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FEATURES



22

SHIFTING FOUNDATION OF A&R

In an industry that is constantly changing, the A&R community must adapt with those shifting musical trends, trying to stay one step ahead of the game. But how do they really feel about the business of music? We spoke with five A&R veterans to find out their thoughts on a variety of industry-related issues. What they had to say just might surprise you.

By Traci E.



28

30-SECOND MUSICIANS

Crushing Underground founder Joey Levine has transformed his career from being a successful songwriter in the bubblegum rock era of the early Seventies to leading a stable of contemporary artists, songwriters and producers in the world of commercial jingles. Get the whole story behind Crushing—the home of "30-Second Musicians."

By Jonathan Widran

24 9th Annual A&R Directory Compiled by Carla Hay

COLUMNS & DEPARTMENTS

- 6 FEEDBACK
- 8 CLOSE-UP
- 9 SIGNINGS & ASSIGNMENTS
- 10 A&R REPORT
- 12 SONGWORKS
- 14 AUDIO/VIDEO
- 15 NEW TOYS
- 16 CYBER MUSIC
- 18 SHOWBIZ
- 20 LOCAL NOTES
- 35 DEMO CRITIQUES
- 36 NIGHTLIFE
- 38 CLUB REVIEWS
- 42 EMPLOYMENT
- 44 PRO PLAYERS
- 45 FREE CLASSIFIEDS

Cover Design & Illustration By: Richard W. McDill



Feedback

Not The Purple One

Dear MC:

First, Audrey Marpool and myself would like to thank Jon Pepper for the kind words regarding our booking policies [at the Coconut Teaser] (Vol. XX, Issue #23).

We have always tried to keep our doors open by booking enough bands on a given night that will draw an acceptable number of customers, while balancing that with giving exposure to new, talented artists who have not yet developed a following.

It is our hope that through exposure here, these new, deserving bands will develop a fan base, and continue playing the Teaser long after they have become headliners, and, hopefully, achieved the coveted record deal. Fortunately, in most cases over the last ten years, it has worked.

One correction, however. The Teaser has not been purple in well over two years. Sometimes, I think painting the club purple years ago was a huge mistake, since it stuck in people's minds over the years.

In much the same vein, may I correct another misconception that I often see in print—the perception that, along with the FM Station, we are still the club to catch Eighties-styled hair bands. Wrong!

True, approximately once every five to six weeks, Sanseii Records promotes a "Glitter N Glam" night here, but aside from that, believe me, we'd have a difficult time putting together even a handful of shows per month with bands like that, for the simple reason that there are not enough of them around anymore to do so!

The few Eighties-oriented metal hair rock artists that submit tapes to us are usually from Simi Valley or other out-of-the-way places. Our submissions usually mirror whatever is currently popular, and on the charts, much as it has always been throughout the history of rock music.

Much like *Music Connection*, the Coconut Teaser is just a reflection of what is happening in the current state of music at any given time, though we do try to avoid quickie fads, and present the best of everything, and try to stay ahead of what is the current fad.

In fact, we presented Green Day, Hole, Urge Overkill and many, many others when Sunset Strip hair bands were the rage, and the new alternative artists could find little sympathy from Hollywood club bookers. Weezer were regulars here!

We're not trying to toot our own horns by reminding folks of this, but it does bother us when people still refer to the club as being purple, or as a heavy metal outlet. Poofy hair and makeup will probably make a comeback again one day (if history has taught us anything, it's that these things are just

recycled and pop up again later), and when that happens, we'll be glad to book the best of those kinds of acts again—along with any other type of rock music that is worthwhile.

Our tenth anniversary of presenting live music seven nights a week is coming up in 1997. Thanks to *Music Connection* for your support over the years, and I hope that MC and the Teaser will both be giving exposure to the best of every kind of deserving contemporary music ten years from now.

Len Fagan
Booking Director
Coconut Teaser

Triple A Blues

Dear MC:

In regards to the recent sale of Triple A radio station KSCA (101.9-FM), and the intent to change formats to Mexican music, it would seem that the person that spent \$110 million on buying the radio station is a living example that you don't have to be smart in order to be rich and successful.

Does he realize that there is no other station in L.A. that plays the variety of music that KSCA does? Does he realize that many unknown artists use KSCA as a national springboard for their careers? Has he ever heard of Hootie & The Blowfish, Joan Osborne or Alanis Morissette? (He wouldn't have either, if not for KSCA.)

This is obviously a numbers game and the new owner is looking at a false bottom line. The real bottom line is this: KSCA, in its current configuration, is a world class station with a world class staff.

If he wants to impress the business world with his own business acumen, he will keep the format and staff, reject short-term profits that may or may not come with the Mexican music, and sit back and watch a growing station reach maturity and reap the profits that are sure to ensue.

If he can find it within him to do that he will be performing a great public service to the Los Angeles radio listeners and the industry in general.

Sincerely,
S. Scottman

Correction:

In our recent year-end issue (Vol. XX, Issue #25), a mistake was made in our 5th Annual "The Hottest 100 Unsigned Artist" listing:

The band Ghostwriters was mistakenly listed as Ghostriders. For more information on the group, contact Mo Power Promotions at 310-421-2154. We apologize for the error.



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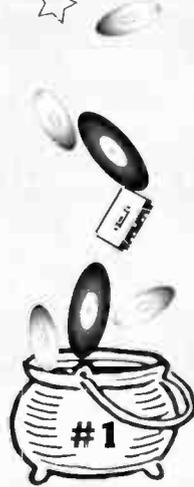
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2PAC	DEATHROW
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URGE OVERKILL	GEFFEN
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THA DOGG POUND	PRIORITY
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CLOSE-UP

Disc Plus

By Steve Smith

Disc Plus is a state-of-the-art CD brokerage and duplication service located in Glendale, California. "We looked at the CD duplication industry and noticed that there was a need for a more personalized service over and above what the larger companies were offering," is how Disc Plus owner/proprietor Pia Harju explains the company's origins.

"We decided to take our extensive background in music and production and create a place where bands and artists can really express their creative ideas and get exactly what they want."

As for her clientele, Harju says, "Mostly, we serve bands and record companies as well as corporate clients, who are developing CD-ROMs."

"One of the advantages of being a broker is that we have a wide selection of manufacturers we can work with, which allows us to customize the job depending on what the client's needs are," continues Harju. "Basically, we are set up to meet whatever criteria the customer may have. One of the best parts of having as much flexibility as we do is that we can usually beat our competitors' prices."

But Harju is quick to add, "No matter what size the job, we will never compromise on quality."

She goes on to say, "We've been extremely fortunate to have gotten off to a fast start. Right

now, Disc Plus is going through a rapid expansion phase. In addition to hiring salespeople, we are expanding our creative and support departments.

"The response from our customers has been tremendous and we have noticed that we are getting a lot of word-of-mouth referrals as well as a lot of repeat business. Our customers include many

of L.A.'s top unsigned bands as well as many up-and-coming independent production and record companies. We are getting a wide range of customers and they are going with us because they like the way we do business. That makes us feel good and gives us confidence that we are on the right track.

"The bottom line at Disc Plus is that we

realize that CD replication is extremely competitive, even more so in the L.A. market. That's why we are out in the community working with and supporting the artists. For example, we will be co-sponsoring Poptopia, a music festival happening on January 31st.

"We know our reputation is at stake every time we do a job and that our customers have a choice where to spend their money. So, if you need duplication services on a one-time or ongoing basis, we encourage you to give us a call today. We think you'll find that once you give us a chance you won't want to get your CDs replicated anywhere else."

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Warren Christensen

Geffen Records has appointed **Warren Christensen** head of Rock Promotion for the label, where he has served in the National Rock Promotion Department since 1989. In addition to handling acts on the Geffen and DGC rosters, Christensen will also be responsible for promoting artists on the affiliated Almo Sounds, DreamWorks and Outpost labels. Contact Geffen's L.A. headquarters at 310-278-9010.

Michael MacDonald has been named Vice President of Installed Sound for **JBL Professional**. In this new position, he will have complete responsibility for worldwide marketing of all sound contracting products for the loudspeaker and related products manufacturer. Contact JBL's headquarters by calling 818-894-8850.



Valerie DeLong

Valerie DeLong has been named Head of Promotion at **EMI Music Group** label **The Enclave**. DeLong, who was most recently Senior Vice President of Promotion at Lava Records, will oversee all promotional activities for The Enclave, as well as supervise the label's promotion staff. DeLong can be reached at 212-253-4900.

Ruben Rodriguez has been named Executive Vice President of Urban Music at **Red Ant Entertainment**, where he will oversee all aspects of promotion, marketing, sales and artist development. Prior to this appointment, Rodriguez was founder of Pendulum Records. In addition, **Nancy Levin** has been appointed Senior Vice President of Red Ant, where she will oversee

the label's promotional activities and will be actively involved in the management and business affairs of the company. Prior to joining Red Ant, Levin served as Vice President of Promotion for Priority Records Contact Red Ant's Los Angeles offices at 310-247-1133.



Alan Oreman

Almo Sounds has appointed **Alan Oreman** to the newly created post of Vice President of Promotion for the Geffen Records-distributed label. Previously head of Rock Promotion for Geffen Records, Oreman will continue to work closely with the Geffen Promotion staff to expand Almo's presence at radio. Contact 310-289-3500.

Pro audio manufacturing company **Sabine** has announced that **On The Road Marketing** will represent Sabine's equipment line in New York, Long Island and New Jersey while **Wilson Audio Sales** will handle the Tennessee, Georgia, Alabama, Mississippi, North and South Carolina markets. Contact Sabine at 904-418-2000.



Ron Rutledge

Ron Rutledge has been appointed Vice President of Studio Operations for **A&M**, where he will be responsible for overseeing all day-to-day activities for the studio, as well as for managing A&M's post-production and archiving facilities. He will also retain the title of Studio Manager. You can contact A&M at 213-469-2411.

MCA Music Entertainment Group has named **Liza deVilla** to the post of Director of Public Relations. Based in Los Angeles,

deVilla will be responsible for planning and implementing public relations programs for the MCA Music Entertainment Group and its various divisions. In addition, **David A. Clark** has been upped to Senior VP and Controller, **Charles Ciongoli** has been named Senior Vice President, Finance, and **Ike Yousef** and **Larry Linietsky** have been appointed Associate Director and Manager of Business Development, respectively. Contact the MCA Music Entertainment Group at their Universal City headquarters (818-777-4000).

Discovery Records has promoted **Bob Tyldsley** to the post of National Director of Sales. Tyldsley will continue to work out of the label's East Coast office in Philadelphia. Prior to joining Discovery in 1994, he worked at Hollywood and I.R.S. Records. Contact Discovery's Santa Monica headquarters at 310-828-1033.



Kate Tews

Virgin Records has promoted **Kate Tews** to Vice President of Advertising & Merchandising. She will now be responsible for overseeing all of Virgin's merchandising activities, and will also plan and execute national advertising campaigns in the print, broadcast and interactive media arenas on behalf of Virgin's artists, as well as developing alternative marketing strategies for the label. Contact Virgin's L.A. headquarters at 310-278-1181.



LaTanya Marble

LaTanya Marble has joined **Norman Winter/Associates/Public Relations** as Director of New Media. Previously a member of the

A&R department at Motown Records, Marble was most recently with the Bobby Ball Talent Agency. Marble will also coordinate electronic and print publicity for the company's roster of entertainment personality and corporate clients. Contact Norman Winter's offices at 213-469-3434.



Eric Shea

The **Harman Music Group** has appointed **Eric Shea** National Sales Manager for the company's **DigiTech** division, which manufactures signal processors for the musical instrument, studio and broadcasting markets. He was previously the Managing Director for Hughes & Kettner Amplification. In other DigiTech news, **Brian Scott** has been appointed Director of Manufacturing, and **Jim Pennock** has been named Director of Engineering. **Randy Thorderson** has been named Director of Marketing and Product Management. **John Johnson** continues to serve as acting President of the division. You can contact DigiTech by calling 801-566-8800.

Music Annex Audio Post Production has promoted **Amy Hunter** to the position of First Engineer at its San Francisco studio facility. Hunter joined the company in 1991 after stints at Lucasfilm and Fantasy Films. She will continue to be involved with editing and mixing radio promotions for local NBC-TV affiliate KRON, as well as editing and mixing sound for long form independent film and video projects. Contact Music Annex at 415-421-6622.

The **Warner Music Group** has promoted **Paul Robinson** to the post of Vice President, Associate General Counsel. Robinson will take on additional duties in his new position, as the Music Group's legal functions will now be divided between Los Angeles and Robinson's New York base. Robinson came to WMG in early 1995 as Associate General Counsel, after serving as a partner in an independent law firm. Contact the Warner Music Group at 212-484-6108.

Tortured Artists Publications & Productions has named **Tim Schwalbach** to the post of Managing Editor. For further information, contact 415-948-2099. 



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In conjunction with our Cover Story on the A&R industry (see page 22), in which we focused our attention on major labels, this A&R Report with Epitaph's Pete Weiss focuses on the same questions, but the answers come from an indie label perspective.

Has the focus of A&R shifted from talent development to marketing skills?

"There's a fine line between what some A&R guys do and what other A&R people think is their job. At some companies, the A&R guy is basically someone who is the front line between seeking talent and the company. All they do is find talent. In other places, they shepherd the band and have more of a vital interest in their career.

"Over here at Epitaph, basically everyone is involved in the bands' careers; marketing being one aspect of that. There are less fine lines drawn over here. I am the A&R representative of this company, but I am not specifically the only person who has the A&R qualifications or duties.

"I have no marketing background myself, except what I've learned here at Epitaph. We have a unique marketing style, but there are no set job qualifications for an A&R person. It's not as if you can take a logical path through a college course and end up an A&R person. Being able to know the path that your bands will take and how they will be marketed within your company is very important. [But] it's not necessarily something you need to know to get a job as an A&R person."

How patient are record labels with their bands/artists?

"Here at Epitaph, we're very

patient. That's one of our primary focuses: to identify talent and make the career moves to further them on the road. There are lots of bands that I speak to that I don't think are ready yet, but I give them words of encouragement and ask them to keep in touch with me even though I don't think they're necessarily ready to become an act for our label.

"I think there's a problem lots of times; a fear in this business that you're going to miss out on something. So bands that aren't really quite ready to record are getting deals, and are finding that they're not really prepared to do the things that are best for longevity in their career. These bands might get a deal a few months into their existence and then they don't have the foundation to proceed. Nothing but catastrophe follows after that."

What gets your attention?

"I like a group of people that have been together for awhile. What I really like to look for is young kids that have grown up together and have that bond of friendship amongst them, and basically have learned to play together so they have a unique style. I think that's really important; that bands have played onstage before, that they are familiar with each other. At that point, they'll be prepared to go on.

"It's a terrible thing to meet your bandmates and see their true personalities seven months into the deal. Then you find out, when you thought everyone in your band had the same objectives and motivations, that a few of the guys didn't have the same objectives and motivations as you. Then, all of a sudden, problems occur.

"We [at Epitaph] make it so that a band doesn't have to sell a million records to continue on. [Sales] performance is not a contingency for having our bands go on in their career. That's our primary thing. We have a very realistic view of the industry. We don't overload [bands] with tons of debt so they can be seen as failures. They're never failures. If they make good music, and music that they're happy with, then they're successful, and we'll stick by them through thick and thin. That's all there is to it. It's not, 'you have to sell x amount of records to get another try.' As long as the band wants to work, we'll work with them.

"It used to be that the musicians were people who had no other choice but to play music. It was kind of like outsiders were involved in music because they really didn't fit in anywhere else. That was the only way they could express themselves. Nowadays, I don't think it's really like that. I think there's a lot of people growing up that tell their parents, 'I'm going to be in a rock band,' and their parents go, 'Oh, great! Here, let me buy you a guitar!' Before it used to be, 'You're

going to do what? Aren't you going to have something to fall back on?' Then the kid would say, 'Fuck you!' And they were ostracized by everyone else.

"That's the only safe haven they found: playing music with their friends. I look for people for whom that's their only choice in life: to play music. They don't just look at it as a career choice. It's the only choice.

"I'm open to anything. Everyone in the company is looking for talent. I'll take it anywhere I can find it. We get boxes and boxes and boxes of tapes and that's one way to go about it, but I'm more apt to [follow-up on] a buzz.

"It doesn't matter to me if it's got a slick package or if it's from a management agency or from a lawyer. Maybe Epitaph is a little different in that way. I'm equally as impressed by a cassette that has a little hand-scribbled note on it saying, 'you'll probably hate us, but...' If the music's good, that's all that matters. If there's personality and style and some sort of commitment in there, then that appeals to me.

"I think the only way to get attention from the A&R community is to play, play, play! The reason that you should be playing music is to be heard, and to be performing live is the ultimate. If you're in it to get a record deal, if that's what you're motivation is, then I'm not really too concerned with those types of people. The motivation is to play music, and not to get signed. If you're a good band and you play, you're going to get noticed. People will go, 'Damn, that shit is good!' The word will get out."

How would you rate your year in 1996, and what are you looking forward to in 1997?

"My year in '96 was incredibly groovy and fantastic! For '97, I look for more of the same. As far as career goals, I'm really happy with where I'm at. I'm really happy with Epitaph Records. As a musician, I've been on other record labels, and I've never seen a record label as responsive to their artists' needs and as wide-eyed and open to change. We are basically employees of our artists. We don't see them as our employees."

If you had unlimited funds to start your own label, what would be your dream record label?

"Basically, I would do what I'm doing now. The amount of funds doesn't matter. The job that I do would be the same. You don't need a zillion dollars to make a good record. In fact, a zillion dollars can hinder a good record. Once you have that debt, you have to please people. The way it works here is everyone's responsible for what happens. The most important thing is being of service to the bands."

—Interview By
MC Staff Writer Traci E.

New Ticketmaster?

A recent merger by Cleveland-based **Playhouse Square Foundation**, and Guilford, Connecticut-based **Entertainment Express, Inc.**, has formed a new national ticketing service company.

Operating under the name of **Advantix, Inc.**, this merger positions the company as one of the leading ticketing services in the country. Advantix's corporate offices will be located in Southern California, and **W. Thomas Gimple** will serve as the company's President and CEO. For further information on Advantix, you can visit their web site at <http://www.advantix.com>. Does this mean that Ticketmaster will finally have some serious competition? Don't bet on it. Remember the **ETM** fiasco in 1995?

And The Winner Is...

The nominees for the 24th annual **American Music Awards** have been announced. (The 20 winners will be disclosed on Monday, January 27, during a three-hour TV special on **ABC**, which will originate from the **Shrine Auditorium** in Los Angeles.)

In the **Pop/Rock** categories, the nominees are: **Bryan Adams, Eric Clapton and Seal (Favorite Male Artist), Alanis Morissette, Mariah Carey and Celine Dion (Favorite Female Artist), Dave Matthews Band, Hootie & The Blowfish, The Fugees (Favorite Band, Duo or Group), The Beatles, Anthology 1 & 2, Mariah Carey, Daydreams, Alanis Morissette, Jagged Little Pill (Favorite Album), No Doubt, Jewel and Donna Lewis (Favorite New Artist).**

Carey led all nominees with five nominations, with her album also receiving nominations in two of the **Soul/Rhythm & Blues** categories (Favorite Album and Favorite Female Artist), as well as getting the nod for Favorite Artist in the **Adult Contemporary** genre. The **Country** category was equally as predictable with familiar names like **Garth Brooks, Alan Jackson, Shania Twain, Brooks & Dunn** and **Wynonna** leading the way.

The **National Academy of Recording Arts & Sciences (NARAS)** has announced the recipients of the Recording Academy's 1996-97 **Lifetime Achievement and Trustee Awards**. Eight recording artists will receive Lifetime Achievement Awards, which honor artistic contributions to the recording medium. This year's awardees are **Bobby Blue Bland, the Everly Brothers, Judy Garland, violinist Stephane Grappelli, Buddy Holly, Charles Mingus, Oscar Peterson and Frank Zappa.**

The two partnerships that will be honored with Trustee Awards, which recognize contributions in a non-performing capacity, are **Herb**

SAILING WITH ATLANTIC



Atlantic Records has inked a deal with veteran singer-songwriter/producer BeBe Winans—one-half of the Grammy-winning gospel duo he heads with his sister CeCe. Winans' Atlantic debut, slated for release this year, will be his first solo album. The gospel veteran will also continue his association with Sparrow Records, which will release his solo recordings in the Christian marketplace. Pictured (L-R) in Atlantic's New York City headquarters are Evan Lamberg, Sr. VP, Creative/East Coast, EMI Music Publishing; Val Azzoli, Co-Chairman/Co-CEO, Atlantic Group; BeBe Winans; Ron Shapiro, Sr. VP/GM, Atlantic; Craig Kallman, Sr. VP, Atlantic; and Phil Wild, Sr. VP of Business & Legal Affairs, Atlantic Group.

