LP. Rocker@webtv.net
\*Who w/you're srs prj. Drwn rock band. Prt. music style similar to Whiteout or Jilette. Srs lng only. Brian 805-291-1115

17. DRUMMERS/PERCS. AVAIL.

DALLAS Drummer
Tons of touring experience, backing signed artists. R&B, Techno Pop, Rock, Funk, Alternative. (Small drums, big beat.) Records real nice. Click tracks no problem. Hired gun or tradesman, Cool N.Y. look. There's fire in the basement boys!
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\*A1 hvy rock drmr lng for HR band. Infl. 70s rock. No punk. no alt. srs. 213-694-0444
\*Avail! Endorsd drmr, xtensv bckgrnd. Reliable, hi working call for info. Billy, lv msg. 910-395-9362, 252-830-3898
\*Drmr & bass avail for band/pro srt, gigs, recrdng. Solid pocket plyrs. Srs only. Infl. Beatles, CDeath, hzck & mald, J. Brian 626-931-5431
\*Drmr & bass plyr team lng for loud gut plyr & sngtr that writes HR, HM. Bill 818-352-2365
\*Drmr avail. 29. Studio & live exp, great equip & att. Infl. Foes, Pumpkins, Tonic, Fuel etc. Tom 949-831-8966
\*Drmr avail. Hvy grooves, light meter. Infl. Sublime, Rage, Deftones, Voodoo G, Skullis, Santana. Beasties. Zep. Muchto stage & studio exp. Jeremy 818-345-4337
\*Drmr avail. Infl. Toll, Korn, Deftones. Must practice at my place. LA area. w/m/prg 909-445-4675
\*Drmr lng for groovng funky band that's dedicatl. Infl. Primus, Sndgdrn, Urge, Sublime, Bran. 323-512-5486
\*Drmr skng creatv plyrs to form hrd core techno crosver w/break beats & loops. Infl. SSSOL, drum & bass, Korn. Tl. Pantera. Bernard 310-222-4386
\*Drmr, 27, avail for live/studio srs. Pro gear, transp, day job. 15 yrs exp. many nfl. click handly & gd ear. Marc 818-766-9329
\*Drmr, 32, lng for signs of infl. life. Infl. Copeland, Williams, Tolstoy, Burroughs. 323-654-4972
\*Drmr, solid plyr, intuit, sks rehst/ggng band. 6-16 pcs. Love to kick bass. Infl. funk, pop, jazz, rock. Victor 818-831-2398
\*Ex-Berklee drmr, Rock, blues, funk, jazz. All styles. Credits avail. Live & studio. Pgr. 310-556-6152
\*Exp drmr skng progrsv rock muscns. Desired proj. style. Push, ELP, Kansas, Tull, Garland. 714-957-1988, btsmc@msn.com
\*Fem drmr sks to join/form srs hvy top 40 crowd pleasing band. Infl. Form. Nirvana, Toll, Hole, Bauhaus. LaLonne 213-880-3945
\*Former Ohio U. perc. maj. w/8 yrs exp. lng for working soft rock, jazz, cntry, swing band. Gill 714-773-2338
\*GARY TAYLOR, drums. London, NY. Named bands. Plyd w/membrs of Damned, Replace, Husker, Dead Boys. CDs, world tours. Prohnt w/dck, hrd htrr. 323-883-1837