Alpert and Jerry Moss (founders of A&M Records and Almo Sounds), and the legendary songwriting team of Burt Bacharach and Hal David. The honorees will be acknowledged in February during Grammy Week.

Home Sweet Home

Capitol Records and the City of Los Angeles have announced a multi-million dollar expansion of Capitol's famous tower headquarters on Vine Street in the heart of Hollywood. The joint investment is said to call for new development that will enhance the area around one of Tinsel Town's most storied corners—Hollywood and Vine.

Capitol had been considering leaving the Hollywood area, like many of the other major labels that once ruled Sunset Blvd., but execs reportedly changed their mind after a phone call from L.A. Mayor Richard Riordan.

In a prepared statement, Gary Gersh, Capitol's President/CEO said, "Mayor Riordan's phone call was the start of what is now an exciting project sealing our long-term commitment to Hollywood. Capitol's decision to invest over \$8 million in Hollywood demonstrates our belief in Mayor Riordan's goal of reinventing Hollywood."

Councilwoman Jackie Goldberg was equally enthusiastic in her statement, which read, in part, "The city pulled together to make this project happen because we recognize the value of Capitol as an anchor project for the area. We are grateful to Capitol for their commitment to Hollywood."

Capitol has already moved forward with renovations, including a new lobby and construction of a

new landscaped entrance at the north side of the building on Yucca Street.

What's In A Name

John Fogerty, the former guitarist/vocalist/songwriter (and presumably chief bottle washer) for Creedence Clearwater Revival recently got his wish, when his former bandmates—drummer Doug Clifford and bassist Stu Cook—renamed their band Cosmo's Factory. Fogerty filed an injunction against his former rhythm section to keep them from using the band name Creedence Clearwater Revisited.

The current band, which includes former Cars' guitarist Elliot Easton (now there's a combination for ya!), Steve Gunner and vocalist John Tristao, has been touring the globe spreading Creedence hits that stopped coming some 20 years ago. For further information on Cosmo's Factory, contact Levine Communications Office (310-281-1605).

Let's Make A Deal

Grammy-winning record producers Jimmy Jam and Terry Lewis have entered into an agreement to create a new joint venture label with Universal Records and to provide their Midas Touch for the various MCA Music Entertainment Group labels. Headquartered in Los Angeles, the yet-to-be-named label will be headed by Jam and Lewis, who will serve as Co-Chairmen, and be responsible for the A&R and daily operations of the new venture. Over the years, the hit-making team has written or produced more than 40 singles and

albums that have achieved gold, platinum or multi-platinum status. For more info, contact MCA's Universal City headquarters at 818-777-4000.

In related news, MCA Records and Cargo Records have entered into a distribution, promotion and marketing agreement. Under the terms of the deal, MCA will manufacture and distribute selected Cargo releases. Additionally, MCA has entered into a joint venture agreement to release certain Cargo titles, through its joint venture with Way Cool Music. Cargo Records, an independent record company based in San Diego, was founded by Eric Goodis.

RCA and Loud Records have formed a joint venture. Since 1992, the two labels have had a profit participation agreement. Under the agreement, there will be the new label PMP, headed by President/CEO Paul Stewart. Since being distributed by RCA, Loud has scored a platinum album with Wu-Tang Clan, and gold albums for Mobb Deep and Raekwon. Contact 212-930-4340.

Little Dog Records has signed a distribution deal with Polygram. Founded by veteran producer Pete Anderson, Barbara Hein and Michael Dumas, Little Dog's roster includes such artists as Scott Joss, Jeff Finlin and Jeff Matt. Contact 818-557-1595.

V2 Music will acquire a controlling interest in Gee Street Records. The new deal ends Gee Street's lengthy business relationship with Island Records. North

American distribution for both V2 and Gee Street will be announced shortly. Contact Gee Street's New York offices at 212-777-0117.

RED Distribution and Metal Blade Records have officially extended their distribution agreement through the year 2000, continuing a business relationship which first began in 1983.

Way Cool Signings

Way Cool Music/MCA Records has inked recording contracts with Pennsylvania-based band the Clarks and San Diego-based trio fluf. The Clarks' major label debut, *Someday Maybe*, is due out on February 25, while fluf's *Waikiki* will be released on March 11th.

Nothing In Common

Casual Tonalities has released an interesting new compilation CD, *Nothing In Common*, which is exactly what it says, as the disc is filled with artists with very little in common musically. This disc, that mixes everything from punk to avant-garde artist, is what FM rock radio would be like today, if it had been allowed to stick to the free-form formats that brought together various musical styles in the late Sixties. For further info, check the label's web site (<http://www.tonecasualties.com>) or contact The Landon Agency at 909-986-7502.

—Compiled By MC Senior Editor Steven P. Wheeler

HOUSE FULL OF REPS



At the 1996 National Ticketmaster Music Showcase, the Palace was filled with industry A&R reps, who were checking out the five unsigned finalists (bloom, Hidden Persuaders, Lughead, Marigold and tv fifty), in hopes of perhaps finding the next Oishwalla, Verve Pipe or Refreshments (all former Ticketmaster Music Showcase bands). Pictured (L-R) during the evening are (back row) Geoff Siegel, Revolution Records; Tom Storms, Polydor Records; Andy Olyphant, Almo Sounds; Ron Verica, Interscope Records; David Surnow, David Surnow Presents; Jason Bernard, Red Ant Entertainment; M. Tom Mooney, Ticketmaster Music Showcase; Danielle Gordon, Ticketmaster Music Showcase; John Kirkpatrick, Elektra Records; Damon Booth, ASCAP; Ron Laffitte, Elektra Records; (front row) Vincent Kostow, Dual Quad; Shanon Chaiken, Ticketmaster Music Showcase; and Andrew Brightman, Polydor Records.



NAS ACOUSTIC UNDERGROUND



The National Academy of Songwriters, which hosts the popular Acoustic Underground showcase for unsigned and indie label artists, has named Nashville's John McVey its Acoustic Underground "Artist Of The Year." McVey (shown holding guitar) was also named "Male Artist Of The Year," and he performed with a select group of other acoustic artists at the Troubadour in West Hollywood. Other NAS Acoustic Underground winners included New York's Dayna Kurtz ("Female Artist Of The Year") and L.A.'s Tortured Poets ("Acoustic Group Of The Year").

ASCAP Election

ASCAP has elected superstar producer-songwriter Jimmy Jam (aka James Harris) to its Board of Directors. Jimmy Jam and his partner, Terry Lewis, have had numerous multi-platinum hits with artists such as Janet Jackson, Boyz II Men and Michael Jackson. In addition, Jam and Lewis have en-

tered into a deal with MCA to start their own still-unnamed record label in the wake of last year's demise of their first record label, Perspective Records.

Industry Grapevine

Windswept Pacific has promoted Jeff Sacharow to Senior VP of Business and Legal Affairs.

EMI ROCKS WITH DISHWALLA



Santa Barbara rockers Dishwalla, best known for their big hit "Counting Blue Cars," have inked a deal with EMI Music Publishing. While in New York, EMI execs were on hand to greet the band at the Harley Davidson Cafe, where Dishwalla played a standing-room-only show before going on to do a full set at Irving Plaza. Pictured (L-R) are: Dishwalla's J.R. Richards and Jim Wood; Robert H. Flax, Executive VP, EMI Music Publishing Worldwide; Dishwalla's Rodney Browning, Scot Alexander and George Pendergrast; and Evan Lamberg, Sr. VP, Creative, EMI Music Publishing East Coast.

HOUSE OF BRENDA



When R&B songstress Brenda Russell performed at the House of Blues in West Hollywood, a slew of well-wishers came out to greet her. Pictured hanging out at the show are (L-R): songwriters Alan Roy Scott and Allan Rich; Brenda Russell; producer-songwriter Kurt Farquhar; and Linda Livingston, Director, Film-TV Relations, BMI.

Previously VP of Business and Legal Affairs, Sacharow can be reached at 310-550-1500.

MCA Music Publishing has appointed Cindi Peters to the position of Director, Creative Services. In addition to her duties at MCA Music Publishing, Peters will also work in A&R for MCA Music Entertainment. Prior to her appointment, Peters was an A&R Rep for Geffen Records and Associate Director of A&R for MCA Records. She will be based out of MCA's offices in Vancouver, British Columbia. Call 310-235-4700 for more information.

Sony/ATV Music Publishing has named Kevin Shapiro Manager of A&R. Shapiro, who was previously International Coordinator of A&R at Epic Records, can be reached at 310-449-2100.

New Deal

Independent publishing firm peermusic has bought a minority interest in Aztlan Records, a leading rock en Español (rock in Spanish) label. This investment marks the first time that peermusic has entered into a deal with a record label. Aztlan, which specializes in U.S.-based Latin rock artists, has already released recordings from artists such as Maria Fatal, Ley de Hielo, Orix and Pastilla. Having been named BMI's "Latin Publisher Of The Year" several times, peermusic has a catalog that includes songs recorded by such leading Latin artists as Julio Iglesias, Luis Miguel, Selena, Caifanes and Jaguares.

Songwriter Events

With the new year upon us, now would be a good time to review some of the best workshops and showcases in L.A. for songwriters.

The ASCAP Film Scoring Workshop will be held at a date to be announced, most likely in the spring or summer. The workshop,

taught by award-winning composer Fred Karlin, will take place over a period of seven weeks in eight different four-hour sessions. To be considered for the workshop, send a ten-minute demo tape with a bio or resume to: ASCAP Film Scoring Workshop, 7920 Sunset Blvd., 3rd Floor, Los Angeles, CA 90046.

The ASCAP Songwriters Workshop will be held for aspiring pop and R&B songwriters at a date to be announced. Send a demo tape with two original songs, lyrics and a bio to ASCAP's L.A. office. Make sure to specify that you are submitting for the Songwriters Workshop and whether your music is pop or R&B. These workshops are free, but space is limited. In addition, ASCAP accepts demo tapes for its ongoing ASCAP Presents showcase (formerly known as Best Kept Secrets) for unsigned and indie label artists. More established artists can submit material for ASCAP's Quiet on the Set showcase. Submitted materials cannot be returned. For more info,

MCA APPOINTMENT



Cindi Peters is now Director, Creative Services at MCA Music Publishing.

PAULA COLE

This eclectic singer-songwriter continues to defy categorization



Paula Cole is considered one of the best of the burgeoning number of young female singer-songwriters with gutsy and personal music outside the traditional pop parameters.

Growing up in a musical family in Rockport, Massachusetts, Cole attended Berklee College of Music, where she studied jazz and vocal improvisation. After Berklee, she set out on the coffeehouse circuit, was signed to Imago Records and in 1994 released her debut album, *Harbinger*, to critical acclaim. When Imago began to experience financial problems and significantly pared down its artist roster, Cole found a new home at Warner Bros. Records, which has re-released *Harbinger*, as well as releasing her latest CD, *This Fire*.

"It took me a couple of years to write most of the songs on this album," says the soft-spoken singer. "I had about three years between this album and my first album. A couple of the songs like 'Cowboys' and 'Hush Hush Hush' are older songs from about four years ago. But this album spans different moods and is a reflection of my life."

This Fire is a collection of songs in which Cole's emotions are laid bare, touching on issues such as poverty, sexual awakening and childhood insecurities. She says, "*This Fire* seems to be more embraced by my fans. *Harbinger* drew mostly positive reviews, but I think it's a more shy, vulnerable and naive album. I still love that album, but it required a lot more sensitivity. *This Fire* is more brazen, outspoken and even more sexual. I think it's easier to like immediately."

Although she is a favorite artist at Triple A radio, Cole's music often transcends categories, as her jazz, folk and rock influences can be felt in many of her songs. She notes, "I think everyone who works with me finds it hard to describe my music. I haven't been influenced that much by my contemporaries. Music was made in my home and it always seemed like a natural language to me. I feel like an entity unto myself. I don't say that because I have a big ego, I say that because it's true. I know in my heart that I'm unique, and I think I'm going to have a long and lasting career."

Speaking about her songwriting process, Cole says, "The piano is my main compositional tool, but there have been a couple of songs that I was able to write in my head. And sometimes the words come to me first. The songwriting process can change from song to song."

For an album with lyrics that pack an emotional wallop, it's interesting to note that Cole specifically did not want the lyrics printed in *This Fire*. She explains, "Lyrics are vital and are completely important to me. But I just wanted people to experience this album with their ears more than their eyes. I personally like it when people come up with different interpretations of my songs. When they come up with their own version of the lyrics, it makes it more personal for them."

Cole, who has toured with an interesting range of artists (from Peter Gabriel to Melissa Etheridge to Sarah McLachlan), offers her opinion of performing live and touring: "It can be incredibly difficult, but I love it and I need it because it's the 'yang' counterpart to the 'ying' of introspection and the enclosed darkness in which I write and record. Writing and recording for me is kind of a private fishbowl setting. It's too much an extreme if you just write and record. I need to perform and to reach out to people. The aggression of performing—the drive, the energy, the dancing—it makes me better as a whole person."

This Fire also marks her first time in the role of a producer. "The most important thing I learned was that any limitations I had were all in my mind. I had the ability to produce my own music, but I just lacked the courage before, and thank God, I stood up to the fear. I really wanted to produce this album myself. I wanted my vision to be imparted with as much purity and directness as possible. I knew producing this album myself was the right pathway for me."

She continues, "Music has been a very personal expression for me and I haven't been able to conceive of writing with someone else. But I'd like to think I'd be able to accept that challenge someday!" she says with a laugh, before adding, "I want music to be really pure and true. Sometimes when songwriting is seen as a craft, it becomes empty, like you're on an assembly line, and I never want music to be like that for me."

Contact Warner Bros. Records at 818-953-3420.



call ASCAP at 213-883-1000.

The **ASCAP/ESP Real Deal** showcase is held regularly throughout the year for unsigned rap, hip-hop and R&B artists. California residents can call 310-645-0101 for an audition. People who live outside California need to send a demo tape with lyrics and bio to: **ESP Public Relations**, 8121 Manchester Ave., Suite 320, Playa del Rey, CA 90293.

BMI's New Music Nights showcase is held every other month in L.A. for unsigned and indie label artists. BMI also holds New Music Nights showcases in San Francisco, Seattle, Portland and Oakland. Send a three-song demo with lyrics and bio to: BMI New Music Nights, 8730 Sunset Blvd., 3rd Floor West, Los Ang-

eles, CA 90069. Submitted materials cannot be returned, and be sure to specify which showcase city you want. Call BMI for more information at 310-659-9109.

The **National Academy of Songwriters** offers a slew of regular showcases and events in L.A. The monthly **Acoustic Underground** spotlights unsigned and indie label artists in acoustic performances. For songwriters who want to submit their demos directly to industry professionals, NAS presents its weekly **Cassette Roulette** and **Pitch-A-Thon** at the **Woman's Club of Hollywood**. Send a tape (with three or four songs), lyrics and bio to NAS, 6255 Sunset Blvd., Suite 1023, Hollywood, CA 90028. Or you can call NAS at 213-463-7178. 

SESAC AWARDS



SESAC recently held its first annual **New York Music Awards** at **New York's Supper Club**. Honorees included **Late Show With David Letterman** composer **Paul Shaffer**, drag queen-dance diva **RuPaul** and jazz artist **Ornette Coleman**. The awards, which are based on national performance activity of songs written by SESAC writers, included a wide variety of musical genres such as pop, R&B, Triple A, adult contemporary and jazz. Pictured (L-R) are: SESAC Co-Chairman **Ira Smith**; **Paul Shaffer**; SESAC Chairman/CEO **Stephen Swid**; and SESAC Co-Chairman **Freddie Gershon**.

TOP OF THE HILL



Teenage singer-songwriter **Jordan Hill** recently stopped by BMI's L.A. offices to sign an agreement with the performing rights society. Hill is currently signed to producer **David Foster's 143 Records**. Shown (L-R, front row) are: **Jan Gross**, BMI Director, Writer Administration and **Jordan Hill**; (L-R, back row): **Brian Avnet**, President, 143 Records; **Barbara Cane**, Asst. VP, Writer-Publisher Relations, BMI; **Rick Riccobono**, VP, Writer-Publisher Relations, BMI; **Paige Sober**, Senior Director, Writer-Publisher Relations, BMI.



WESTLAKE AUDIO: Enrique Iglesias, son of Julio, was in Studio C tracking and editing for his upcoming release with Raphael Perez Botija; Steve Sykes engineered and Mike Parrin assisted...Shonen Knife was in Studio A remixing material; John X engineered and Wes Johnson assisted.

PARAMOUNT: ZZ Top was in Studio A at Paramount Recording Studios remixing their new single, "Bang Bang," with the production team Bar Nine and mixing engineer Stoker...Voodoo Glowskulls spent a month in Studio C with producer Jim Goodwin recording their first album for Epitaph Records...Nitro Records' One Hit Wonder tracked and mixed their newest album, also with Jim Goodwin heading production chores.

GRANDMASTER: Grandmaster Recorders Ltd. in Hollywood recently hosted Virgin recording artist Ben Harper, who was in tracking with producer J.P. Plunier; Todd Burke engineered and Erica Stephenson assisted.

ROCKET LAB: John Lee Hooker's latest album, *Don't Look Back*, was mastered at Rocket by Paul Stubblebine. The album features appearances by Van Morrison (who also produced the effort), Charles Brown and Los Lobos, among others. Mike Kappus produced the Pointblank/Virgin release which is due out on February 25th...Jefferson Starship has reformed with original Jefferson Airplane members Paul Kantner, Marty Balin and Jack Casady. Stubblebine mastered their latest album, *The Windows Of The Heavens*...Box Set, the National Academy of Songwriters' "Group Of The Year," recently completed their EP, *Mean Time*, which was mastered by Ken Lee for Thrown Records.

STEPBRIDGE STUDIOS: The Santa Fe, New Mexico-based studio is currently playing host to former chief of The Band, Robbie Robertson, and Jim Wilson, who are working on the follow-up to their previous collaboration for the PBS special *The Native Americans*. The new album will include performances of traditional and contemporary Native American artists, along with

tracks created by Robertson and Wilson. Dana and Hart Perry of Perry Films have been documenting the performances for PBS. Stepbridge owner Tim Stroh engineered the sessions with additional boardwork by Kyle Johnson... The aforementioned Jim Wilson also was in Stepbridge recently working on a Timothy Leary tribute album (schedule for release this year on Mercury/Polygram), which includes appearances from poet Alan Ginsberg, Ministry's Al Jorgensen, as well as the Moody Blues. Stroh and Johnson handled the recording and mixing chores.

SKIP SAYLOR: Polygram recording artist Vanessa Williams was in tracking and mixing a new single with producer Omar; engineer Ken Kessie was assisted by Jason Mauza in the recording and mixing department...East/West American R&B star Gerald Levert was in mixing a new project for Three Way Street Productions with producer Mark Gordon; Craig Caruth engineered and Rod Michaels assisted...Producers Muggs & B-Real of Soul Assassins Productions were in with Columbia group Cypress Hill working on an upcoming single; Jason Robert engineered and Jason Mauza assisted.

OCEAN WAY: Ocean Way/Nashville, which opened its doors late last year, features the first Oxford OXF-R3 digital console in North America.

Housed in an 1850 Gothic Revival greystone church on Music Row, the studio is a joint venture of Allen Sides (Ocean Way and Record One, L.A.) and Gary Belz (House Of Blues Studios, L.A. and Memphis). Sal Greco serves as Chief Technical Engineer.

Studio A houses a 50-foot by 75-foot main room with 30-foot ceilings and four large iso rooms and stained glass windows. Studio B, which houses the Oxford OXF-R3, has main room dimensions of 38-feet by 25-feet. Studio C has a 25-foot by 22-foot production space with keyboards, vocals areas and a huge stone fireplace. Each studio has a private lounge with a full kitchen. For information, contact Gary Belz at 818-990-1296. **MC**

THAT'S A CHEAP TRICK



Those legends of Budokan, Cheap Trick, have been working on a new album with producer Ian Taylor (due out in March on Castle/Red Ant). But they're pictured here with producer Steve Albini in a Long Island studio working on a double A-side single for Sub Pop, including a cover of the Move's "Brontosaurus," which is due out in February. Pictured (L-R) are bassist Tom Petersson, guitarist Rick Nielsen, producer Steve Albini, drummer Bun E. Carlos and vocalist Robin Zander.

EARTH, WIND & WHALUM

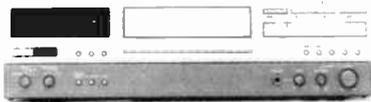


Earth, Wind & Fire founder Maurice White has been busy at Sony Studios in Santa Monica, where he is producing new tracks for saxophonist Kirk Whalum's next GRP release. Pictured behind the board are Whalum and White.

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LESTER COHEN

JAMEY JAZ

Born into a musical family, this songwriter/producer has manned the boards for the likes of Tevin Campbell and Chaka Khan, and is currently working with Rahsaan Patterson

By Jonathan Widran

Sometimes, the best way to ensure a great vocal performance is simply by realizing it's a laughing matter. The whole idea is to make the artist comfortable," says studio up-and-comer Jamey Jaz, whose growing resume boasts cates with Tevin Campbell, Changing Faces, Chaka Khan and the "Basketball Jones" track on the new *Space Jam* soundtrack. "If I can get them to open up and laugh, they relax and trust me. The recording process flows much smoother if everyone's having fun."

But don't get him wrong, the 26-year-old L.A. native has a technical perfectionist side as well, honed by childhood days hanging around with his parents (who owned a recording studio) and Seals & Crofts, who happen to be Jaz's uncles. A career in the industry was practically his birthright.

His first professional gig came when he was twelve, and he was writing jingles by the time he was fourteen, and then he dropped out of high school to attend the Dick Grove School of Music. "I learned from Seals & Crofts how great harmonies were produced, and how these performances turned good songs into pop classics," he recalls.

"So, with the artists I work with, once I have a good song, I know it's best to just let the artist's instincts take over from there. The producer takes some control of the overall sound, but when you're dealing with a Tevin or Chaka, it's best just to let them sing."

Jaz believes his lucky number is four, and has the artists he produces do that many takes, no more, no less, with no initial re-takes for imperfect lines. "If they do it all the way through," he claims, "I get a more spontaneous and free vocal." He then listens to the tapes and compiles the best nuances of each track into the perfect single performance. The finishing touches come from a fifth take, from which which he mixes in the parts which fix whatever flaws have come before. His method sounds a little superstitious, but Jaz claims it's never steered him wrong.

It's also the dream of every young producer to discover and cultivate the next potential superstar, and Jaz is currently working with well-known backing vocalist Rahsaan Patterson, whom he met while the two were working on an aborted comeback project for Martika (Patterson sang on Martika's hit "Toy Soldiers" and Campbell recorded the Martika/Jaz tune "Break of Dawn"). Jaz hired Patterson to do backup on one of his own projects, which led to a serendipitous songwriting chemistry between them. Patterson's debut on MCA is due early this year.

When Jaz claims that "next to Stevie Wonder, Rahsaan's the biggest talent I've ever heard," he's only partially exaggerating. "There's a certain passion there when you work with someone you respect," says Jaz. "It's an exciting thing when all facets of the process come together—you're in synch writing, you read each other's mind while recording—and you find you're committing 110 percent to the project. Rahsaan and I look to each other equally for what the next move will be. It's a complete collaboration."

Two of the Jaz-produced tracks on Campbell's *Back To The World* disc (including the title track) came, in fact, from his and Patterson's first songwriting sessions, in which they wrote three tunes in one day.

While Rahsaan's debut will feature other producers (Jaz worked on half the album), Jaz made sure to keep the tracks he worked on consistent in feel. "With a true artist like Rahsaan, it's better to have that thread," he says. "Projects with too many producers tend to overshadow the singer."

Whether he's producing a good friend like Patterson or someone on whose project he's more of a hired gun, Jaz is like most successful producers in that he knows his job is to serve the best interests of the artist.

"It helps that I'm also a singer (a solo Jaz project is a future possibility), so I understand their needs better. It's also important that the songs I do have some sort of social relevance," the follower of the Baha'i faith, concludes. "Lyrically, I like to say something significant without preaching too much, about eliminating prejudice or working towards racial and gender equality. Moving people's hearts, that's what it's all about."

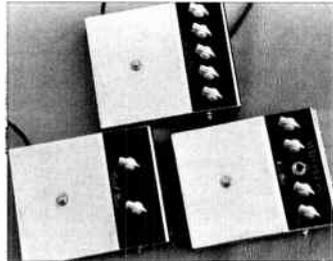
Contact Norman Winter/Associates PR at 213-469-3434.



DK Encyclopedia of Rock Stars

Necessary for music lovers interested in the salient career facts and biographical information of all popular recording acts over the last 50 years, DK Publishing has a brand new reference guide called the *DK Encyclopedia of Rock Stars*. Authors Dafydd Rees and Luke Crampton profile over 2,500 rock legends and log more than 750 entries in this nearly 1,000-page tome. Each entry has fascinating facts, some never before revealed. Artists of all music genres are represented from soul and heavy metal to gospel, grunge and country. *DK Encyclopedia* captures both the absurdity and importance of music.

Each entry is organized chronologically by year and month—a kind of time-lined mini-biography of each artist. The earliest important events, circumstance and subsequent travails and successes are listed to illustrate the many paths a talented person may take before achiev-



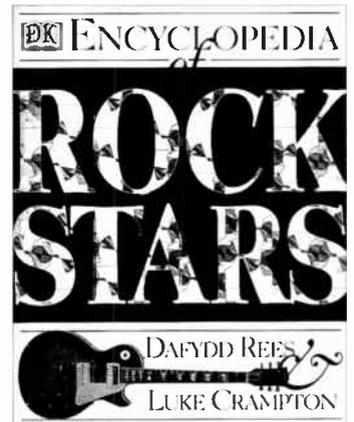
Matchless' New Pedals

Matchless LLC, makers of Class A all-tube guitar and bass amps have applied their unique approach to a trio of new low cost pedals.

The Mix Box, an all-tube 4/2/1 mixer for any application that requires mixing of multiple inputs, effects and outputs, can be used for guitar rigs, PAs, video, vocalists or synth rigs. There are four basic modes: Y Mode 1 mixes four mono inputs to one mono output, Y Mode 2 mixes four mono inputs to two separate mono outputs, A-B Mode 1 allows for two sets of stereo effect returns to be mixed to common stereo mix output, and A-B Mode 2 allows for two mono inputs to a single mono output and then a second separate pair of mono inputs can be mixed to a second, independent mono output. The Mix Box sells for \$399 MSRP.

The Dirt Box (also priced at \$399) is a distortion pedal that uses a 12AX7 tube for a "thick to thin" driven tone and overdrive circuit. The sound is representative of the Matchless guitar amp.

The Cool Box is an active all-tube pre-amp box/line driver/buffer. At \$329, the Cool is perfect for additional clean level. It can handle up to 0db input level and provide up to 25db extra gain. Matchless LLC is at 9830 Alburts Avenue, Santa Fe, CA 90670. Call them at 310-801-4840 or FAX 310-801-4828.



ing fame. Each new album release or single record is notated with important data concerning chart position, sales, radio airplay info, videos, awards, odd happenstance and tour itineraries.

Rock bands are handled well with their histories and evolutionary courses plotted with precise dates and circumstances given for membership turnover, album releases, deaths or group disbandment and controversial career and personal life changes. Song authorship, greater outside influences (such as politics or drugs) as well as record producer contributions are also duly noted. A useful musical compendium for anyone, *DK Encyclopedia of Rock Stars* sells for \$29.95 retail. DK Publishing is at 95 Madison Avenue, New York, NY 10016. Phone them at 212-213-4800 or FAX 212-213-5240.



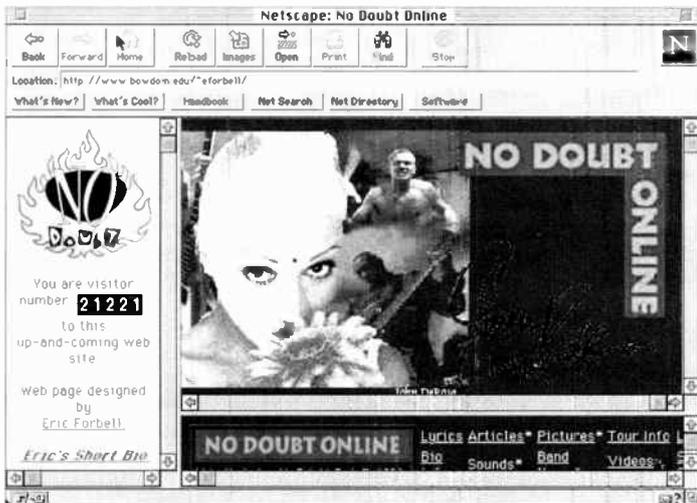
Emmons LeGrande III Steel Guitar

The new LeGrande III pedal steel guitar represents the first introduction of a patent-pending improvement that prevents the pedal steel guitar from going out of tune as typically happens.

Pedal steel guitars detune whenever the pedals are depressed. When a pedal is pushed to sharpen some strings, other strings go slightly flat. This causes the strings and the pedal stops on the front rail of the instrument to apply pressure to the body of the guitar. Eventually cabinet drop and other structural weaknesses lead to more detuning as is the case with all pedal steels except the new LeGrande III. Detuning is an unavoidable fact of science but this new invention works to counteract or nullify many factors that cause detuning.

For more info, contact Emmons Guitar Company, Inc., at 910-227-2782 or FAX 910-222-1911.





NO DOUBT ABOUT IT: It's finally happened. **Trauma/Interscope** artist **No Doubt** has become the first Orange County-based contemporary rock act to rise all the way to Number One on the *Billboard* Top 200 albums chart, proving that there is still a viable music scene behind the Orange Curtain.

If you haven't already checked out the group's presence in the "tragic kingdom" of cyberspace, now is as good a time as any, so point your browser to <http://www.bowdoin.edu/~eforbell>, and be prepared for an onslaught of info, pics, soundbytes and video clips. The site itself is essentially a well organized and laid out starting point, with internal links to other sites which provide some of the "meat and potatoes" like audio and video.

Designed by **Eric Forbell**, the site should be viewed with a frame-friendly browser (i.e. **Netscape 2.0** or higher), so don't speak—just check it out.

AT THE MOVIES: Most people take for granted the work that goes into scoring a major motion picture, and a lot of moviegoers don't even realize how much of an impact a film's musical score can have on the overall cinematic impact. But for those who are interested in the world of movie music, you might want to visit <http://www.filmmusic.com>, the on-line resource for movie music.

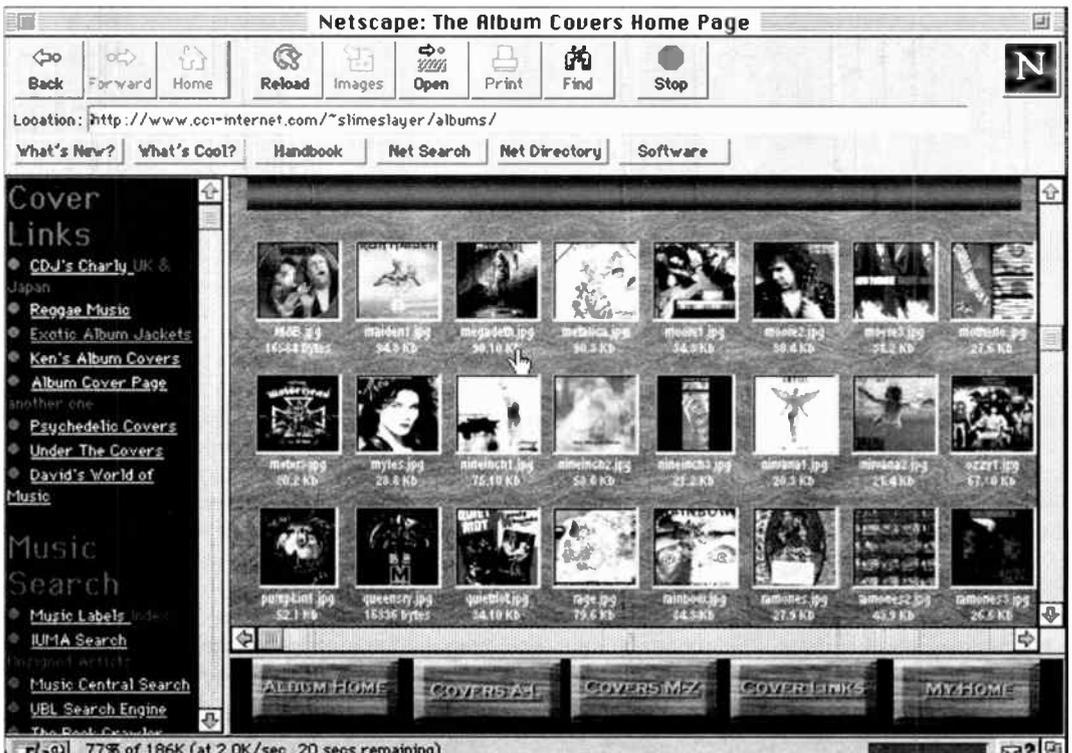
You won't find fancy graphics or banks of self-contained information here. What you will find is literally dozens of links to everything related to film music composing, including jumps to homepages for almost all of the major players in the film music industry, links to info sights for some of the orchestras which frequently perform on film soundtracks (like the **London Symphony**), resources for those in the industry (like links to major performance rights societies worldwide) and other assorted film-music fare.

Don't plan on spending a lot of time at this site—it's really just a starting point. But you can use it as an effective resource to lead to other more interesting locations.

WHAT YOU SEE IS WHAT YOU GET: Lately, there seems to be a great deal of interest in album artwork, and the rise of cyberspace may have something to do with it. The graphical appeal of album cover art makes for catchy visuals on the Web, and many have taken advantage of that fact with some interesting results.

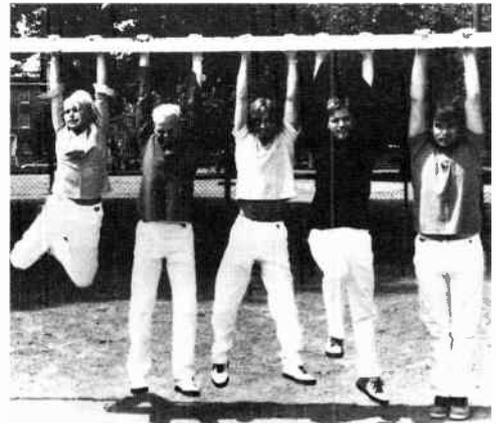
One of these is at <http://www.cci-internet.com/~slimeslayer/albums>, a site dedicated to cool and obscure album art. The extensive site is organized into a number of categories, and visitors can search the site's art library alphabetically by artist, look at a screenful of album cover thumbnail pics, or go straight to the more obscure.

There's also an extensive set of links to other album cover artwork and related sites, as well as to other on-line music areas. Keep your eyes open!



FIRST BAND ON THE MOON? Listen up, lovefools: The **Cardigans** have arrived from Sweden—and it doesn't mean a Swedish sweater sale.

These pop rockers are making fast tracks with their new **Mercury Records** album, **First Band On The Moon**, and its hot first single, "Lovefool," (which is also featured on the **Romeo + Juliet** soundtrack). And now you can visit the Cardigans in cyberspace at <http://www.gryphon.com/cardigans>.



Now you can hang with the Cardigans in cyberspace at <http://www.gryphon.com/cardigans>

This extensive site is packed with everything from info on the individual band members (with photos galore, of course) to a complete discography of the group's pre- and post-signing releases, and even guitar tablature to some of the Cardigans' top cuts.

Although there's a bit of download time involved, you might want to go through the graphics-heavy option for some cool visuals and graphics maps. Those connecting at 14.4 or less may want to go another route, but at 28.8 the wait time really wasn't too bad. Surf on over and catch the Cardigans' wave.

THE SEARCH IS ON: If you're looking for a favorite song by an artist, but you're not exactly sure where to find it, point your browser to <http://www.wiretap.spies.com/11/Library/Music> for the **WireTap Gopher**

discography bank, a collection of discographies on dozens of artists, with complete album and single histories, in many cases including bootlegs and rare releases.

The gopher is also stacked with other music-related info, including a really interesting annotated lyric sheet for **Don McLean's** early Seventies hit "American Pie" (under the same gopher URL directory **/Misc/american.pie**). The text-only document attempts to clear up some of the mystery surrounding the song, which chronicles the rise and pitfalls of rock music and the culture that came with it.

Beware that this area is in gopher format, which means lots of text and no graphics, but the wealth of information here makes it a worthwhile visit regardless of its lack of visual appeal.

TAKING THE TAXI ROUTE: **TAXI A&R** service, which is located at



<http://www.taxi.com>, is essentially an A&R search service. For an annual fee, they will send you updates of requests they receive from A&R reps, music and TV music supervisors, etc. who are seeking specific songs or artists of specific styles. You can then submit your tape to TAXI, who will screen it, critique it and, if it's appropriate and meets their standards, pass it on to the A&R/supervisor/etc.

At the TAXI site on-line you can read complete details on the company, though only paid members are actually allowed to submit materials. There's also a fairly thorough page of music related links.

CYBER MUSEUM: As most music lovers know, Cleveland, Ohio is home to the **Rock N' Roll Hall Of Fame**, but now, so is cyberspace, at <http://www.rockhall.com>.

The official site for the Hall Of Fame on-line, [rockhall.com](http://www.rockhall.com) will get you about as close to the hall and museum as you can get without actually traveling there. **QuickTime VR** movies of various portions of the Hall give a sense of really moving through the complex, and many of

the museum's displays are captured in photos.

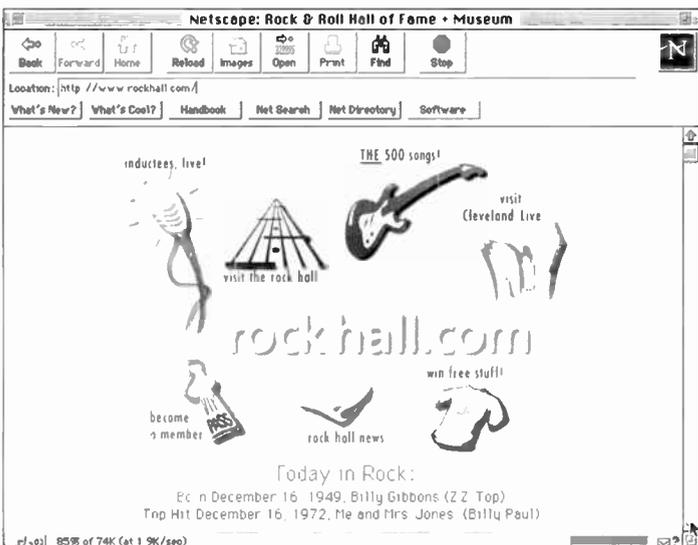
As to be expected, there's also info on all of the Hall Of Fame inductees, as well as a bank of sound-clips from some of the greatest rock legends, including narrative notes in audio format (available in **Real-Audio**, if you have the software).

It certainly won't take the place of a trip to the actual Hall Of Fame, but, hey, not everyone can go to Cleveland.

CYBER CONFERENCE: The **Musicom2** conference, a three-day event focusing on the continuing merge of music and new media, recently took place in Santa Monica.

Aside from keynote addresses by the likes of artist and **Head-space** president **Thomas Dolby** and **N2K** main man **Larry Rosen**, the conference dealt with everything from on-line publishing and performance rights issues to direct on-line music sales and distribution.

For information on the upcoming **Musicom3** conference, contact the event's organizers, the **World Research Group**, at 212-421-9410 or visit <http://worldrg.com>. **MC**



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DISC MAKERS



"Open the pod bay door, Hal!" The Turner Classic Movies Music/Rhino Movie Music labels have released the original soundtrack from the 1968 classic Stanley Kubrick film 2001: A Space Odyssey. This

literally out-of-this-world film clips and interviews with stars. In the eighth feature from the endless franchise, Captain Jean-Luc Picard (Patrick Stewart) leads the crew of the newly commissioned

Enterprise-E in a heated battle with the Borg, an insidious alien race of half-mechanical and half-organic beings, to restore the rightful future of the Earth. They are also hoping to put across an important message.

"We wanted to get across that few people today have the vision to take a greater social responsibility for themselves and the world at large," explains screenwriter Brannon Braga.

The soundtrack by iconic composer Jerry Goldsmith, composer of the first Star Trek full-length feature, is as inspirational as the story itself. This soundtrack should prove every bit as timeless as his early work which, not coincidentally, can be heard on GNP/Crescendo's The Best of Star Trek 30th Anniversary Special enhanced CD. Featured here are the main title themes and scores from the original TV series, as well as the various television spin-offs Next Generation, Deep Space 9 and Voyager. Available in a galaxy near you.

Miramax/Hollywood Records has the soundtrack to Swingers, the new Miramax film from director Doug Liman, featuring star and screenwriter Jon Favreau and co-star Vince Vaughn. The story follows a close group of friends looking for love in some of Hollywood's hippest back alley nightspots. In essence, the film is an ode to friendship, bar-hopping and love told in the language of the "cocktail nation," that popular Nineties retro-Swing movement.

Furthermore, the Swingers CD offers a perfect soundtrack to all that is hip and happening. Not surprisingly, the spiritual godfathers of the "daddy-o's" are all here, from

Dean Martin and Tony Bennett to Roger Miller, George Jones and, of course, Bobby Darin. But that's not all, there are also a few young performers who more than make up for their lack of history with their efforts: Big Bad Voodoo Daddy and The Jazz Jury. All considered, this is a cool batch of high-class drinking songs.



TURNER ENTERTAINMENT COMPANY

2001: A Space Odyssey returns...musically anyway

is the cinematic science-fiction epic that set the standard for all futuristic films to follow.