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\*SIMON APPLE nds lead voc. Band charld 2 98 US top 30 AC Gavin singles Demo/Bo Simon Apple, POBox 102, Nazareth PA 18064
\*Singr for Chrtn HR band Tool, Rage, Korn Must love god, be faithful. We have gigs, studio, TV show, god's blessing No liars 215-297-2750 x113
\*Singr ndd for Boston, MA band. Hvy but melodic guit driven rock/pop band in fl pls call. Alex 978-524-9809, Gushlink@aol.com
\*Singr ndd for metal band. Dickson, Hallford, Dio type. Recrdng & live shows No alt or drugs pls 626-794-7911, imperial@aol.com
\*Singr wntd to front dance metal band. Gothic wrmps nd not apply. We want aggro, strong, creative force Infr Flamstrn, Ministry Lisa 323-466-4759
\*Singr wntd, Ronnie, James, Dio sndlike ndd No lngterm commit nec. 849-488-0831
\*Singr/singr wntd Must be very sns, 20-27 Infl Love/Rocks, Bowie, Janes, Pulp, Bauhaus, Porno. 626-966-1573
\*SMarriot style voc ndd for HFMing blues band w/pro guit, w/platn credits. Srs pros only 213-655-6828
\*Singr/sngr sks lem voc for upcoming demo proj. Pss lead vocs, bkgnd vocs ndd 818-753-5061
\*Srs mature pro lem voc ndd to leature on upcoming rap song. Gospel exp a+ Mr Cooper 310-493-8833
\*SthBay HR/metal band sks dedicatd voc. CD in progress No illanes, lng-term commit. Infl Ozzy, AIC, Dio Pgr 310-810-9003, frankkresh20@hotmail.com
\*Voc & keyboardist ndd for bk/death metal band Infl Cradle/Fith, Emperor, Dissect, Maj label int. Mike 800-792-9103
\*Voc wntd by guit & bass, race not impor. For HM/HR. Have tunes, equip, transpo, dedicatn. 323-954-1719
\*Voc wntd Blues rock covers Gigs pending. Givens, Clapton Range Mid cities area. Pros only 562-806-2045

MUSICIANS WANTED

\*Wntd, attractiv latina voc for 16 trk adat pop songs. Poss shows. Lv msg 818-679-4697
\*Wntd, singr, male/fem, w/dynmic, progrsv voc range, wntd to work w/crrt muscl reptoire. Lv msg w/letry, incl name/address for tape 310-354-9806
\*Ten GMR type. Flarrt lvs rpln in. Jnnon 310-298-7108

22. GUITARISTS WANTED

\*2nd guit ndd for versatll org band. Energy & desire a must Infl Zep, Peppers, Metallica. Vocs a+ 818-708-2379, Faleishey@aol.com
\*A guit wntd for gigs & recrdng. This can be very rewardng My org songs have great potentl! Beatles have been Infl Jeremy 323-258-4211
\*A solid rhythm guit w/melodic lead abil for band w/inew CD, press, dstrbn, snfl matrl Infl Beatles, Bowie, Oasis, Hendrx iamadonna@aol.com
\*A lead driven guit for band w/new ep, press, gigs, cleang buzz w/intl matrl 20-30 Infl Beatles, Bowie, Radiohd, Hendrx 626-914-5853
\*A1 signed band sks flash guit w/LPaul Cool hair, chops moves, clothes. Ala early Brit glam/90s 213-469-3459
\*Acoustic guitar by male singr/sngwr for live acous gigs Gendr unmporr. Org matrl, Infl pop balladry, blues, Maxwell, mellow jazz. Gain exp & xpost 310-205-8493
\*Add'l guit ndd for modern rock band. Songs are well craftd, commercly viable w/cover capabltys. Seasoned muscns w/orig style only nd apply Keith 818-344-8863
\*All orig ska band from Lng Bch nds guit. Got shows, but we nd someone who can play all styles of ska kungston@aol.com
\*All you 3Eye Matchbx. GooGooGs stay on your cute little wag-

MUSICIANS WANTED

ons, Wntd, ong rhythm/lead plyr, yng guy, old soul. Lives/breathes for R&B 626-937-0251
\*AR band nds bass plyr or guit. Mike 310-444-9366
\*Artist/singr/lyncst sks guit Infl Bowie, SBarret, Doors, Radiohd, JBrown, Massy Attack, Gudd/Vox, Zep, NYoung, PSmith, PGlass, Cootewass. Joe 818-563-3301
\*W/STCAP R&B/hip/hvy sks to collbn on dnmic w/beatdrn rctt guit for recrdng in San Diego. Lv msg 619-515-1750
\*Band w/pendng recrd deal sks guit/voc/guard rnto MS/west, Francln, Oasis, C'rick style retro-pop. Rick 323-466-7113
\*Bass plyr/sngr nds guit, drmr, for semi-hrd radio alt rock band. 818-892-7797
\*BK lead guit whchops & style, wntd for org band w/classc songs. Rhythmicly & harmnicy gift. Must groove & rock. Stuart 818-990-3252
\*Crtry lead plyr ndd for working crtry-rock band. Must be famlr w/tdays crtry styles. 818-603-1321
\*Does anybody remember what HR is supposed to snd like besides us? We have very tight bass drvn rhythm sectn, dynamcly raspy vocs 323-469-1567
\*Drmr & bass plyr team lng for loud guit plyr & singr that wrtes. HR, HM. Bill 818-352-2365
\*Drmr skng creatv plyrs to form hrd core techno crsover w/break beats & loops. Infl SSSOL, drum & bass, Korn, Tool Pantera. Bernard 310-222-4986
\*Drmr sks LPaul. Singr, Gen Swine. Album of yr 1996-D Gen, No Lunch, 1997. Mottley, Gen Swine. This your image & muscl directn? 25+ 213-883-9578
\*Electric rock band, xnt reviews from CMJ. Lots of potentl! Must be creatv, able to omulate snd from CD 30+. Robert 310-203-0982
\*Estab band skng guit w/hvy snd, Infl FFactory, CChamber, Sabbath Style, groove, psychdc, hvy guit wntd. Joff 818-776-8838
\*Estab hvy band lng for guit w/CD & mgnt. Infl CChamber, Sabbath Styles hvy crunch, psychdc groove. Tom 818-342-3782