The film begins at the dawn of man, evolves into a top secret scientific discovery and leads to a journey through the solar system. In one of the film's most memorable passages, astronauts Frank Poole and David Bowman begin to realize that their trip to Jupiter may not go as planned. Supercomputer Hal-9000, sensing the mission is in jeopardy, turns on the humans and attempts to take control of the ship. The eerie, unforgettable music we hear here ("Also Sprach Zarathustra," "The Blue Danube," "Requiem For Soprano, Mezzo Soprano, Two Mixed Chorus & Orchestra") wasn't originally intended for the film. Kubrick had originally asked Alex North (Spartacus) to compose the music for 2001, but decided during the process to use the pre-existing classical music he had included in the film's early stages. Unforgettable film, unforgettable soundtrack.

GNP/Crescendo has now gone where no label has gone before by releasing the first-ever enhanced CDs from Paramount Television and Paramount Pictures. The soundtrack to Star Trek: First Contact has fourteen music tracks—including Roy Orbison's "Ooby Doobie" and Steppenwolf's classic rocker "Magic Carpet Ride"—plus

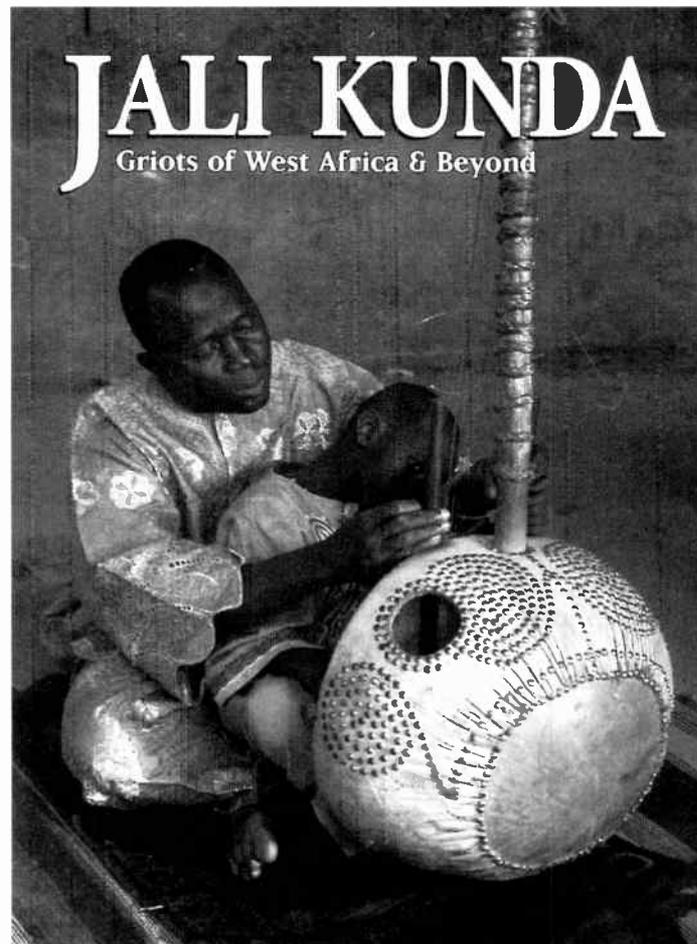


ETHEREAL MUSIC

Captain Picard faces the Borg Queen in Star Trek: First Contact

Rhino Books has released The Greatest Rock & Roll Stories, a collection of more than 100 sordid, steamy, magical, bizarre and outrageous tales spanning four decades. Rock historian Art Fein tells such tales as how Stephen Stills failed in his bid to become a Monkee, the feud between Frank Zappa and Lou Reed, the "Paul is Dead" Beatles hoax and why Chrissie Hynde refused to marry either Johnny Rotten or Sid Vicious. Re-

tailoring for \$14.95, The Greatest Rock & Roll Stories is available wherever you pick up your gossip. For over 1500 years, the Griots have passed along epic songs family histories and stunning musicianship from generation to generation, ensuring that the Jali Kunda (Griot Family) lives on. With the release of Jali Kunda: Griots Of West Africa And Beyond, Ellipsis Arts brings this timeless tradition to a whole new world of listeners. In this





Sharon McKnight

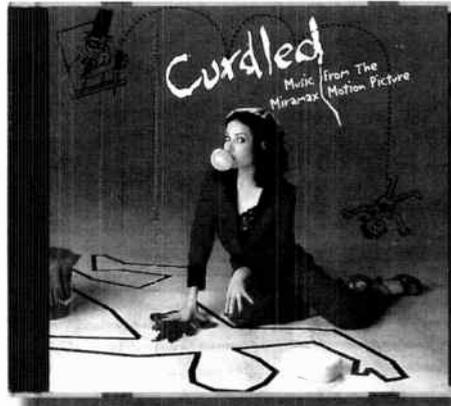
white men everything, because they're going to write it down," say the old Griots, yet it may only be through packages such as this that their centuries-old culture is preserved. *Jali Kunda* should be at your local bookstore, but if not, call Ellipsis Arts (800-788-6670).

It was the evening of the divas recently at the **Jazz Bakery** when Emmy-award winning **Bruce Vilanch** presented **Cabaret West's** sold-out *Afternoon Diva Delight Concert*. The program brought together some of cabaret's most talented females, including **Sharon McKnight, Corky Hale, Claiborne Cary, Eileen Barnett, Marilynn Lovell Matz, Jane A. Johnston, Adrienne Barbeau, Ruth Price and Charlotte Rae**. Cabaret West was founded by **Cameron Silver** as the West Coast answer to the **Manhattan Association of Cabaret and Clubs**. For further information, you can call 310-226-7033.

Those going to New York will want to reserve tickets for quite a few new musicals that are

scheduled for Broadway this year. Upcoming are *Titanic, Whistle Down The Wind, Steel Pier, Jeaves, Jane Eyre*, and the Harlem setting of *Twelfth Night* with songs by **Duke Ellington**.

Where do you go for culture? Photographer **Christina Pompa** recommends **The Idea Room**, a new coffeehouse and gathering place in North Long Beach. The brainchild of **SST Records** founder **Greg Ginn**, The Idea Room features good coffee, eats, art, a pool table and plenty of punks. (The club adjoins the label.) There are live performances, too. Live music is on Fridays and Saturdays, a drum jam



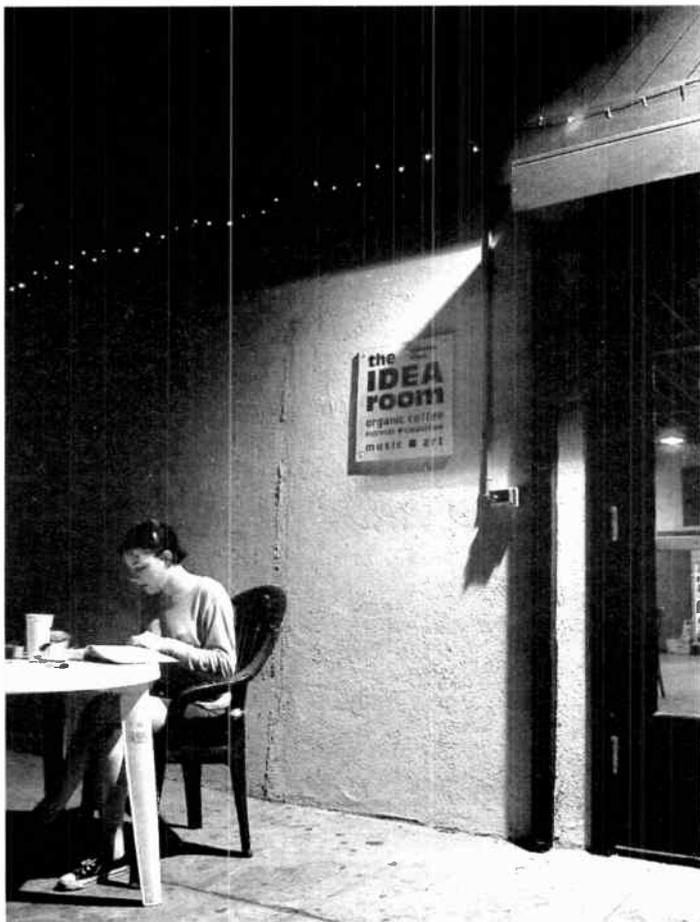
So why is **Slash**, the guitarist best known as a founding member of **Guns N' Roses**, co-writing, co-producing and performing two songs for the low-budget, independent film, *Curdled*?

After all, most of the music in this **Miramax Film** (executive produced by **Quentin Tarantino**) is Spanish, and **Marta Sanchez**, whom **Slash** backs on the cross-over-ready "Obsession," is one of the biggest stars in the Latino market. The ball got rolling when **Slash** met **Scott Greenstein**, the album's co-executive producer for Miramax. Greenstein screened three films for **Slash**, but only the raw, edgy, deadly but funny *Curdled* caught his attention. **Slash** first contributed the gentle acoustic guitar instrumental "Obsession Confession," which is played under a murder scene. Then he teamed with co-writer/co-producer **Nile Rodgers** for "Obsession," flying in **Sanchez** from Madrid for three days of recording. The resulting mix makes quite an interesting cocktail of sound: flamenco, rock, blues and Spanish pop. Also on hand are cuts from **The Blazers, Cafe Tacuba, Joseph Julian Gonzalez, La Integracion, La Sonora Dinamita** and the remarkably sexy **Rosana**. Wherever you buy margarita mix.

There's a new compilation CD out called *The Musical Adventures Of Peter Pan*, which features **Leonard Bernstein's "Peter Pan,"** music from **Mary Martin**, the Disney animated feature, and cuts from the hit feature film, *Hook*. Available wherever you relive your youth.

Singer-songwriter **Lisa Loeb** has completed work on her first feature film, the independent *Black Circle Boys*. She plays the main character's sister, a rebellious rocker who tries to prevent her brother from being drawn into a world of drugs and the occult. Though she gained previous experience acting in various college productions, the recording artist is glad this first feature role is modest. "My only lines consisted of 'Fuck you! Fuck you! Fuck you! Fuck you!'" she said. "I tho-ught it would

be safest to make my first foray into acting as small and unassuming as possible." The film also features **Dee Wallace Stone** and former **New Kid On The Block Donnie Wahlberg**. **Loeb** also took part in a tribute dinner honoring **Lyle Lovett** when the latter received the Governor's Award from the Texas branch of **NARAS**. The two had met before when they toured together, and they also sang on **Loeb's "How,"** for the soundtrack to *Twister*. **MC**



SST Records founder Greg Ginn's coffeehouse, The Idea Room, in Long Beach



Lisa Loeb and Lyle Lovett

on Sundays, readings on Tuesdays, short films and animation on Wednesdays and techno music on Thursday nights. Those seeking a nice, quiet cappuccino would be well-advised to check this place out soon. It's located just far enough from trendy South Long Beach to still be quiet, at least on the nights when they don't have the drum jam. You can find it at 441 4th St. (at Linden) or you can call them at 310-590-9473.



NFL & NBA TUNES: Gridiron/ Castle Records has brought together such NFL superstars as **Troy Aikman**, **Brett Favre**, **Herschel Walker**, **Ricky Watters**, **Rocket Ismail** and retired Steeler quarterback **Terry Bradshaw** with such recording artists as country stars **Toby Keith** and **Doug Supernaw**, and rappers **Richie Rich**, **Mobb Deep**, **Phife** (from **Tribe Called Quest**) and **Ghostface** (from **Wu-Tang Clan**) to produce two duet albums, *NFL Jams* and *NFL Country*. Created by Gridiron Records co-founders **Rick Garson** and **Bill Freston**.

Not to be outdone, **Mercury Records** has put together *NBA At 50*, which is a musical celebration of the **National Basketball Association's** 50th birthday. The album features R&B classics reworked by some of today's artists (**SWV** handles "I'll Take You There" and **Brian McKnight** takes a shot at "Signed, Sealed, Delivered [I'm Yours]"), as well as new songs written specifically for the project, and several standards that no self-respecting NBA game would be

without. The album opens with **Marvin Gaye's** version of the National Anthem that he sang at the NBA All-Star Game in 1983, and continues through such artists as **Kool & The Gang**, **Take 6**, **Naughty By Nature** and **Vanessa Williams**, and if you think that the sport itself is missing, you'll be happy to know that some of the league's most exciting play-by-play calls from the past 50 years are interspersed throughout the CD.

POP-O-RAMA: As the original punk scene of the Seventies began to die down—or did it merely seep into the mainstream—a new scene developed, and it became known as "power pop." And now, **Bomp! Records** has dug through their vaults to produce *The Roots Of Powerpop*, which chronicles the rise of bands like the **Plimsoul**s, **20/20**, **Shoes**, the **Romantics** and **Flamin' Groovies**. In all, you'll have 25 tracks from the years 1979-81—many for the first time on CD. If you have trouble finding this diamond in the rough, give the label a call at 213-227-4141.

STABBING ROTTEN: Last year's **MC Cover Boys Stabbing Westward** (Vol. XX, issue #10) have had quite a bit of success of late, as their Columbia release *Wither Blister Burn + Peel* has gone gold. And they also scored the opening slot for such vaunted reunion tours as the **Sex Pistols** and **Kiss**. **Stabbing Westward** frontman **Christopher Hall** was lucky enough to get **Sex Pistol** focal point **Johnny Rotten** to sign his copy of a classic album from Rotten's former band, **Public Image Ltd.**



BOB GRIFFIN



NASHVILLE GARBAGE: Following a recent concert at the Nashville Municipal Auditorium, where they opened for **Smashing Pumpkins**, **Almo Sounds** band **Garbage** posed for the cameras with some fans and friends. Pictured (L-R) are: **Russell Fischer**, sound engineer; **Buzz Goodwin**, VP of Sales, **Audio-Technica**; **Butch Vig**, producer and band member; **Lisa Roy**, studio consultant; and (clenching her fist in front) **Garbage** lead singer **Shirley Manson**.



HOUSE OF BLUES TRIBUTE: The Chicago branch of the **House Of Blues** recently hosted "A Tribute To Les Paul" during their first week in business. Six-stringers that paid homage to the legendary guitar man included **GNR's Slash**, **Journey's Neal Schon**, members of **Cheap Trick** and blues great **Gatemouth Brown**. Pictured (L-R) are: **Slash**, **Les Paul**, **Kevin Morrow**, VP of **HOB Tours & Talent**; **Brown** and **Schon**.

HE'S FREE: That Artist Formerly Known As **Prince** threw together a major party at his **Paisley Park Studios** in Minneapolis recently, to celebrate the release of his new three-disc **NPG** album, *Emancipation*. Backed by his four-piece band, **New Power Generation**, the former **Prince** played a 30-minute set that included new album tracks (including a version of the **Joan Osborne** hit "One Of Us") and old classics like "Purple Rain." The album debuted at #11 on *Billboard's* Album Chart, but has fallen to #58 in only two weeks. It would seem that a major tour is definitely needed to add some retail spark to the bulging collection.



KUWAMUR



KURZWEIL CLINIC: **Goodman Music** recently held a **Kurzweil K2VX** keyboard clinic featuring **Jordan Rudess** of the **Dixie Dregs** (pictured, left). The event drew more than 50 people, who listened to **Rudess** and product specialist **Chris Martirano** demonstrate and discuss the newest **Kurzweil** keyboards. In addition to the demonstrations and keyboard prowess provided by both **Rudess** and **Martirano**, a drawing was held with **Shiori Matsushita** of **Encino, California** grabbing the grand prize—a **Kurzweil Micro Piano** valued at \$550.

THE PLATINUM IN HER: Country diva **Shania Twain** receives a plaque from **Jay Berman**, Chairman of the **Recording Industry Association of America (RIAA)**, signifying sales of eight million copies of her smash album, *The Woman In Me*. The presentation was made backstage at the **Larry King Cardiac Foundation** in **Washington D.C.** Earlier in the day, **Twain** (along with two other country music ladies, **Mary Chapin Carpenter** and **K.T. Oslin**) guested on *Larry King Live*.





WONDER-FUL KEYBOARD: Legendary singer-songwriter and multi-instrumentalist Stevie Wonder paid a visit to the AES Show and stopped by the E-mu booth to check out the sounds of the E4K (Emulator 4 Keyboard). Wonder was so impressed with the instrument, that he asked to take it home. Considering the man's considerable contribution to pop music, David Bristow, E-mu Vice President of Marketing, went ahead and presented the E4K to Wonder on behalf of E-mu Systems.



BIG JIM LIVES: Memorabilia from Jim Croce, the late great singer-songwriter, was donated to the Hard Rock Cafe by his widow, Ingrid, at a celebration that launched Reader's Digest Music's latest CD box set, *The Definitive Jim Croce Collection*, which includes a half-dozen never-before-released songs. Pictured at the event are (L-R): Jose Perez, VP, Reader's Digest Music; Ingrid Croce; Jack Moran, General Manager, Hard Rock; and John Alexander, A&R Editor, Reader's Digest Music.



LUSCIDUS PERFDR-MANCE: Grand Royal/Capitol recording artists Luscious Jackson are pictured during a recent in-store performance at Tower Records in New York City, in conjunction with the release of their album, *Fever In Fever Out*. Joining them onstage were the album's producers Tony Mangurian (on congas) and Daniel Lanois (on percussion). Pictured (L-R) are: Gabby Glaser, Jill Cunniff, Kate Schellenbach, Tony Mangurian, Daniel Lanois and Vivian Trimble.



ROCK & ROLL FANTASY: A group of rock legends turned out at New York's Hard Rock Cafe recently for an early morning "Breakfast Jam" to announce the upcoming "Rock & Roll Fantasy Camp." The first such camp will take place in Los Angeles in February '97. Pictured (L-R) are: Felix Cavaliere, the Rascals; Lou Gramm, Foreigner; Leslie West, Mountain; Max Weinberg, the E Street Band and *Late Night With Conan O'Brien*; John Kay, Steppenwolf; Mark Farner, Grand Funk Railroad; camp music director Mark Rivera of the Billy Joel Band; noted keyboardist Billy Preston; producer David Fishof; T-Bone Wolk, Hall & Oates; camp organizers Marsha and John Phillips, Marathon Entertainment; and Bobby Mayo from Peter Frampton's band. Interested parties can find out more about the camp by contacting Chris Roslan of Dera & Associates (212-966-4600).

Celebrating

20

1977-1997

MUSIC CONNECTION

Tidbits From Our Tattered Past

1978—Barry White: *MC* asked the soul legend to advise young, unsigned artists on how to avoid being taken advantage of in the music industry:

"You have to know what the record business is all about. You see, you can't deal with making a car unless you know what a car is. So, until you learn what makes a car run, you can't deal with a car. Right? What runs the record industry? It's made from big business deals. I have an old saying, 'I learned how to cheat just to keep the cheaters from cheating me.'"

1982—Eric Burdon: The outspoken former leader of the Animals talked to *MC* about his trouble finding a new record deal at the age of 41:

"I've been without a record deal since 1976. After my fight with MGM, there was a short stay at Capitol, which ended in a fight also, and I blew it here in this town [L.A.]—blew it completely. Everybody's attitude was that I'm impossible to work with, I'm totally drug-crazed. I've had my share of being a nutcase, sure, but that was a long time ago. I can't afford to be crazy."



Special Report: The Shifting Foundation Of A&R

By
Traci E

Like the music industry itself, the A&R community is constantly evolving. *Music Connection* caught up with five veterans of the major label A&R wars to find out what they had to say about the current state of the industry, and what they said was quite revealing.

They all answered questions dealing with such topics as the changing duties of A&R reps in the modern era, the patience (or impatience) of record labels, how they discover talent, what they would do if they had their own record label, what they thought of the industry's year in 1996, as well as what they hope to see happen in 1997.

What we found was that, true to their word, these talent scouts have an undeniable love for music—often talking about bands and artists that they greatly admire and respect, although they have no stake in those careers. More importantly, we also gathered some very insightful information about the world of A&R, and those who live in it. We guarantee that you've never heard A&R representatives talk about the music industry quite like this.



Tim Sommer
VP, A&R, West Coast
Atlantic Records
310-205-7450

Artist Development vs. Marketing Skills

"In a best case scenario, A&R is always about pure talent development, but I think there's probably about ten percent of the A&R population that's good at talent development. The rest of them may be too driven by trends, or by what other A&R people look at or what a fairly powerful community of lawyers tell them to look at.

"I think you have to be aware of marketing. I would never sign anything unless I thought there was a niche for it in the marketplace. In that sense, I'm very aware of marketing and I think all A&R people should be. On the other hand, I think the problem with a lot of record companies is that industry-wide there's been a shift from talent development to being very promotion and radio-oriented. That changes the whole nature of A&R.

"I think A&R people, for better or for worse, probably for worse, are becoming aware of the fact of the industry's desire to deliver quick radio hits as opposed to developing talent. So, it should all be about talent development, but I think it's becoming less and less about that every day."