MUSICIANS WANTED

\*Exp acous/elec guit wntd to complt live proj for lem singr/sngwr. Have CD & studio. Infl Match, Jagan 818-905-2757
\*Fem rock voc/sngwr lng for guit, HR to acous, to collab & form band 818-768-5260
\*Fem singr/sngwr wntd songs sks gntwngwr. Egyptn, Afrcn, Indian, R&B, S'wrl, mnd, mg recrd ltrls & mgnt. Infl 310-281-7174
\*Hm/wntd, swltry Ltrn trouble usno sks ltrnrio gntwngwr to lm vacancy, S'nick lkalike a+. Practng in Guilford CT area. Alter 6pm 860-388-6483
\*Funky rhythm guit plyr ndd to complt rhythm sectn. Infl JBrown, AWB, SWonder. John 310-396-7122
\*GEORGIA SATELLITES. Stones type band, formly on RCA. Nds guit. 323-782-4024
\*Gothc industrl punk. Do you want to form most passcont pwrfl twistly melodic sweetly painfl beautly angry apocolyptic band or wha? 323-845-0227
\*Guit ndd for latin funk band, pro gigs. Infl Santana, War, Gap Band, Cameo. Ongs, few covers. Srs only. Sava 562-990-5343
\*Guit ndd. We want to do something new. Infl Janes, Ort, JFruscante, Air, WSBurrows, Tim Leary 818-246-9832
\*Guit plyr ndd by singr/sngwr to start radio orientd org career. Must be pro w/studio, stage exp. Call for infl. Lv msg, lan, 213-206-5771
\*Guit plyr ndd for eslab aggrsv hrd core band. Infl Verbal Abuse, old Desareye, Snot, Michael eyes, 310-474-2246
\*Guit w/voc wntd for prwpp band w/mgmt. In ven of Radiohd, Oasis, everything else Britpop. Spring college tour David 201-825-2661
\*Guit wntd for cyber rock band to collab & perform. 310-823-7003
\*Guit wntd for drk gltrn glam band. Infl AC/oper, TRex, Bowie, L'Red 20-25. Anthony 323-460-6806
\*Guit wntd for drk themed proj. Industrl/goth. More info at http://listn.tocalmailcaice