Label Patience

"I think an industry that doesn't have patience with artist development is not an industry worth being in. However, I think the industry becomes less and less patient every day. I used to blame that on the

labels. Now, I think it's the way that the consumer has been trained, because of the way they've been dictated to by the ultra-tightened, almost fascistic formatting of radio, and by MTV's limited patience and limited playlist.

"It's very important to understand that the biggest bands of the Eighties and Nineties—Metallica, U2 and R.E.M.—were all relatively slow developers. All three of those bands were the product of an audience growing with them and an industry growing with them, and weren't things that happened hugely on their first albums.

"I wonder, these days, if the industry has the patience to develop a new Metallica, U2 or R.E.M., or if it's just going to be a continual process of bands having huge million-sellers on their first and second albums and then quickly vanishing.

"I would like to hope that I have the kind of relationship with the label that if I do think a band is going to develop, that I can convince the label to stick by the band. It depends how strong [a band's] general vibe is and how strong their team—management and A&R person—is at convincing the label that there's a reason that the label should stand by them."

Talent Search

"You sign a band to give them a chance to work. You don't sign a band to make them millionaires. I tell that to every band I sign. If you come to a record company to be made into a star, you're barking up the wrong tree, and I don't want to have anything to do with you.

"Every single label has told every single band that they've met that they're going to be a priority to that label, and every single label is lying. You make yourself a priority.

"My eighteen-month philosophy is that you look for what's going to be big eighteen months from now, and look to sell a niche.

Rock culture is a fairly circular and cyclical animal. It's easy to look at the landscape and say, 'This is something that's missing. Let's try to fill that niche.' That's certainly the case with Hootie & The Blowfish.

"You don't convince artists that somehow you're going to wave this magic wand over them and they're going to be famous. You tell them, 'I'm going to give you the chance to make the kind of record that you've always wanted to make and I'm going to give you the chance to sell it. The record label isn't going to make you into a star.'

"I'm extremely suspicious of anything that has even the scent of a bidding war around it. A&R people respond to managers and lawyers and publishers—especially publishers with reputations. There's also the chance that I'll find something from just a random submission. If you just send a tape to a label, it may get listened to. Although, the chance is pretty slim.

"If you can hook up with a publisher or a lawyer, that's really the way to go. Duncan Sheik we heard about through a publisher. [Former Atlantic President, and current Mercury President] Danny Goldberg told me to check out Hootie & The Blowfish and 7 Year Bitch whom I signed. Ron Shapiro, who is now the General Manager of Atlantic Records, passed on a tape of Duncan Sheik to me, who I signed. There's another band that I'm in the process of signing that I stumbled onto in a club in L.A.

"I think the music industry is one of the very few industries where if you really work hard and don't do incredibly stupid things or sign incredibly stupid pieces of paper, you're going to be given your shot at succeeding. Obviously, the relative shortcut is to get yourself a decent lawyer or publisher with a decent reputation."

1996 Rating and 1997 Hopes

"I think the music industry is on a crash

course with disaster. Unless the industry as a whole gets together and figures out a way to deal with how tightly formatted radio is, and learns to figure out a way around how limited MTV's playlist is—and that's not to criticize either radio or MTV; they're in business and they're doing their business—but the more we try to cater to the formatting of radio and to the limited playlist of MTV, we're on the road to disaster. We can't be led around by radio.

"I think record companies should really pump a lot into their non-promotion-oriented marketing, and should really think about the fact that continuing to play radio's game and continuing to play MTV's game is, at some point, really going to hurt the bottom line. Careers are going to get shorter, and the record labels are going to become more scared. They're going to be saying, 'Last year we signed ten things, well, today we're only going to sign one thing, and it has to be the right thing.' And, if there's one way not to find something that sells a million records, it's to try to find something that sells a million records.

"What radio and MTV are doing is they're making everyone think, 'We have to sign things that succeed.' I've never, in my life, signed something just because it would succeed. You sign it because you like it and you think that these people can occupy a niche in culture which may give them the chance at success.

"I think in '97, it's going to get even worse. The industry is going to get smaller, fewer records are going to be released, and there's going to be more fear about making sure they succeed. The industry cannot operate from a position of fear.

"Ultimately, as the industry becomes more full of fear and more narrow, it may create the atmosphere for another explosion created outside of the mainstream; as happened in 1977 or as happened in 1989, when people just said, 'There's nothing out there. We have to create our own thing.'"

Describe Your Dream Record Label

"I would try to get the label away from being totally obsessed with MTV and radio. It's a necessary obsession, but at some point we're going to have to fight it, because the fact is you can sell records, or at least establish careers, outside of radio and MTV by creating a fan base.

"The reason so many of these acts right now are having so much trouble on their second albums is because they haven't created that fan base; they haven't created that fan loyalty.

"I think we succeeded in planting those roots with Hootie. There wasn't a week in 1996 where Hootie & The Blowfish didn't Soundscan 25,000 records. There were still 25,000 people every week willing to go out and buy Hootie & The Blowfish records. That indicates that this band reached a place in people's hearts.

"I don't know how to reach people's hearts and minds, but I think record labels should spend more money trying to figure that out."



Nanci Walker
Senior Director,
Artist Development
A&R, West Coast
Columbia Records
310-449-2100

Artist Development vs. Marketing Skills

"I don't think that you can say it's one or the other, frankly. Marketing and A&R come together as one package. I don't think there's been a shift, I think that as an A&R person, I want to focus on signing bands that have all those elements together—the live show, a core audience, perhaps a newsletter or some way of keeping in touch with that core audience. Perhaps an indie record with 10,000 records sold—that's a dream, actually—and great songs.

"A marketing background is extremely important. I, personally, don't have a marketing background, but Tim Devine, who I work with, comes from a marketing background and I'm learning so much from him. I think it's really important."

Label Patience

"I think the labels are as patient as they need to be. If you say, 'Okay, we're going to spend the next six months touring, we're not going to release a single to radio until such-and-such a date,' and you really stick with it, then the major labels are being patient and developing artists.

"If the plan is to build a strong base with a record, to grow a band over a period of three albums and your first album sells 50,000 records, I think that's extremely positive. So there is some development leeway. Absolutely."

Talent Search

"First and foremost, [I look for] great songs. For me, it's all about great songs and not necessarily what style of music it is. So, I don't really look just for alternative rock bands and I certainly don't look for just rap bands. Whatever package those great songs are coming in is what I'm looking for.

"I also think it's important to see that a band has done a lot of the work prior to joining a major label—has toured, has a fan base, has perhaps some local radio play, has relationships with a core fan base, that type of thing.

"I go out to shows probably four or five nights a week. I've been doing A&R, from the publishing side really, for fourteen years. So over that time period I've come to know a lot of people throughout the United States who continuously send me music or tell me, 'Hey, this band in Minneapolis is really hot. You should check 'em out!' I'm being really picky right now. I'm really trying to wait for that band that has all those elements already in place.

"I accept tapes directly from artists. I don't know that a lot of people do that. But, if an artist calls or faxes, and describes their

music, I always follow-up on a fax, for instance. If somebody faxes me and says, 'This is the type of music we play,' I'll call and say, 'Please send it.' If it doesn't interest me, just from the description, I may not respond.

"In general, I don't want to say I accept unsolicited material, but if someone calls and says, 'Can I send something?' I'll listen to it. Obviously, the other ways [I hear of things] are through attorneys, managers, or someone in the music business. Publishers are really important. Publishers develop artists."

1996 Rating and 1997 Hopes

"My '96 was really cool because I moved from working at a music publishing company [peermusic] where I was very happy, to Columbia and I'm very happy here.

"I have two artists from peer that just came out this year. I spent the last five or six years developing artists there and getting them record deals. Plexi, for instance, is out on Sub Pop and actually the same record is going to be out on Elektra in '97, which I'm really excited about because they're touring and getting a lot of attention. I haven't signed anything to Columbia yet. So, my goal for '97 is to sign a band or a solo artist!"

Describe Your Dream Record Label

"I would probably do what I'm still doing. I would be looking for the one or two special artists to develop and tour. I would spend my money focusing on maybe three or four great artists, because I feel like too many artists are getting signed right now. I would probably take my time, and try and find the next voice of a generation, whoever that is. So, I wouldn't do things too differently than Columbia.

"I feel like we're doing all of the right things. We're being very selective. We're not over-signing. We're focusing on breaking the artists that we have. If you look at some of the artists that we're working with this year, it's actually really working. For brand new artists, we have Maxwell and Kuhla Shaker—pretty exciting stuff."



Bruce Flohr
Senior VP, A&R/
Artist Development
RCA Records
310-358-4000

Artist Development vs. Marketing Skills

"The artist development marketing skills of A&R people have been tested more and more these days. The A&R people that are having success, in my opinion, are the ones that are more well-rounded and have a general knowledge of not only the talent-discovering process and the record-making process, but also, once the record is made,

A&R Roundtable 31 ►

This Directory is made up of major labels and indie labels with major distribution. Since our Mid-Year A&R Update issue that came out last June, there have been numerous changes in the A&R industry, including some major affiliates who have closed their doors. I.R.S., Lava, Perspective and TAG are all gone, and Imago is now an indie label, as they are no longer distributed by BMG.

On the positive side, there are a number of labels that are listed here for the first time: Ark 21, Dreamworks, The Enclave, Krasnow Entertainment, Mojo Music, Noo Trybe and Priority. In addition, EMI and Motown have phased out their A&R departments in L.A. and now take care of all their A&R business out of New York. Finally, Windham Hill/High Street has relocated its headquarters to Beverly Hills. As always, we wish to thank all the label publicists and A&R departments who helped us compile this important list, and our apologies to those we may have inadvertently missed this time around.

Compiled by Carla Hay



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 Hollywood, CA 90028
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Ellen Vogt
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Mark Mazzetti
 VP/A&R
Heath Byers
 Assistant
Larry Weintraub
 VP/A&R
Jillian Newman
 Assistant
Junior Regisford
 Sr. Director/Urban
Jeff Suhay
 Director/A&R
Maya Grabher
 Assistant
Andie Brokaw
 Director/A&R
Jonathan Anderle
 A&R Rep



▲ ALL AMERICAN MUSIC GROUP (WEA)
 (Scotti Bros. Records, Street Life Records, Backyard Records)
 808 Wilshire Blvd.
 Santa Monica, CA 90401
 310-656-1100 FAX 310-656-7430
Bret "Epic" Mazur
 Director/A&R/Publishing
Bruce "Haji B." Sadi
 Director/A&R
Michelle Meena
 A&R Administrator



▲ ALMO SOUNDS (UNI)
 360 N. La Cienega Blvd.
 Los Angeles, CA 90048
 310-289-3500 FAX 310-289-4000
Jerry Moss
 Chairman/President
Herb Alpert
 Vice-Chairman



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Mark DiDia
 General Manager
Dan Charnas
 A&R/Hip-hop
Shawn Euzebio
 A&R
Troy Hansborough
 A&R
Dino Paredes
 A&R
Sam Wick
 A&R
Johan Kugelberg
 A&R (Onion/American)



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 9975 Santa Monica Blvd.
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 VP/A&R/West Coast
Maureen Crowe
 VP/Soundtracks
Joel Alvarez
 Associate Director/Film & TV Licensing
Michelle Belcher
 Manager/Soundtracks
Michelle Ozbourn
 A&R Coordinator
John Rader
 Soundtracks/A&R Assistant
▲ ARK 21 (EMD)
 3520 Hayden Ave.
 Culver City, CA 90232
 310-841-4100 FAX 310-838-4070
Miles Copeland
 President



▲ ATLANTIC (WEA)
 9229 Sunset Blvd., 9th Floor
 Los Angeles, CA 90069
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Tim Sommer
 VP/A&R
Kevin Williamson
 A&R
John Fenton
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Cindy Hartman
 A&R Assistant



▲ BIG BEAT (WEA)
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 Los Angeles, CA 90069
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Dave Moss
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▲ CAPITOL (EMD)
 1750 N. Vine St.
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Dave Ayers
 VP/A&R
Kim Buie
 VP/A&R
Karyn Rachtman
 VP/A&R/Soundtracks
Perry Watts-Russell
 VP/A&R
Matt Aberle
 Senior Director/A&R
Craig Aaronson
 Director/A&R
Carol Dunn
 Senior A&R Staff Assistant/Soundtracks
Julie Jacobs
 Senior A&R Staff Assistant
Jennifer Mandel
 Senior A&R Staff Assistant
Bobby Lavelle
 A&R Staff Assistant/Soundtracks



▲ COLUMBIA (SONY)
 2100 Colorado Ave.
 Santa Monica, CA 90404
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 Senior VP/A&R
Tim Devine
 Senior VP/A&R
Randy Jackson
 VP/Staff Producer/A&R

Matt Jones
 Senior Director/A&R/R&B
Nancy Walker
 Senior Director/A&R
Jill Goldhand
 Director/A&R Administration
Leslie Lee
 A&R Coordinator
John Weakland
 Administrative Assistant

▲ DEF JAM (PGD)
 8981 Sunset Blvd., Suite 309
 Los Angeles, CA 90069
 310-724-7233 FAX 310-246-9779
Tina Davis
 A&R/West Coast



▲ DISCOVERY RECORDS (WEA)
 2034 Broadway
 Santa Monica, CA 90404
 310-828-1033 FAX 310-828-1584
Jac Holzman
 Chairman
Syd Birenbaum
 President/CEO



▲ DREAMWORKS (UNI)
 9130 Sunset Blvd.
 Los Angeles, CA 90069
 310-285-7300 FAX 310-248-1056
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 A&R
Chris Douridas
 A&R
Michael Goldstone
 A&R
Beth Halper
 A&R
Ron Handler
 A&R
Michael Simpson
 A&R



▲ ELEKTRA ENTERTAINMENT GROUP (WEA)
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Senior Director/A&R
Lara Hill
Director/A&R
John Kirkpatrick
Director/A&R
Chris Walters
A&R Scout



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Amiira Largent
Director/A&R
Ted Lowe
Director/A&R/Urban
Phil Midiri
Director/A&R Administration
Judy Ross
Associate Director/A&R
Tommy Davis
A&R Scout
Patti Leger
A&R Coordinator
Jo-Anne McGettrick
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□ **GEFFEN/DGC (UNI)**
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Todd Sullivan
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Lynell Herrera
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Denise McDonald
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Diane Stata
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Rachel Pollon
A&R Assistant



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Mitchell Leib
Senior VP/A&R/Soundtracks
Rob Seidenberg
Director/A&R
Julian Raymond
Director/A&R
Lisa Allen
A&R Administration/Coordinator



□ **HOUSE OF BLUES (PRIVATE/BMG)**
8439 Sunset Blvd., Suite 404
West Hollywood, CA 90069
213-848-2559 FAX 213-650-1602
***They will be calling with the name and/or names to be listed**

□ **IMMORTAL (SONY)**
646 N. Robertson Blvd.
Los Angeles, CA 90069
310-657-9500 FAX 310-657-0656
Dominica Dotson
General Manager
Dave Miller
A&R/Rap
Paul Pontius
A&R/Alternative



□ **INTERSCOPE (UNI)**
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A&R
Glen Golden
A&R
Nigel Harrison
A&R
John McClain
A&R
Chuck Reed
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Ray Santamaria
A&R
Anna Statman
A&R
Tom Whalley
A&R
Ed Alexander
A&R Assistant
J.B. Fung
A&R Assistant
Elizabeth Harris
A&R Assistant
Stephen Levy
A&R Assistant
Jill Rose
A&R Assistant
Brandy Rosenberg
A&R Assistant
Brent Smith
A&R Assistant



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Manager/A&R



□ **JIVE (BMG)**
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□ **LA FACE (BMG)**
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Aja Kimura
Director/A&R
Pete Farmer
Manager/A&R



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Director/A&R
Sophia Psilidas
A&R Assistant



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President
Daddy O
Senior Director/A&R/Black Music
Christine Edwards
Director/A&R/Soundtracks
Madeline Randolph
Director/A&R/Black Music
Candace Tobaben
Director/A&R Administration
Fred Nassar
Manager/A&R/Black Music
Bilal Allah
A&R/Black Music



□ **MERCURY (PGD)**
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310-996-7200 FAX 310-473-0380
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Pier Humphrey
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Jay Rifkin
President



▣ **NOO TRYBE (EMD)**
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▣ **PEAK RECORDS (UNI)**
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A&R Assistant



▣ **POLYDOR/ATLAS (PGD)**
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213-856-6600 FAX 213-856-6610
Nick Gatfield
President
Tom Storms
Director/A&R
Andrew Brightman
Director/A&R
Mark Chotiner
A&R Manager



▣ **PRIORITY (EMD)**
6430 Sunset Blvd., Suite 900

Hollywood, CA 90028
213-467-0151 FAX 213-856-8796
Bryan Turner
President/CEO
Casual-T
Rap A&R
Marvin Watkins
Rap A&R
Ben Yang
Hip-hop A&R



Private Music
▣ **PRIVATE MUSIC (BMG)**
8750 Wilshire Blvd.
Beverly Hills, CA 90211
310-358-4500 FAX 310-358-4501
Michael Gallelli
VP/A&R
Jon Brody
Associate Director/A&R
Pamela Petix
A&R Coordinator



▣ **QWEST (WEA)**
3800 Barham Blvd., Suite 503
Los Angeles, CA 90068
213-874-7770 FAX 213-874-5049
Mark Persaud
Executive VP
Ian Alexander
A&R
Kairi Brown
A&R
Stacy Turner
A&R

▣ **RADIOACTIVE (UNI)**
8570 Hedges Place
Los Angeles, CA 90069
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Head of A&R
Pamella Barrden
A&R
Veronica Grefton
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Ashley Young
A&R



▣ **RCA (BMG)**
8750 Wilshire Blvd.
Beverly Hills, CA 90211
310-358-4000 FAX 310-358-4090
Ron Fair
Senior VP/A&R, Staff Producer
Bruce Flohr
Senior VP/A&R, Artist Development
Patty McGuire
West Coast A&R Coordinator



▣ **REVOLUTION (WEA)**
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Beverly Hills, CA 90211
310-289-5500 FAX 310-289-7333
Irving Azoff
Chairman

Missy Worth
Senior Creative Executive
Jeff Aldrich
A&R
Berko
A&R
Geoff Siegel
A&R
Cliff Canter
A&R



▣ **RHINO (WEA)**
10635 Santa Monica Blvd., 2nd Floor
Los Angeles, CA 90025
310-474-4778 FAX 310-441-6575
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Senior VP/A&R
David McLees
VP/A&R
James Austin
Senior Director/Special Projects/A&R
Robin Frederick
A&R, Music Production (Kid Rhino)
Ted Myers
A&R Coordinator
Christine Ostrander
Executive Assistant to Sr. VP
Gary Peterson
Pre-Production Editor/A&R
Patrick Milligan
Pre-Production Coordinator/A&R
Elizabeth Pavone
Administrative Assistant to Directors
*Rhino is primarily a reissuer, but does sign artists to its Forward label.

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Universal City, CA 91608
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Lou Silas, Jr.
President/CEO

▣ **UNDERWORLD (UNI)**
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West Hollywood, CA 90069
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Albert Hughes
Co-Chairman
Allen Hughes
Co-Chairman
Darryl Porter
CEO

▣ **VICTORY MUSIC (PGD)**
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Los Angeles, CA 90068
213-874-3388 FAX 213-874-3405
Barry Squire
A&R



▣ **VIRGIN (EMD)**
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Beverly Hills, CA 90210
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Eric Brooks
Senior VP/A&R/Black Music
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Gemma Corfield
VP/A&R
Danny Goodwin
VP/A&R
John Wooler
VP/A&R

Andy Factor
Director/A&R
Brenda Walker
Director/A&R/Black Music
Mary Hogan
Director/A&R Administration
Tim Young
Manager/Production/Mastering
Coordinator/A&R
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A&R Assistant
Lynda Lee
A&R Assistant
Marleen Meraz
A&R Assistant
Abel Garcia
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▣ **WARNER BROS./REPRISE (WEA)**
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Burbank, CA 91505
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Chairman/CEO
Jo Lenardi
Senior VP/GM/A&R
Ted Templeman
Senior VP/Director/A&R
Alison Ball-Gabriel
VP/A&R/Black Music
Rob Cavallo
VP/A&R
Geoffrey Weiss
VP/A&R
Julie Larson
Director/A&R
Meredith Chinn
A&R Rep
David Katznelson
A&R Rep



▣ **WAY COOL MUSIC (UNI)**
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Sunset Beach, CA 90742
310-592-6157
Mike Jacobs
CEO



▣ **WILDCAT RECORDS (UNI)**
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West Hollywood, CA 90069
213-848-9200 FAX 213-848-9448
Mike Gormley
President



Windham Hill
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Beverly Hills, CA 90211
310-358-4800 FAX 310-358-4804
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VP/A&R (Windham Hill)

Patrick Clifford
VP/A&R (High Street)
Lynda Lyon
Production Coordinator

WORK

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Co-President
Jordan Harris
Co-President
Liz Brooks
A&R
Phil Cassens
A&R
David Field
A&R
Julie Chamberlain
A&R Coordinator

YAB YUM (SONY)
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Los Angeles, CA 90048
213-655-6400 FAX 213-655-5101
Tracey Edmonds
President



ZOO ENTERTAINMENT (BMG)
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Beverly Hills, CA 90211
310-358-4200 FAX 310-358-4207

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President
Matthew Marshall
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David Maricich
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Polly Anthony
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CMC INTERNATIONAL (BMG)
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Zebulon, NC 27597
919-269-5508 FAX 919-269-7217
Tom Lipsky
President

EMI Records Group

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Brian Koppelman
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Peter Ganbarg
Senior Director/A&R
Jayne Grodd
Senior Director/A&R Administration
Ben Lazar
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Barbara Wesotski
Coordinator/A&R Administration
Agila Jones
A&R Assistant
David Brinker
A&R Assistant
Van Gibbs
Urban Consultant



GRP (UNI)
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New York, NY 10019
212-424-1000 FAX 212-424-1007
Amos Newman
A&R
Gregg Simon
A&R Assistant
Evamarie Reid
A&R Coordinator/Assistant

THE ENCLAVE (EMD)
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New York, NY 10010
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President
Julie Gordon
A&R
Leyla Turkkan
A&R

Richard Williams
A&R

KRASNOW ENTERTAINMENT (UNI)
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New York, NY 10019
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New York, NY 10019
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CRUSHING

Crushing Underground:

The Home Of 30-Second Musicians

By Jonathan Widran

In a world where making your living in the music industry is much easier said than done, Crushing Underground (a division of Crushing Enterprises) is giving songwriters and artists a way to utilize their talents in a way that many of them never imagined—commercial jingles. Company founder Joey Levine is a veteran songwriter, often credited with helping to launch bubblegum rock in the Seventies, who has established a roster of talented writers, producers and artists, who split their time writing commercial jingles while continuing their own artistic endeavors. Music Connection spoke with the man behind Crushing's phenomenal success, as well as one of his leading creative staffers, David Barrat, about the jingle writing game.



Ever been ambling down the soda aisle at Ralphs and found yourself overcome with the urge to hum a few bars of "Just For The Taste of It, Diet Coke!" or "7-Up, It's an Up Thing"? Or maybe you've passed your favorite chicken restaurant and warbled, "Everybody Needs a Little KFC"? Picked up your AT&T phone and belted out, "Your True Voice?" No doubt, even the most die-hard remote clickers among us hasn't acted fast enough to escape the haunting melodies of "The Softer Side of Sears" or the "Heartbeat of America."

Like friendly but persistent aliens taking over our subconscious, commercial jingles are an indelible part of pop culture—created with the knowledge that we are captive to their charms, and that we will spend money based on our inability to forget them.

Such is the hope, anyway, of Joey Levine, the founder of New York-based jingle powerhouse Crushing Underground, which, over the past decade, has been infallible in its ability to define the times in 30-second and one-minute intervals between our favorite TV programs. The previously mentioned ditties join others for Good Humor,

Mercedes, Dr. Pepper, Pepsi, RC Cola and JC Penney as part of the company's most recent high-profile portfolio.

"The reason so many commercials these days look and sound like videos on MTV is that they have to stand out from the clutter to get your attention," Levine says. "In some cases, it's just as important for a commercial to be bad as it is for it to be good. You make an impact at the top or bottom. Being in the middle, forgettable, is the worst thing."

Interestingly enough, many of Levine's top writers (there are eight on staff and many freelancers) have side careers in pop and rock music, finding that there is a correlation between the two genres. The only difference is that instead of singing about love and betrayal, they're celebrating the joys of soda, cars and restaurants.

Levine's own interest in musical advertising grew out of his early career as a songwriter in the famed Brill Building, where he worked alongside the legendary likes of Jeff Barry and Chip Taylor.

Credited with helping start bubblegum music by writing and singing on Ohio Express' 1968 classics "Yummy Yummy Yummy" and "Chewy Chewy," Levine also sang backup for the Monkees, Tommy James, the Archies, and had a 1974



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hit "Life Is A Rock (But the Radio Rolled Me)" with the group Reunion, and founded L&R Records, featuring Tony Orlando's pre-Dawn group Wind, and Bobby Bloom's "Montego Bay."

Many of his friends in the jingle business felt that Levine's inimitable way with a hook would perfectly translate. His first shot was the Peter Paul spot, "Sometimes You Feel Like A Nut," and he later started Crushing when he found himself farming out assignments he didn't have time to do himself.

"I felt like I had my fill of the record business," he recalls. "And what started out as a lark suddenly became more of a serious endeavor for me. Advertising is a more honest game, in which you know you'll get paid for the work you do on a certain schedule. There are no loopholes like there are in music contracts, where so many artists have to fight for every penny that is owed to them."

Aside from the more up-and-up business practices, Levine and his stable of composers enjoy the pressure of always having to be on their toes creatively, challenging themselves to come up with the next spot which will ingratiate itself into our collective consciousness. "Everything I've ever done in this business, I have done because it's fun," he says. "Musicians don't usually start out to make millions of dollars, they play because they love to. They want to

make a living doing music instead of taking a straight job."

A typical assignment for Crushing begins with a phone call from an ad agency, which sends Levine a script and storyboard.



"Advertising is a more honest game, in which you know you'll get paid for the work you do on a certain schedule. There are no loopholes like there are in music contracts, where so many artists have to fight for every penny that is owed to them."

—Joey Levine
Founder, Crushing Underground

Sometimes, they already have the slogan or lyrical idea they want set to music, but often, they leave it to the composers to come up with a concept from scratch. The agency might also request the type of genre they want the spot written in, depending on their target audience.

Levine will then act as something of a casting director, assigning the song to several different writers based on their individual strengths and leanings, creating a friendly competition between them. "That's why we've been successful," he claims. "I

hire wonderful people, and they all do something different, putting their own stamp on everything they write. Diversity is so important. The whole key is to create a loose atmosphere where creativity can flow, and there are no boundaries as to what we can do. I've seen some pretty stifling environments in this business, and that's not conducive to a good product."

The Crushing offices have a series of five on-site studios, as well as a computer room, in which to write and record demos. The tapes are sent back to the ad agency, who often test the jingles with consumer groups for that all-important recognition factor.

David Barrat, the staff writer responsible for that world famous percussive groove on the Cindy Crawford and Claudia Schiffer spots for Revlon, says, "It's nice to get [ad agency] input, because when you're doing the actual writing, it's in your head and you don't know how it will translate. On the other hand, you're always trying to translate what is essentially the language of a non-musician. Ad people don't always know exactly what they want, and when they do, it's not always easy for them to express it in musical terms. To them, feel and image are more important than the time signature or beats per measure."

Barrat is one of the bright lights of the
Crushing Underground 30 ▶

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◀ 29 Crushing Underground

company's newly formed Crushing Underground division, which specializes in alternative music. This small, but growing, stable debunks the stereotype of the guy in the pin-striped suit tapping out a melody on an upright piano. These performers are more apt to be dressed in plaid flannel, playing complex stuff on electronic instruments in clubs and on CDs.

Jason Appleton, for instance, is founder of the popular New York alternative group The Grasshoppers. Morgan Visconti, a young modern electronic specialist, recently performed at Nashville's Harf Rock Cafe with his group The Billgoats, while Mary Wood just released a solo album, *Love Will Never Worry*, on Polystar. Wood also works closely with Clifford Lane of The Poppies, whose single "She Is Revolution," topped the *Billboard* Charts over in Europe. Another staffer, Kenny White, was nominated for a Grammy in 1994 for his work on Shawn Colvin's 1992 album, *Fat City*, and has also written songs for such artists as the Neville Brothers and overnight sensation Holly Palmer.

Barrat's extensive resume boasts work as a remixer for tracks by David Bowie and Tina Turner, and a publishing deal with Virgin (writing hits for Robert Plant and Jeffrey Osborne). He turned his attention to jingles when an adman heard his new age electronic work on Patrick O'Hearn's *Mix-Up* album and offered him a shot to write a 30-second spot for L.A. Gear.

"I've worked in all genres," Barrat notes, "and to me, the only real difference is the length of the songs. A pop song is from three to six minutes, a dance remix is nine, and a jingle is more about the density of ideas within a sense of space—short and to the point.

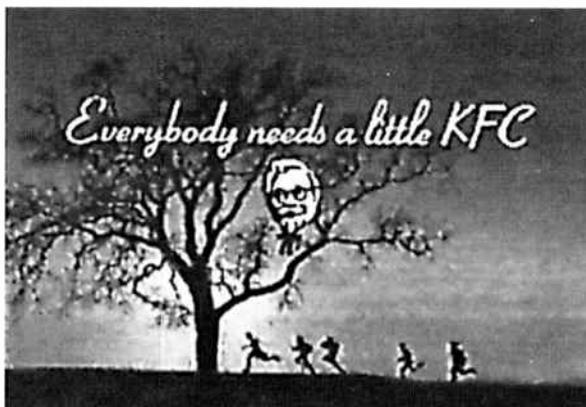
"The kind of music I do for Crushing Underground falls somewhere between film scoring and album recording," he adds. "It's definitely geared to the younger generation, where the hook is less impor-

tant than the frame or atmosphere. If you're trying to sell something to the Pearl Jam crowd, you have to give them a taste of that culture in the ad. Tapping into the culture is the most important thing these days."

While network television commercials are, by design, broad-based, and cable spots are only slightly musically skewed to the intended audience, Barrat explains that the real challenge—one which utilizes his re-mixing skills as well—lies in the creation of radio ads. Folks in the music industry gripe endlessly at the strict formatting that has become a mainstay of the airwaves, but Barrat firmly believes that the situation

offers a whole new palette of possibilities that allows a jingle writer a wider canvas on which to spread his or her wings.

A recent Dr. Pepper campaign is the perfect case in point. "The tune and lyrics were basically the same everywhere, with a few subtle changes, but my job was to target the ad to the different genres through unique arrangements. I did rock tracks, country, hip-hop—everything from Travis Tritt to Nine Inch Nails. People have to feel



"People always ask me and my fellow writers at Crushing if we find this sort of work as creatively satisfying as making rock music, as if to say doing jingles could never be as meaningful. As long as I am doing something that I feel is genuine and true to myself, I can't complain."

—David Barrat
Staff Writer, Crushing Underground

comfortable with the product, because identity is what sells something. The goal is simply to define the product to the satisfaction of the targeted consumers.

"People always ask me and my fellow writers at Crushing if we find this sort of work as creatively satisfying as making rock music," Barrat continues, "as if to say doing jingles could never be as meaningful."

Barrat sums things up by saying, "I feel that doing these spots broadens me musically—helping make the records I work on outside this environment that much better. And the experiences I've had making records can only enhance my ability to compose a sound people will respond to. As long as I'm doing something that I feel is genuine and true to myself, I can't complain."

Contact Mara Engel at Dan Klores Associates, Inc. (212-685-4300).

◀ 23 A&R Roundtable

delivering and sticking with the project.

"The A&R people and their companies that can help come up with a marketing plan and help come up with a promotion plan are the ones that seem to be having more and more success. That's because it's getting more and more difficult to break bands. It's not just about taking the single to KROQ and seeing what happens.

"I don't think a [marketing background] is more important nowadays. I think it's always been important. But, because the competition is getting more fierce, the A&R people who have those backgrounds are at more of an advantage. You can still be an A&R person that only knows how to make records and does not want to deal with the artist development, the marketing, and the promotion of a record; but, then you're putting more trust in the people you work with. There are a lot of A&R people out there that can't afford to do that."

Label Patience

"Generally speaking, most labels are impatient. That's because you're dealing with a corporation. You're dealing with trying to make fiscal numbers year after year. However, the A&R person can help buy their artists time by keeping the label's expectations realistic and also establishing an appropriate time frame for that artist to develop before they get the full major label push.

"That is becoming increasingly difficult, because more and more acts are getting signed before they're necessarily ready for a major label. It's no different than it was in the past, it's just that now 'A&R' and 'artist development' are the buzz-words for the mid-Nineties, whereas in the early Nineties it was all about promotion. Companies were more promotion-driven. An artist would have to make a significant impact [on the first record] if the band was signed because they had one song that everyone thought was a smash and the marketing plan was, 'Let's put the single out, make a video, and see what happens.'

"If an artist is signed under the auspices of a deal that's constructed in the way that it's like, 'Look, this is an artist that we believe in long-term. They're going to grow over the course of time. And the first record that they make for us will not be the same as the third record.' It's just like getting into a relationship. If you expect to go all the way on the first night and don't get any, you might not call back the second night."

Talent Search

"I look for an emotional response for myself when I see or hear the music. I don't look for a good-looking lead singer, I don't look for a rhythm section that lays a great foundation, I don't look for lyrics that I haven't heard before. I look for, 'Do I like it and would I buy it?'

"It comes in various different ways, but it's not nearly as complicated as many people think it is. Every A&R person has their own network. Some networks are more

extensive than others. You are constantly talking to people because the right people in this business are constantly promoting good music. That's what we got into it for. We love good music. Many of us talk about bands that are on major labels that we did not sign just as much as the bands that we have. You like it. You're willing to listen and keep all eyes open out in the street—and that street runs from Santa Monica Boulevard to Greenwich Village.

"If the record and the band is good, there are so many A&R people out there doing it, they will be found. We're tripping over ourselves as it is. For [artists] to put a neon sign on themselves, and do a big mailing, and work the city—it can happen—but you're going to command much more respect if you intend on doing this on your own with or without a major label. Let it come to them naturally. [Artists] should be selling it to the fans."

1996 Rating and 1997 Hopes

"I think 1996 was a transition year—from bands being signed that had potential to bands being signed that were great. I think that you're going to see A&R staffs being much more critical of acts that they're looking at and demand much more before they sign them; in terms of having a base and having more songs. I'm looking forward to 1997 as being the time where a few true artists break through as opposed to a couple of great songs being on the radio."

Describe Your Dream Record Label

"I would hire seven key executives, base the label in Boulder, Colorado, and do a direct mailing of a cassette sampler to every record-buying person between the ages of 16 and 32. I would hire seven people in the industry who I fully respect. We'd all sit in Boulder, we'd drink a lot of beer, come up with a great marketing plan, and go door-to-door to people who love music, and play them our stuff."



Lonni Friend
VP, A&R, West Coast
Arista Records
310-789-3900

Artist Development vs. Marketing Skills

"In my recent A&R history, which encompasses the last two years, I have seen a drastic concentration of marketing attention paid to the A&R process, rather than just evaluating a new artist based upon their organic talent or their star appeal or the power of their material.

"The big picture, at least in the case of my company, is looked at from the standpoint of not only 'why do we sign this artist,' but also, 'how do we get this artist to the people?' In that case, there is a tremendous amount of attention paid to marketing

and imaging.

"I think what's unique about A&R, is that it encompasses so many aspects and so many skills of the entertainment and music field. A&R is about the nurturing of an artist. The development of an artist from a position of almost complete naiveté to being onstage in front of an arena crowd and competing with stars of their genre."

Label Patience

"What dictates the patience of a record company in this day and age, is the size of the deal that brings an artist to a label. We have situations transpiring in the mid-Nineties where baby bands based upon an industry buzz or a reactive single are getting front-loaded, mega-dollar record deals which can only inhibit a record company's patience in the long-term regarding marketing and development dollars.

"The best example is Hootie & The Blowfish, where the entire deal was done for under \$100,000. The band had developed its own base regionally over a six or seven year period, therefore when the record started to react in certain cities, there were no qualms about [putting] the development and tour support and promotional money behind them.

"Conversely, you have acts that have been signed for a half-million-to-a-million dollars that had no fan base, and are simply going off a couple of reactive songs on the demo tape. You have to put yourself in the position of, 'If we've got this front-loaded investment from the get-go, what happens after the first single doesn't happen and the first video doesn't get played on MTV. What do we do next?' Are you going to go to the well for another half-million to make another video, promote another single and keep the band out on the road?

"It's a very expensive proposition. It's like a double-edged sword. Paying more money already puts the band in a difficult position. Every dollar you spend above and beyond what a normal record deal is cuts the patience level of that company when you're looking down the road at a record that doesn't happen out of the box.

"On some labels—especially labels with big rosters like MCA, Atlantic and Warner Brothers—there are acts who may not see a second record because the attention might be going someplace else real fast. If you're a baby band at the Work Group right now, I feel sorry for you because Fiona Apple is all anybody cares about. There's a window of opportunity to break her and that's a label that must establish itself. They have a band called Elephant Ride there, but you wouldn't know that the record was even released. That's unfortunate, but it actually makes sense, the way the record business is. It's hard to tell an artist that, but you can't break everything."

Talent Search

"I look for originality. I dash away from the derivative as fast as I can. We also look for some kind of a charisma and star appeal

A&R Roundtable 32 ▶

◀ 31 A&R Roundtable

in the band members, especially the front person. That's pretty much [Arista President] Clive Davis' criteria. It's been his criteria for his entire career, which has been a very successful one. So he imparts that to his A&R staff. To a certain degree, it's always made sense. If there is no star appeal—if a live performance falls flat, then you have to really have great songs and sell that band on the radio.

"If the band maybe doesn't have the material, but you have a strong, charismatic, unique front person, then the material can be developed later. If you have everything, like Eddie Vedder or Chris Cornell or Trent Reznor, then you've found the gift and you're lucky.

"My office gets a tremendous amount of material. I've always been a very visible person in this industry. So when I came to this label, people knew where to find me. I have a great staff of A&R people that scout and hit the streets for me. It comes from either my relationships with managers, lawyers, club owners, whoever. My material comes from all kinds of places and we try to evaluate it as a staff because I have no arrogance about knowing what, from moment to moment, falls into the pocket of marketable music.

"It's really important that you have some kind of connection to the people who sit in the decision-making seats in the record companies. The packages that come from nowhere, often go back to nowhere. There

is just too much to pay attention to. You need somebody to shepherd your material into a record label or into somebody who can take it to a record label. There isn't really a given set of rules on how something will eventually get into my tape deck—there's no science to that. But, it helps if you have somebody who has an 'in.' Just sending in an unsolicited package will often garner no response."

1996 Rating and 1997 Hopes

"As a fan, 1996 was a very exciting year for several reasons. One was that I got to see Kiss in makeup seven times. Having known the band—Gene [Simmons] and Paul [Stanley]—for so many years, but not having been part of the 'makeup years,' it was really fun to be out in the circus and to see the true escapism of rock & roll brought to its pinnacle again. I thought that was the most fun show I saw all year.

"Some other significant artists of the year for me were No Doubt, because I think Gwen [Stefani] is a superstar and I really love seeing an artist that has complete control of her craft and her audience. I thought Rage Against The Machine made a terrific follow-up record, Stone Temple Pilots made a really good follow-up record, and I love the Soundgarden record. To me, '96 was a healthy period.

"In '97, I'm looking forward to making another Bogmen record, which I think will blow people's minds because they're an

absolutely unique band. I'm speaking selfishly—I think Nerf Herders is going to go far beyond their current single, 'Van Halen,' because there are a couple other tracks on the record which are even more spectacular.

"I would like to see the Gigolo Aunts get a deal in '97. I would like to see the eels get into the other seven or eight great songs on that record which nobody's gotten to yet. That's one of my favorite albums of the year.

"I think '97 is going to be a really interesting year because MTV is really going to go back to a more mainstream approach. They aren't going to be so coastal—New York/Los Angeles—alternative-hip in their marketing and imaging of new acts. We need to start going back to guitar-driven music, to powerful vocals. I think that's what's important—getting back to the roots."

Describe Your Dream Record Label

"We would build the way R.E.M. and U2 built in the Eighties. That's the way I probably would do it. And, if you catch a hit, because it happens, then that would be gravy on the mashed potatoes.

"I would have a great staff of individuals for whom the bottom line was not power and greed and politics and Soundscan, but the bottom line [would be] developing careers, believing in the music, keeping the industry vital, creative, exciting, fun and decadent—all the good things."

A&R Roundtable 34 ▶



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Artist Development vs. Marketing Skills

"I would say it's a combination of both. I don't think it's shifted. I think marketing skills for A&R people have become more and more of a necessity with radio promotion. I think A&R skills have to encompass the whole industry now, as opposed to just finding and developing talent. I think that sums it up. I'm finding that A&R encompasses so much more than it used to do in the old days."

Label Patience

"[The patience of labels is] pretty much zero. But you do always find the odd case where a band has been at a label for a length of time and then, suddenly, the development pays off.

"I think more and more, timing is everything in this business. There are always exceptions, but as a general statement, yes, an artist has to make a significant impact with the first record."

Talent Search

"First of all, [I look for] the songs or the music. Then the image is extremely important. Here, at Interscope, we tend to want to find bands that have a great sense of themselves and who their audience is, as opposed to finding bands and trying to develop their audience along with developing the band—to me that's always a danger.