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•A bass plyr w/vocs wntd for psychd, prwpop tpo whuge harmns, enomus songs & big big plans. Kirk 310-204-5645
•A bass plyr wntd for ggs & recding. This exp will be rewardng. Beaties have been infll. My orig songs have potentl. Jeremy 323-258-4211
•A bass plyr If I doesn't work out, you can say you knew us when. Mark 323-937-4549
•A Bass plyr/bkup voc nnd for estab punk/rock band. Pro gear nec. Reid 213-653-2650
•Acous root funk grp skng bass. Ong music. Richard 714-528-7079
•Aero, Stones type band nds bass plyr. Have financng atty label inf. Band ages 23-30. LA rehrls 626-338 3106
•Aggress bass nnd for punk band. Transpo, dedicatn srs only 818-877-1045, 818-595-4892
•Aggress singr & slammn bass plyr nnd to compil. us cmmg band w exp muscns. Infll Korn, Lump Rizki! Beaties Peppers. Cyprus Hill. Par 5000 562-906 4922
•Alt band nds bass plyr or guit. Mike 310-444-9366
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•Bass nnd for h/energy HR outfit w/fem voc. Infll Peppers Sabbath. Have connex, recrdn studio. Band ages 30-40. fret-burner08@hotmail.com
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•Bass plyr nnd for HR band w various infll. Srs only. Gd equip. Band has demo. ready to gig. Brett 818-780 5150, Brett@transgigal.com
•Bass plyr nnd for pro st. Band cur promotng CD. Ready to showes. Infll Sngdrgrd, Tool AIC, Sabbath. Pete 323-667-0919
•Bass plyr that rocks wntd for org rock band. Infll by all gts. Haken, Hendrix, Satnani, Var. SRV ZZ etc. Foughkeepsie NY. Rich 914-681-4847
•Bass plyr wntd for blues blues rock band. Alex 818-889-4469
•Bass plyr wntd for LA based band. ELK. Some infll. Zep, Pavement, Radohd, 818-729-0852, 818-729-0921
•Bass plyr wntd for Ndiamond & old pop cover band. Eric 310-391-8288
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•Bass plyr wntd to join sngr & guit sngwrtng team w/orig innovaty, groove orientd mairl. 310-360-6227
•Bass plyr wntd. Infll Sly, Boatsy, Parmiti, AWB, Isleys, Police, Aero, Time, Zep, JBrown, Prince Music 90+. contpld. Have studiodeal. 323-881-1629
•Bass wntd by estab electric band w mgmt. Synth bass sngs a+. Have finishd recrd produced by maj producer. Infll Garbage, Prodigy 213-470-3008, issa3000@yahoo.com
•Bass wntd for existng OC based hvy alt 4 pc org mairl Smrl styles. Radohd, Fooks, Sngdrgrd, Live, STP, Killing Joke. 714-841-6802, 849-766-3893
•Bass wntd for org band pr. Infll NCave, PHarvey, U2. Phil 213-882-6921

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•Bass wntd for org pop/rock band. Infll Beatles, Police, Zep, XTC. Bowie 310-398-4198
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•Bass wntd. Versatl, for org R&R band w/ggs. demo & lng term goals. Infll Stones, Bowie, Clash, SocialD, Crowes, Beatles. David 213-953-3580
•Big fat bass nnd for gngng h profile LA band n styie of Garbage. Hole 323 931-8200
•Blk rock duo w/NoHo kkout nds intermed bass plyr. Versatl, pro a must. Want to gig soon. Hendrix Sngdrgrd, Helmet. Lew 818 846-1468
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•Exp lead guit/wntd srs bncp for pr band Orgs Dead, Matthews, REM. Phish. Synccatn. groove, gd vibe. Patti 714-377 9096
•Fem bass plyr w/bkup vocs wntd for alt/pop band w/CD &

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rup. Infll Wallfhrs, LPHair, Cake. Jull 818-249-8853
•Fem bass wntd for estab band. Chops, harmny, creatv prj. alt a must. James meets Sngdrgrd meets Kate Bush. Hole 818-907-9678
•GAY BOY RIC & THE STRAIGHT BOYS, new band formng. sks bass for pop/rock & R&B classes. like Mr. Big. Stuff 323-464-3988, gayboyric@aol.com
•Guit/vocng lng for bass to start plyng w/ I have name songs & shows. alt ind is members male/fem welcomd. Infll Pumpkins etc. 626 288-5662
•HipHop reggae band. Drmr vocs. DJ & guit. Lng for bass & keybrds, dub speed! perc. Derek 310-581-0711
•If you're cool, fem drmr or bass lng to join focusd band, thafs xpermtng w/fusing diffrnt styles of music. call 323 512-5229
•If remaing member nds solid energic bass plyr to recmpt steady gngng recding estab HR band. Have kkout & CD. 818-771-7915
•Lkg for bass plyr for pop rock band. Srs only 323-467 5301
•Lkg for bass plyr. Infll Jesus/Mary Love/Roots. Nick 949-602-3308
•McCarthy. Ikalike. sndalke wntd. Infll. Hand. We have ggs. 919 377-4451
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•Modern rock band w/stng accous edge. U2, TEM, Traq/H. Sks deep & melodic. bass w/unique styie & sng. Vlk 310-313 2341
•Orig band from CT. lkg for bass. 18-24. We'll be plyng out 12-4p. We have mairl nrlay. Jay 860-675-7406
•Pop rock artists lkg for funk latin bass plyr to write & perform dance music. Under 30 only. 818-997-6639