"[Tips] come from a phenomenal amount of sources. It could either be a tape that's sent in, or we go on a trip and find bands, or we're told about it through management or through attorneys, through friends of friends, through the Internet, and also through sales figures. Sometimes you'll find a band that's been encamped in a city in middle America who has their CD in the marketplace selling remarkably well.

"The notion that a band has to move to either New York or L.A. in order to get signed is kind of outdated now. A&R people, I would think, would prefer bands to develop themselves in their cities, in the area that they grew up in, or whatever, and develop a story. A&R and record labels love a story associated with an artist or with a band.

"[Mailing demo packages] could be the first port of call to get the interest of the A&R person going. Sometimes the packages can be too elaborate. All this stuff tends to get a bit overblown. Basically, a couple of songs on a tape can be enough to get your interest peaked."

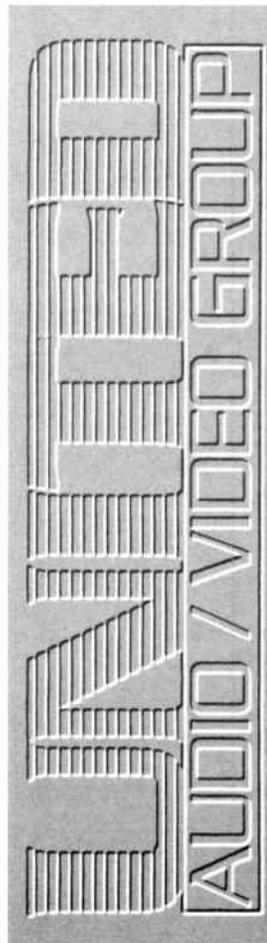
1996 Rating and 1997 Hopes

"On a personal note, I'm extremely ecstatic about 1996, because a little bit of what we're talking about came to fruition, which was artist development on a band called No Doubt, that I signed to Interscope and finally hit a home run. We had the band signed in 1992, put their first record out in September of that year, and spent the next two or three years developing the next record and developing their fan base.

"I always felt that the band, musically, was extremely strong and that the lead singer, Gwen Stefani was a knockout star. A lot of what we do in this business is a phenomenal amount of luck. They just happened to be, at the end of '95 and '96, in the right place at the right time. If that record had come out any sooner or even later probably, it may not have had the impact it had. It certainly had a tremendous impact. [In '97 I hope to] find another one!"

Describe Your Dream Record Label

"I would probably try to do more realistic deals, so that it allows for artist development. So much of what we do is chasing the flavor-of-the-month, and the deals get extremely expensive. Then the expectations become extremely high, which ultimately is detrimental to the artist. Some of these artists are signed way too early for way too much money. For the majority of them, it fails. It's unfortunate, because there's tremendous talent out there." MC



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Contact: Artist Hot Line 619-224-5082
Seeking: Label/Distribution Deal
Type of music: Blues/Rock

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

1 2 3 4 5 7 8 9 10

Comments: Not unlike the Fabulous Thunderbirds, this unit features some deep-throated vocals and a tight-as-a-glove band. This is crowd-pleasing barroom rock, and while they're a cut above most groups at that level, they could still use a little more creativity and originality. Those factors could help them secure label attention.



Vince James

Contact: Artist Hot Line 818-346-8249
Seeking: Label/Publishing Deal
Type of music: Country

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

1 2 3 4 6 7 8 9 10

Comments: This versatile talent has come up with a country demo (working with local studio ace Marty Rifkin) that demonstrates quality songwriting, with lyrics being his strong suit. However, his vocals are very average, leading us to believe that James should be pursuing a writing career, rather than one as an artist.



Shakeh

Contact: Pres Pak PR 310-532-9448
Seeking: Label Deal
Type of music: Alt. Pop

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

1 2 3 4 6 7 8 9 10

Comments: Shakeh doesn't seem to have that intangible vocal quality that captivates the listener. Along the same line, she shows some nice songwriting qualities, but her whole musical style is a bit too scattered. She is in need of a producer who can not only sharpen her strengths, but also soften her weaknesses.



Lisaband

Contact: Artist Hot Line 413-585-9491
Seeking: Label Deal
Type of music: Triple A

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

1 2 3 5 6 7 8 9 10

Comments: Lisa Palumbo walks on musical ground inhabited by Suzanne Vega one minute, and Throwing Muses' Kristen Hersh the next. This lack of direction, and her thin vocals failed to capture the attention of our committee. The songs are also inconsistent, and that's a serious matter that needs to be addressed.



Kristina Isaac

Contact: isaac Osiris Music 213-661-1808
Seeking: Label Deal
Type of music: R&B/Pop

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

1 2 3 4 6 7 8 9 10

Comments: With her smooth, deep vocals, Isaac has a voice for success. Unfortunately, she's playing it much too safe. She needs to spread her wings and allow her talents to soar. This demo sounds too thought out and much too predictable to secure industry attention. Cut loose with your talents and welcome the challenge.



Walk The Talk

Contact: Artist Ho: Line 908-297-6856
Seeking: Label/Distribution Deal
Type of music: Hard Rock

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

1 2 3 4 6 7 8 9 10

Comments: These songs sound as if they were pulled from a heavy metal time capsule (circa 1975-80). This band clearly doesn't have a grasp of contemporary rock. The heavy echo on the vocals certainly doesn't help matters. The ballad showed nice writing chops, but the other tunes were only helped by the talented musicianship.



Your God Rules

Contact: Amaranth Entertainment 213-467-8803
Seeking: Domestic Label Deal
Type of music: Alt. Rock

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

1 2 3 5 6 7 8 9 10

Comments: While this local quartet has their self-titled debut coming out in Europe (on Revolver Records), sealing a domestic deal is not such a sure thing. The lyrics show some thought, but they're not expressed effectively, and the vocals and music are all rather ordinary. This promising band needs to address these issues.

SUBMISSION GUIDELINES

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

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

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every demo tape or CD will be reviewed. Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



ROCK



Paolo with his label chief Carlos Santana

At Spaceland recently, I caught a set by **Daddy Longhead**. This trio features one of the members of the **Butthole Surfers** on bass, and plays heavy metal music that owes a large debt to the arena rock bands of the Seventies and Eighties. It was almost as if AC/DC or Def Leppard had entered the club.

A recent pop music night at the **Martini Lounge** showcased some very good local bands, including the smooth and dynamic vocal harmonies of **Twenty Cent Crush**, the slightly off-center pop sound of **Baby Lemonade** and the well crafted pop and alternative blend of the **Andersons**.

Another local band, **Don't Ask**, has been in the studio with producer and scenester **Geza X** and has produced some fine material as a result. Look forward to a CD from them in the new year.

I've been catching up on some of my CD listening recently. One definite winner is **Mystic Man** by **Paolo**, which is available on **Guts & Grace Music**, the label started by **Carlos Santana**. The release features guests such as Santana

and **Miles Davis**. A very moody and introspective album.

Some of the best heavy music I've heard in quite a while comes courtesy of **Fierce Records**, with an album by **Dearly Behended**, called **Temptation**. Very original and innovative.

Speaking of original and innovative, all you rock en Español fans out there will want to check out **El Equilibrio De Los Jaguares**, by **Los Jaguares**. This album contains some brilliant songwriting and touching melodies. The lyrics could be in any language, as the music speaks clearly what songwriter **Saul Hernandez** is trying to say. This **BMG** release was produced in part by **Don Was**.

Also, two new releases by **Winner Records**, both of which feature unreleased material from the **Paul Butterfield Blues Band** in Sixties live settings. **Strawberry Jam** was recorded live between 1966 and 1968, while **East-West Live** is comprised of three live versions of the famous title track from the Butterfield Blues Band's second album. The material is courtesy of **Mark Naftalin**, who was a member of the blues-rock group.

Another release worthy of notice is the **Guy Forsyth Band's Needle Gun** on **Antone's**. A very cool blend of blues and rock along with many other influences. Definitely a band to keep your eye on. For you heavy guitar hounds, check out **Yngwie Malmsteen's Inspiration** on **Foundation Records**, which has some great new material on it.

Finally, there's **Jerry Giddens' Walking Wounded (Cuts 1986-1994)** on **Sputnik Records**. This compilation contains tracks from six different albums that Giddens and his band, **Walking Wounded**, cut over the years. Some of this material is very hard to find, so this collection really fills a void. For those of you who know about Giddens, this should be a treat, and for those of you who don't know about him, shame on you. —**Jon Pepper**



Daddy Longhead

COUNTRY

As a new year begins, it seems like the right time to take a moment to acknowledge the people and the venues who actually support the C&W and roots music community here in L.A. like **Charlie & Shantytown Productions**, **Steve Zepeda**, **Vince Jordan**, **Wendall Williams** and **Deb & Robbie Randall**.

Obviously, **Jacks Sugar Shack** gets a big thumbs up, as Hollywood's favorite and only true honky tonk. Also, kudos go out to the **Alligator Lounge** and the **Ash Grove** in Santa Monica. All these clubs deserve our thanks.

Down south there are a couple of places like the **Foot-hill**, the **Blue Cafe** and **Linda's Doll Hut**, who have made contributions and are also polite to the press, as well as the players. Thanks to you all.

And before we move on, it's important to note that **Linda Jemison** of the **Hut** continued to turn weekends in December into charity events at her club, something she has done for the past fourteen years. She helps out the **American Red Cross**, the **Orange-wood Children's Home** and the **Orange Country Food Bank**. If you haven't been out there, now's the time. Linda can be reached at 714-879-8699.

On the writing front, there are a couple of books you might be interested in looking for. For the cook, there is the new **Thread-gill's-The Cookbook** by the Austin landmark's proprietor, **Eddie Wilson**. With a foreword by **Jim-mie Dale Gilmore**, this is perfect for the wanna-be Southern chef. Another book I highly recommend is by **Jim Dawson** and **Spencer Leigh**, entitled **Memories Of Buddy Holly**. In addition to some never-before-published-photos, this tome includes Holly memories from the likes of **Paul McCartney**, the late **Stevie Ray Vaughan**, **James Intveld** and **Rosie Flores**. Scholar **Ronnie Pugh's** new bio, **Ernest Tubb: The Texas Troubadour**, is a must-have for serious C&W aficionados.

Also, be sure to see the **Mira-max** film **Sling Blade**. **Dwight Yoakam**, the actor, would earn an Oscar if the entertainment industry ran on talent alone. His performance as the evil boyfriend from hell is too realistic for those who have lived through just such a situation. An amazing movie.

The new year looks promising. Two of the top talents in Los Angeles will release new projects. **Barry Holdship's The Jesse Garron**



Linda Jemison

Project has already caused a stir in Nashville. Roots rock royalty, **Holdship** adds new dimensions to his music with his first CD. Call 213-463-2453 to find out how to get a copy. **Neil Mooney** (aka **Florida Slim**) has a solo CD under his own name about to be released. Like **Holdship**, **Mooney** has one foot in the traditional C&W world and another in roots rock heaven. **Ranch Dressing** is the title. Call 213-662-5730. Both artists are **Elvis** acolytes who have taken the King's lessons to heart.

Speaking of our King, his birthday is January 8 (he would be 62). There will no doubt be musical celebrations, and somewhere **Cody Bryant** will be doing his bluegrass version of "Viva Las Vegas." There is also the **Midtown Cafe** in Long Beach, which celebrates **Elvis** every day of the year. Located at 1923 E. Broadway, and open for breakfast and lunch, this is one cool spot. Call 310-4-ELVIS-1.

A few weeks back we forgot to include **Skip Edwards** as part of the hot band backing **Kathy Robertson**. We apologize. Skip is one of the greatest keyboard masters anywhere, and a fine man!

—**Jana Pendragon**



Skip Edwards

JAZZ

Four colorful singers recently appeared in Los Angeles. **Qwest** recording artist **Ernestine Anderson** was accompanied by a tight trio comprised of pianist **George Gaffney**, bassist **Andy Simpkins** and drummer **Paul Kreibich** at the **Jazz Bakery**. Anderson was in top form on a very expressive version of "When I Fall In Love" (during which she very effectively sang far behind the beat), "Only Trust Your Heart" and a slow and sassy "Since I Fell For You." She also welcomed guest singers **Barbara Morrison** (on a definitive "Don't Make Your Move Too Soon") and **Ernie Andrews**, smoothly integrating them into her show. Anderson literally did not want to quit singing when the set ended, so she greatly extended her performance with quite a few encores for the appreciative crowd.

When it comes to singing jazz from the Twenties and Thirties, **Banu Gibson** (who, unlike most other vocalists in the genre, has a flexible, well-trained and beautiful voice) has no real competition. Performing with her sextet, the **New Orleans Hot Jazz Orchestra**, before a large crowd at the **Cinegrill**, Gibson swung with enthusiasm on such vintage material as "Love Is Good For Anything That Ails You," a hard-driving "The Way You Look Tonight," "Why Was I Born," a heated "It's Too Hot For Words" and "I Got Rhythm," among many others. She switched to rhythm banjo for the occasional instrumentals, and always let her talented band (which features four brilliant soloists) stretch out. Classic jazz fans are advised to check out Gibson's exciting records (available from P.O. Box 15851, New Orleans, LA 70175).

Guitarist-vocalist **John Pizzarelli** and his regular band were at the **Jazz Bakery** not too long ago. The trio, which consists of Pizzarelli, pianist **Ray Kennedy** (who showcased on an impressive version of "Honeysuckle Rose") and bassist **Martin Pizzarelli**, features its leader's personable singing style—which has improved over the past few years. The band was well rehearsed, yet loose, and their brand of small-group swing (obviously influenced by Nat King Cole's Trio, without being a



Ernestine Anderson

copy) was flashy, yet coherent. Highlights included "Avalon," "Sleigh Ride" (from Pizzarelli's recent Christmas album for **RCA**), "It's Only A Paper Moon" and "Little Girl." Fun music.

At **Catalina's**, **Tracy Todd**, who is obviously a fine cabaret-styled singer, was sometimes slightly overshadowed by her impressive array of sidemen: a stage full of talent that included pianist **Alan Pasqua** (a potential great who was in very creative form), bassist **Dave Carpenter**, drummer **Peter Erskine**, saxophonist **Bob Shepard** and trumpeter **Steve Huffsteter**.

Todd, who has an appealing voice with roots that sound as if her main experience was in the folk/pop world, was clearly delighted to be performing with such top notch jazz players. Hopefully, she will continue her career in a jazz direction, and really start improvising in the future. —**Scott Yanow**



John Pizzarelli

URBAN

Acclaimed songwriter/producer **Jimmy Jam** has been appointed to the Board of Directors of **ASCAP**, (the **American Society of Composers, Authors & Publishers**). Along with his longtime collaborator **Terry Lewis**, Jam has written and produced material for a multitude of major recording artists and superstars. Known as one of the most prolific musicians, songwriters and producers in the music industry over the years, Jam has worked with the likes of **Janet and Michael Jackson**, **Luther Vandross**, **Boyz II Men**, **Gladys Knight**, **George Michael** and **New Edition**.

Music industry executives are being solicited to attend the fourth **African-American-American Summit**, which is scheduled to take place in Harare, Zimbabwe from July 20-26th.

The purpose of the meeting is to stimulate economic development in Africa, especially among African-American investors. Headed by U.S. businessman and minister **Rev. Leon Sullivan**, the event is expected to draw a wide cross section of African-American professionals, who will be entertained by various American and African artists. For additional information, contact **Hammond Entertainment** at 213-937-7821.

Spiral Media, Inc. has officially launched a new on-line hip-hop culture publication called **THUNDAGROUND**. Published on the first Monday of each month, the site includes interactive features and editorials on all aspects of the hip-hop world, from graffiti to music and politics. Utilizing the capabilities of the medium, **THUNDAGROUND** offers content that goes beyond the written word and becomes an experience unto itself. Various features of the new service include a record review section (**Sound Check**), an interactive graffiti gallery (**Bomb Drop**), as well as **Chat** and **Feedback** areas. Those looking for **THUNDAGROUND** can find it at: <http://www.thundaground.com>.

Grapevine: **QDIII** is quite popular these days, with two songs on the hit album from **Westside Connection** and the new **2Pac** single, "To Live And Die In L.A.," from the **Makaveli** release. Look for this talented producer to also have tracks on the next solo projects from **Ice**



Jimmy Jam and Marilyn Bergman

Cube and Mack 10.

Be on the lookout for something new from **PMP/Loud/RCA** artist **Adriana Evans**. Her brand of soothing, sexy music blending with the sounds of R&B, funk, hip-hop and jazz is top-notch.

You should also pay special attention to a new upcoming release from **MCA** artist **Rahsaan Patterson**, whose innovative style has people already calling him the "technician of soul."

Another delightful project is the new compilation **Nuyorican Soul**, which mixes salsa, jazz, R&B and disco with house to create true world music.

Finally, do yourself a big favor by checking out the celestial sounds of **Inger Reid**, whose self-titled recording debut is now available on **Eddie Pugh's God's Turn/Eternal Records**.

—**Gil Robertson**



Inger Reid

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CLUB REVIEWS



Powerslide: A band that could be looking at a bright future.

Powerslide

Martini Lounge
Hollywood

Contact: Michael Davenport: 213-882-6799

The Players: Marc Danzeisen, vocals, guitars; Chris Skane, guitars, vocals; Mark Comstock, bass, vocals; Time, drums.

Material 7
Vocals 6
Musicianship 7
Performance 8

1 2 3 4 5 6 7 8 9 10

There is a growing pop movement among our local bands and Powerslide is one of the new breed. Perhaps it would be best to call it alternative pop, as it is pop filtered through the alternative music of the past 20 years.

Powerslide takes to this material with ease and grace. While they may not be the best musicians out there, they play with a verve and energy that makes up for those little mistakes. The material is also not the best, but it is better than a lot of the drivel you hear out there.

With some fine tuning this is a band that could be looking at a bright future. Marc Danzeisen writes or co-writes most of this band's material, and while it has all the right pop hooks and very alluring musical sounds, the lyrics sometimes fall a little flat. But this is not a huge problem.

Danzeisen is a good frontman, who even at the hour of 1:15 a.m. managed to work the crowd up, and that can be a hard thing to do. With songs like "Prima Donna" and "Liars," this band ranges the border between pop and alternative. Both Danzeisen and Chris Skane are very good guitar players and show off their crispy licks on this well crafted music.

The vocal harmonies, which in a band like this can make or break it, work very well. Danzeisen has a strong lead voice and Skane and Mark Comstock provide good

backing vocals. Comstock always lays down a fine bass line and the drumming of Time is very good with flares that really highlight the melody.

The one song that really stood out and showed everything that this band could be is "Enough About You." This song not only has tasty lyrics and good music, but driving rhythm and a poppy refrain that you will still be whistling the next day. If all of their music was like this one song, this would be one of the top pop bands around.

As it sits, this is a band that could use some work, but does not have any problems that really can't be overcome. They also show the promise of what lies beneath the surface.

—Jon Pepper

The Fixx

House of Blues
West Hollywood

Contact: Carol Kaye, Kayos Productions, Inc.: 212-645-9178

The Players: Cy Curnin, vocals, guitar; Jamie West-Oram, guitar; Rupert Greenall, keyboards. Chris Tait, bass; Adam Woods, drums.

Material 7
Vocals 7
Musicianship 9
Performance 7

1 2 3 4 5 6 7 8 9 10

Techno-pop pioneers the Fixx brought new wave back at the House of Blues for a night. They are currently on a limited tour of the U.S. (California and the East Coast) to polish up some new material from their latest studio release, *Happy Landings*.

The band faithfully revived their surprising number of hits—you don't realize how many until they're played back-to-back in a one hour set—interspersed with material from the new CD.

Four songs deep into their set, the Fixx began what the crowd was waiting for, as the clock was

turned back to 1982 and most everyone there could sing the refrains. "One Thing Leads to Another" got the crowd's attention. That was followed by other Top 40 pop nuggets "Stand Or Fall," "Deeper And Deeper," "Red Skies At Night" and "Saved by Zero."

As far as their new stuff, the beautiful, lilting Bowiesque title track of their new album features acoustic guitar, and the entire vocal range that Curnin possesses. The rest of the new material that they played was nowhere near as memorable as the hits from their past life.

The lineup is the original one, with the exception of touring bassist Chris Tait. The skill of the musicians was technically superb, which is to be expected—they've been playing some of these songs for fifteen years.

Frontman Cy Curnin did his job well, with the poise that only an older, seasoned performer can command. At 39, Curnin is still a blond babe in tight pants and a fluorescent orange shirt. His slinky pelvic thrusting was endearing in a geeky sort of way. Vocally, he was doing his best Roger Daltrey imitation, although the wear and tear of touring showed through a bit.

Guitarist Jamie West-Oram definitely played some tasty licks, but again, it was nothing that veered from their studio work. Drummer Adam Woods and newcomer bassist Tait were especially right on, but at least a little sense of improvisation would have helped make the set more interesting.

Their lyrics tend toward the abstract, but one doesn't go to a Fixx concert to be moved by personal, insightful lyrics. Rather, the Fixx are masters of keyboard-driven, hooky pop songs, and they gave the audience what they came for: a note-for-note recital of their biggest hits.