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\*Singr/ngwrtr/guit w/lots of matrl, sks bass plyr w/strng vocs for collab & perfrmng. Infl Jellyfish, JFalkner, Grays, Cwcd Hse etc. 310-839-3366
\*Skng bass plyr, male/fem, Infl SocialD, Pumpkins, Foss, old schl punk Have CD & lckout 818-734-3521, addrd@nls.rvsn
\*Skng lem bass for psychic pop-plet w/knowld of jazz, can improv, no purks Infl Bowe, Cronson, XTC, Karma, 818-785-8440
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\*ANY OLD CHARLIE skng keybrst w/voc Must be able to produce sampld horns & Hammdn B3 Knowld of funk a must! 818-780-1368
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\*Chinese musion lng for keybrd plyr who can program to collab, combine Chinese wind & bowed string instrms w/westrn electrca music 213-483-1517
\*Drk, goth band, CDs Label, gigs, mgmt, nds keys/sampr plyr w/bckng vocs. Must tour, team, league. team plyr, pro & exp NearDeath@aol.com
\*Drmr skng creatv plyrs to form hrd core techno crosver w/break beats & loops Infl SSSOL, drum & bass Korn Tool Pantera Bernard 310-222-4986
\*Electric rock band, siml reviews from CMJ Lots of potentl Must be creatv, able to emulate snd from CD 30+ 310-203-0982
\*Fem keybrst wntd for future recording prj Do melodic, have gd lone Pass bckgrnd vocs 323-463-8963
\*Funky Rhodes, Hammd, synth plyr wntd by guit.sngwrtr to collab on orig, form band Infl infl Floyd, Beatles, Mahavshnu, Bitches Brew etc. Alex 323-512-4686
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\*Industrl rock band lng for keybrst/prgrmr Infl Rammstn, F.Factory, Faith/More, Monstr Mag, Ministry Kraftwrk WOrbit 213-314-4277, 323-466-4759
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•Keyboard/program wntd for dance metal band Infi Flammstn, Ministry, Kraftwerk, Lisa 323-466-4758
•Keytarde wntd for band on indie label what? distrib Dtk, funny, so fi, carryy, cheesy, lo fi, Casu snd Mmrl but import part. 213-969-4856
•Keyboard nrd nrd improv jam band. We're very open mind Have ggs Very srs Danny 323-655-3389
•Keyboardist wntd by estab electric band w/mgmt. Have finshd recrd produc by maj producer. Infi Garbage, Republica Srs only 213-470-3008, issa3000@lyhour.com
•Keyboardist wntd for drk industrl rok brnd Call after 12pm 818-834-8179
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•Sngwrtr lking R&B/Hghz Timbrldr drum program/keybrdst to put the feel in my trax 41 818-755-6605

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•Spanah melodic rok band sks keybrd plyr Pro att & equip Infi 80s, Journey, Duran, Outfield, C.Crew, S.Mind, Mateos, SodaS, Virus, Inxs. 818-986-6487
•Srs keybrd plyr wntd for cabaret rok prog ALWebber meets Borzo Dtk, funny, operatic, theatrl Tsh 818-888-1027
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•WORLDS APART, all org HR band sks keybrdst in vein of Sabbath, Rush, Floyd We have lckout, ggs pending Chns 323-465-7723
•Worship leadr lking for keybrd/gutt to join Dream Ctr Yth Worship team. Must be accountnt to pastor. Must be grounded in the word. commtd juados7@earthlink.net
•Y2K estab modern rok w/CD, sks exp pro male/fem keybrdst We're versatl, dynamic, like Pumpkins, Radiohd 818-509-0627

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•1 funky versatl rockng perc, not drmr, wntd for gogng all org pop/rok band w/CD & label contax Infi Matthews, Seal etc. Derek 213-389-8619, www.mattandseal.com
•90s rok band w/label int. atty, producer, sks pro drmr. Stlye Ofspring, Nirvana, Fooos, Bad Relg Under 30, shri har, no nrd nrd nrd 818-646-6204
•A drmr wntd w/vocs for psychdc pwrpop trio w/huge harmny, enormous songs & big big plans. Kirk 310-204-5645
•A dynamic drmr for band w/new CD, press, distrib, ggs. Must be avail for mm hours: 20-33 Infi Beatles, Bowie, Oasis, Huskies, Luv&Lds@aol.com
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•A+ drmr wntd by energic all org pwrpop band w/maj label int & indus contax. Ages 21-30, Stones, Clash, Blondie, Blur Grmly 323-655-6059
•All orig pop/rok band nrd drmr Pro att, abil req Pref w/bkng vocs Infi Beatles, 3EYB, C.Trck Dave 323-654-5841
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•Attn, perc. Are you 20-30, into Funkldc, Sly, Santana, Meters? Are you motivatl, mobile, enthuss? Voccs a+ Nick 310-452-1120
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•Dmr wntd for drk industrl rok band. Call after 12pm 818-834-8179
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•Drummer wanted for forming rock band. Rick 818-985-3080
•Drummer wanted for mid & south orig prog for album & showings. Austin now. Samson 909-931-1928
•Drummer wanted for orig HR band. Infi Sndgardn Sabbath. AIC 14881, 341181. MWR 818-311-1389
•Drummer wanted for org pop/rock band. Infi Beatles. Police, Zep. XTC. Bowie. 310-398-4198
•Drummer wanted for org rock band. 323-874-1055
•Drummer wanted to form band. Should have wide range of styles & infl & huge dynamic range. David 323-463-7523
•Drummer wanted/w/ great feel for hvy rock band w/great songs. Infi Static, R. Zombie. Jeff 818-509-1974
•Drummer wanted, 21-30 no flakees. 6-10 yrs exp. Infi Aretha. Malow, ACDC, Hendrix, JBrown. Wes 818-550-0495
•Drummer wanted, male/fem. Race not import. By gut & bass for HMHR. Have tunes, equip, transpo, dedicatn. 323-954-1719
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•Drummer wanted. Style Rage, Zombie, grindcore. Timing & gd att. pref over exp & vibe. Orngs. Hillywd area. 310-285-3043
•Drummer, simple kit style, wntd for quiet mood melodic band. Mazzy Low, VelvetU. Some chimes, tambourine. We have gigs. CD. Carolyn 310-399-6811
•Drums nrd for prwpunk/punk band w/fem voc & dynamic matrl. Must rock like caeman w/finesse. Infi Hole, Sonic Yth, X, Blondie. Silverlake/NoHo. 323-257-1909
•Dynamic solid meter in/pocket drummer nrd for working soul band w/strong voc & harmonys. Team plyr, no flakees. Richard 818-701-7650
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•Join KOO-KOO BOY! Sing/sngwr nds guit, bass & drums for prp-band. Great cartoon image. Girls/gays ok. Scott 323-848-9318
•Latin funk band nds drums, perc, guit, bass, keybrds, horns, winds for pr gigs. Ongs. few covers. Srs only. Salva 562-930-5343
•Modern Brit style band nds drmr. Oasis, Paltos, Clash, Ramones, JThunders, Superdrag etc. 213-390-8537
•Monstr drmr wntd by band w/label int. Gigs pending, no drugs. 100% dedicatn, creativy, Soulfly, F.Factry, Machthead. Col Chambr. Steve 310-477-2523, 310-473-3822
•Must be creatv & have passion. Newly forming gothic folk, rock band. Gina 310-399-7449
•MYSTIC LOVE. GODS lking for cool drmr/band member. Modern classic rock style, upcoming CD release. Srs yet easy-going. No play for pay. Drms pls. 818-841-2113
•Perc wntd for RIDDIMWORLD, commerc world beat music. Proj Live & studio work. 310-559-5052
•PISS ANT lking for drmr w/solid meter & gd att. Must be quick learnr & ready to go. We have shows bkd & nd someone quick. Dave 818-261-4206
•Quiet mood drmr nrd. Brushes, hotlods, mallets, etc. ESmith V.Chestnt, JHenry, NYeung. Steve 213-644-1845

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•Talented drmr wntd. Hendrix, Marley, Floyd style music. David 323-651-4351, Jmi Music@aol.com
•THE PASSING lking for drmr. Must funk & rock equally well. Have work w/credits, preparing for album. Rage, Peppers. 311, Parimnt. Don 310-838-7553
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