This was their major drawback, as well as their major draw. It remains to be seen, but from the distraction apparent in the crowd during the new material, I would say that things don't look too promising.

—Amy DeZellar



The Fixx: Bringing new wave back at the House Of Blues.



Ras Daveed & Providence: A band that has to be seen to be believed.

Ras Daveed & Providence

The Troubadour
West Hollywood

Contact: Greg Henderson: 213-654-7419

The Players: Ras Daveed, vocals; Shmuel Levy, guitar, vocals; Jimmy Mahlis, guitar; Mike Elizondo, bass; Trevor Lawrence, Jr., drums.

- Material..... 9
- Vocals..... 9
- Musicianship..... 9
- Performance..... 10

- 1 2 3 4 5 6 7 8 9 10

Ras Daveed & Providence is one of the best bands that this reviewer has seen in a long time. The music that this band plays entails reggae, trance music, mystical Jewish references, rock music and many other things. This is a band that has to be seen to be believed.

Ras Daveed is both the lead singer for the band and the main songwriter. The music that he has written sweeps up into your heart and takes you to places that can only be dreamed of in heavy meditation. This music is hypnotic, and yet engaging at the same time. It can beguile you and send you on a new journey all at the same time.

It is evident from the performance of this music that it means a great deal to these musicians. Daveed sings with great emotion, pouring forth his heart with every chorus and allowing his emotions to infuse the music with even further feeling.

Shmuel Levy is the perfect guitar counterpoint to Daveed's hypnotic voice. His guitar can be slashing and then turns around and gently caresses a melody in the next bar. Levy's interplay with Jimmy Mahlis also adds a lot to the group. These two guitar players seem to know where the other is going before he gets there.

Mike Elizondo on bass and Trevor Lawrence, Jr. on drums are also very important parts of this group. Lawrence creates whole new atmospheres with his sensitive drumming and Elizondo wincs his sensuous bass around the melody and keeps it company.

On top of all of this, this is one of the most powerful groups on the stage. Both Daveed and Levy are Hasidic Jews and this culture has obviously influenced their music, but the influences are more diverse than just that. Even the Grateful Dead have added something to the music of Ras Daveed & Providence.

This is powerful music presented by a top-notch group. This is a group that gives live performances that are the stuff legends are made of. Check them out before they outgrow the club scene.

—Jon Pepper

Sick Green Heart

Spaceland
Silverlake

Contact: Keith Morris: 213-413-2602

The Players: Bryan Small, vocals, guitars; Jimmy James, guitar; Richard Ray, bass, vocals; Dino, drums.



Sick Green Heart: A band of rebels, but they are rebels with a cause—and a good musical sense to boot.

- Material..... 8
- Vocals..... 7
- Musicianship..... 8
- Performance..... 9

- 1 2 3 4 5 6 7 8 9 10

Sick Green Heart has evolved out of another band called the Hangmen. These guys play some very hard alternative music with some dynamite guitar solos thrown in for good measure. This tasty outfit provides a lot of bang for your buck with very little letdown.

First off, the music that this band plays is very well written, in fact probably better written than most music in this genre. The lyrics speak to the frustration and ups-and-downs of everyday life.

Bryan Small handles the vocals very well, with mostly clear diction and heartfelt emotion, and the music is powerful with some great guitar playing by Jimmy James. His solos are one of the highpoints of the show. In fact, when James steps out front, the rest of the band seems to fade into the background.

Along with James' sterling six-string solos, vocalist Small also plays a strong rhythm guitar, while Richard Ray churns up the waters with his electric bass, and Dino anchors the beat effectively with strong percussion.

At times, these four guys seem to be sloppy, but that is really a cover, because if you listen closely you soon realize that this band is very well-rehearsed and has a strong chemistry. This so-called sloppiness is merely part of the persona that they have adopted, and it works really well.

This is a band of rebels, but they are rebels with a cause—and a good musical sense to boot. They carry a lot of the power of the early punk days without being anywhere near as abrasive as some of those bands were. Not that being abrasive was always a bad thing, but it did tend to wear on the nerves after a while.

Sick Green Heart have made a promising start and look like they're ready to go. —Jon Pepper

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CLUB REVIEWS



Danny Blitz & The Jet-Age Hoods: A promising band with rockabilly overtones.

Danny Blitz & The Jet-Age Hoods

The Whisky
 West Hollywood

Contact: Artist Hotline: 310-960-2020

The Players: Danny Blitz, guitar, vocals; Scott May, guitar; Steve O'Boyle, drums; Rick McClean, bass, vocals; .

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

1 2 3 4 5 ★ 7 8 9 10

Danny Blitz is one-part young Elvis, one-part punk superstar, and one-part overdone. He and his band, the Jet-Age Hoods, can play hard and fast with some good rockabilly overtones, but the heart and soul of the music appears to be just slightly missing.

Blitz claims that the songs he writes are about Elvis or women who wouldn't date him. While this is not entirely true, perhaps Blitz has caught himself up in his own songwriting trap. At times the music sounds limited and lifeless. With some expanded boundaries, this might loosen up a little bit.

Blitz and the Jet-Age Hoods can certainly play, and that is one thing that carries them. Blitz's vocals are very solid with a clear and understandable dictation, and he also plays some nice rhythm guitar counterpoint to Scott May's leads.

Underneath all this melody is the rhythm section of McClean on bass and O'Boyle on drums, both of whom are spot on. McClean plays a swinging bass that brings back memories of the many great rockabilly bassists. O'Boyle taps out the rhythms without intruding on the melody or the vocals.

While the band has a good chemistry, Blitz leaves a little something to be desired as a front-man. He does not have the charis-

ma of any of the big stars and his between-song patter borders on the banal at times. It might be better if Blitz just let the music speak for itself, because at times it seems that he is getting in the way.

This band shows some promise and maybe with some seasoning, they might work out the kinks and become a really great band. For now, if you are hungry for a rockabilly-like sound and can't find a fix anywhere else, Blitz and the Jet-Age Hoods can provide some relief.

—Jon Pepper

Daniella

The Gardena Room
 West Hollywood

Contact: Dave Simian, Simco & Assoc.: 310-960-2020

The Players: Daniella, vocals; T-Bird, keyboards; Tommy O., horns; Bobby Breton, drums; Matt Martinez, bass; Tim Spohn, guitar.

- Material** 6
- Vocals** 8
- Musicianship** 7
- Performance** 9

1 2 3 4 5 6 ★ 8 9 10

This review beat can sometimes get to be the same-old, same-old,

with various groups claiming to be fresh and original, but who actually just rework old sounds and try to pass them off as something new.

After seeing this replay time and time again, a certain cynicism sets in whenever you hear the same old pitch regarding anybody doing anything "new." And so it was with a fair dose of skepticism and cautious curiosity that a performance by Daniella featuring a form of music called "acid jazz" was approached. As it turns out though, it was one of the most unique performances seen this year.

The petite diva, with the looks of Shirley Temple and the attitude of Mae West, offered up a show that was refreshing. It quickly became obvious that acid jazz had nothing to do with acid in the LSD sense—instead being a fusion of light progressive jazz, R&B funk and torch swing that brought a Forties feel into the Nineties, with attitude.

Dressed in a revealing slit-thigh black gown, and her tightly curled hair flowing over her bare shoulders, Daniella projected a sensuality sexier than the strip joints down the street.

Her voice, although raw from the Santa Ana Devil Winds blowing in that evening, managed to maintain a range and composure that fit the music perfectly. For all the talk of her throat problems, there didn't seem to be any significant loss in her vocal power or inflections. The range and style of her voice varied from impromptu jazz-scattering in the torchy registers of a Sarah Vaughn to the sugar-sweet melodies of a Connie Francis.

The material consisted of original numbers written by Daniella, as well as a few classic standards. But it was her song, "Charm Me," that was downright HOT!

Daniella's command over her performance and connection with the audience was impressive. The only weakness is that some of her songs go on a little too long. Her song structures are strong enough to support themselves without the added licks.

If you're looking for some classy adult entertainment, try Daniella next time around.—Bernard Baur



Daniella: A petite diva with the looks of Shirley Temple and the attitude of Mae West.

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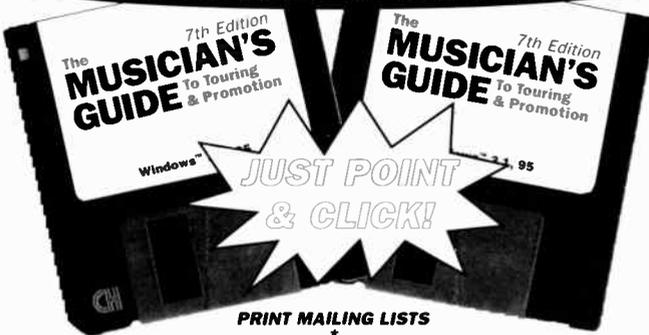
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ORANGE COUNTY

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CLIFF B - Keyboards/Producer/Programmer/Engnr - 213-874-4141 Complete Pro MID Studio Mack ADAT Digital Performer 1.7 Sample Cell II, K-2000s JV-1080 Custom loop library, AKG 414	✓	✓	✓	✓	✓	✓	BA in Production Engineering, and Synth programming from Berklee College of Mus. Many album, film, and TV credits Worked on projects with Polygram, Warner Bros, Motown Atlantic 9 years in business. Available for artist development albums and film & TV composition. Currently signed w/Cleopatra Records	Honest, integrity, commitment to excellence master craftsman down to earth reliable Infl by the Beatles, honesty, integrity, commitment to excellence, master craftsman, down to earth, reliable	✓	✓	✓	✓	✓	George Martin of the 90s
FUNKY JIMMI BLUE - Producer/Keyboards - 213-525-7240 Complete digital studio, 16 I.K. DA 88, Mackie 32-8, Mac Performer DAT mixdown Akai sampler, synths JD-800 SY-99 XB-2, & various other kybds	✓	✓	✓	✓	✓	✓	15 years experience musician, 10 years pro recording experience 5 years with major labels International touring, musical director R&B top 20 single, R&B top 40 album Soul Train & BET credits	Versatile, easy to work with, very knowledgeable and soulful. Professional attitude. State of art studio Flexible rates Great stage presence	✓	✓				70s soul, gospel, house
TY DENNIS - "Songwriter's Drummer" - 213-256-5681 Acoustic, electric, trigger drum programming KAT snares, dble pedal, AKG/Shure mcs No drum room, use MIDI kit Real-time MIDI to sequencer	✓	✓	✓	✓	✓	✓	Tons of experience live/studio, Song specialist Reading/arranging Click friendly Creative Serious groove from Bonham to Chad Smith to hip-hop I've been hired (and re-hired) for every kind of recording/live gig Alternative/funk - dynamic	My first concern is the whole musical picture I listen - period. Art of the alternative sound - I get it know it, love it	✓	✓	✓	✓	✓	Master of the vibe
ROGER FRIEND - Drummer/Percussion - 818-623-0101 Pgr 800-919-8101 Sonor Designer Sonor Hi-Lite Yamaha Maple custom, & Rogers vintage kits Meinl congas, Djembe, bongos etc Sabian endorsee	✓	✓	✓	✓	✓	✓	25 yrs of performance in all styles & practically every situation Excellent sight reader w an ear for arrangements Percussive Arts Degree Toured with groups such as Abba, The Platters, Coasters, Exit, Blue Swede, Bette Midler, etc Toured in over 80 countries Currently w/Steve Reids Bamboo Forest	I am interested in working w/other creative players who share some common goals in music A solid groove w/great energy & hopefully a global message.	✓	✓	✓	✓	✓	A very supportive player
NAURICE GAINEN - Producer - 213-662-3642 ADAT Digital, Fostex 16-trk analog, MAC w/Logic Audio 2 DAT mix & editing, sax, flute, EPS 16+ sampler many synths, piano Mackie 64 X8 mixer.	✓	✓	✓	✓	✓	✓	Read music Berklee College of Music National Endowment for the Arts Scholarship Discovery Records solo artist LASS & NAS pro member Lots of live & recording experience Jingle & song writing track record	Master & demo production Best live drums for the price Keyboards arranging composing & woodwinds MIDI & studio consultation CD and cassette mastering No spec.	✓	✓	✓	✓	✓	New jack swing, MIDI-rock.
CESAR GARCIA - Sax/Flute - 818-891-2645 Tenor, alto, soprano flute and lead vocals Electric effects Yamaha REX 50	✓	✓	✓	✓	✓	✓	25 years experience hot soloist 3 years as a college music major One year at Dick Grove School of Music One year at L.A. Jazz Workshops Have played with many pro players around town, concerts, casuals, clubs and sessions	I have recorded my own solo album No drug hang-ups Good attitude and dependable Read music & good ear	✓	✓	✓	✓	✓	Latin music too
TERRY GLENNY - Violinist/Composer - 818-249-5200 Acoustic electric custom 5 string violin	✓	✓	✓	✓	✓	✓	Most recent credits Concertmaster with John Tesh orchestra national tour television (including Tonight Show) electric violin on Mitsubishi jingles, country, new age albums, alternative bands, gypsy musical 20 years professional experience USC degree Composer arranger producer Live video film	Very soulful soloing improv excellent reader Strong stage presence Flexible and fast Very strong in rock, fusion, alternative, progressive new age	✓	✓	✓	✓	✓	Versatile and friendly
JOE GOFF - Drums/Percussion - 310-577-0004 Yamaha maple custom drums, Zildjian cymbals, miscellaneous hand percussion	✓	✓	✓	✓	✓	✓	12 years experience Extensive touring & recording P.I.T honors graduate Studied with the best Specializing in demo & session work at reasonable rates, casuals club work, touring & substituting	Highly versatile player Fast learner Great groove meter & click playing Read music well Multi purpose image, Demo & resume available Pro situations only please	✓	✓	✓	✓	✓	Making a band groove
DENNIS GURWELL - Accordion/Keys - 818-843-0514 Accordions Piano, triple-row & single row Button accordions	✓	✓	✓	✓	✓	✓	Have done live shows with Culture Clash Sergio Arau Bennie and the Swamp Gators Bonne Musique Zydeco Good ear Good reader Professional attitude	For the authentic Cajun & Zydeco sound, give me a call. E-mail address SwmpGators@aol.com	✓	✓	✓	✓	✓	Cajun, Zydeco Celtic, TexMex
CARLOS HATEM - Percussion/Drums - 213-874-5823 Plus M I D I pads, triggers and sound modules.	✓	✓	✓	✓	✓	✓	RECORDING AND PERFORMING ORIGINAL MUSIC PROJECTS NATIONAL AND INTERNATIONAL TOURING FILM AND TELEVISION SOUNDTRACKS MUSIC PRODUCTION FLUENT LANGUAGES ENGLISH AND SPANISH	GOOD EARS, GOOD HANDS, AND A PRO ATTITUDE AVAILABLE FOR LESSONS	✓	✓	✓	✓	✓	MUSIC WITH GROOVE
BOB KNEZEVICH - Producer/Musician - 310-312-0125 Songwriter's One Stop	✓	✓	✓	✓	✓	✓	25 years playing, writing and recording Fast creative, low-rates Live, sampled, and MIDI arranging	Goals are originality, quality, and marketability	✓	✓	✓	✓	✓	Hot CD quality mixes
HOWARD LOREY - Vocalist/Songwriter - 213-913-2878 Tenor-high baritone with great range and pitch Excellent equipment for live performances	✓	✓	✓	✓	✓	✓	Excellent presence Studied at University of Oklahoma, BMA emphasis in voice Perfect singer for songwriters -- plenty of concert experience along with multiple recording projects that I've co-written Member of ASCAP I love bands and will commit to the right project	I'm searching for opportunities to record and play with the right people I'm creative and easy-going, and I'm not a music snob I love rock, pop, and R&B Workable rates	✓	✓	✓	✓	✓	Sweeping melodies
BOB LUNA - Pianist/Keyboards/Lead Vocals - 213-250-3858 Kurzweil K-2000 Kurzweil PC-88 Apple Power Mac 7500 Roland S50 and various other keyboards	✓	✓	✓	✓	✓	✓	Arranger/composer/producer in all styles of music Groove graduate, disciplined classically, strong rhythmic grooves, read music Strong background in orchestration Lead sheets take downs horn string arrangements at reasonable rates Piano instruction available	Strong soloist Excellent ear Quick learner Musical director for numerous artists Lead vocalist-instrument range Rehearsal pianist Specialize in last minute emergencies	✓	✓	✓	✓	✓	Extremely versatile
RUSS MILLER - Drums/Percussion/Electronic Perc. - 818-759-5022 Also Arranging & Programming Master Classes Lessons Sound Design Film work includes The Specialist Mortal Combat AF of M #47 member	✓	✓	✓	✓	✓	✓	Internationally recognized player newly relocated to L.A. Tons of tour and album credits including Jon Secada, Slash, Dave Koz, N.Y. All-Stars (w/Spyro Gyra & Sting members) Full Yamaha Zildjian Remo and May Microphone endorsee Member of electronic design for Yamaha	Top professional, advanced reading (have book with Warner Bros) Very versatile, together person and image Resume and demo (solo album)	✓	✓	✓	✓	✓	Also afro-cuban music
JOHN MOLO - Drums & Percussion - 818-345-7859 Drums and percussion	✓	✓	✓	✓	✓	✓	Grammy award winner with lots of recording, TV, and film experience I have recorded and/or performed with Jerry Garcia, Brandford Wynnona, Willie Nelson Pat Matheny Mike Watt Don Henley, and Bruce Hornsby	I want to help make your music great	✓	✓	✓	✓	✓	I love to work
JERRY OLSON - Drums/Percussion - 213-585-7114 Nilek Yamaha Slingerland vintage kits Various new and vintage snares Electronic kit with Alessi D-4	✓	✓	✓	✓	✓	✓	25 years experience in clubs, records credits etc Professional teacher lessons available Versatile and solid style	Work well with artists and producers Low rate for demos	✓	✓	✓	✓	✓	Rock reggae funk blues
CRAIG OWENS - Keyboards/Producer/Arranger - 310-559-8403 ADAT Digital DAT mixdown full MIDI recording studio, vocal booth, killer synths, sampler guitars, Hammond B3 Wuritzer piano, bass, horns	✓	✓	✓	✓	✓	✓	Young, talented keyboardist/producer Good ears ass kicking arrangements My producing sounds as live as any band Play many styles of music Have done hundreds of sessions Clients signed from my demo Soulful lead & backing vocals	Professional attitude Friendly & easy to work with Professional results Can work very quickly to achieve desired goal	✓	✓	✓	✓	✓	Hip-hop R&B Rap
WILL RAY - Country Producer/Picker - 818-848-2576 Electric & acoustic guitars mandolin lap steel vocals String benders & slide rings on both hands make my guitar sound like WWII thru a Fender	✓	✓	✓	✓	✓	✓	Many years country exp incl TV & recording duties Worked with Carlene Carter Steve Earl Joe Walsh Tom Jones etc Can produce 16 24 32-track master recordings Access to the best country musicians in town for sessions & gigs Currently a member of the Hellicasters Friendly professional affordable	Cow thrash farm jazz prairie metal nuke a billy I specialize in country music both as a producer & session guitarist I love to discover new talent and work with established giants as well Lets talk	✓	✓	✓	✓	✓	Western beat range rock
STEVE STEWART - Keys/Vocals/Songwriter - 213-660-7303 Vintage keys C3 Hammond w/145 & 147 Leslies CP80 grand Moog DX7 Wuritzer CX3	✓	✓	✓	✓	✓	✓	20 year seasoned vet stage and studio Fast versatile creative and rhythmic with funky edge Influences Beatles to Zappa Tours include Steppenwolf Crow and various levels of working acts	Natural player! Great melodies and hooks from heavy to light Percussion also Western beat range rock	✓	✓	✓	✓	✓	Satisfaction guaranteed
"STRAITJACKET" - Violinist - 818-359-7838 Acoustic violin electric violin digital signal processing Vocal range tenor	✓	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles Quality vocals Fast and effective in the studio a madman on stage Record producer/arranger Wayne State University Michigan Ravi Shankar School of Music, L.A. City College Demo bio available	Easy going but fast in the studio State of the art equipment Digital signal processing exceptional ear Flexible rates Lets make your music happen	✓	✓	✓	✓	✓	A rocker at heart
"TAKA" TAKAYANAGI - Keyboards/Producer - 213-878-6980 Complete MIDI studio keyboards sampler drum machine, DAT, 8-track	✓	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson Angela Bofill Whispers Nancy Wilson Shalamar and Main Ingredient Top 10 hits & film credits	Producing arranging playing keyboards lessons good ears & good business Give power to music in any style.	✓	✓	✓	✓	✓	Pop R&B ballads
TREVOR THORNTON - Drums & Percussion - 818-755-4686 Full international Yamaha & Zildjian endorsee Acoustic/electric, real-time programming Pager 818 504 5543	✓	✓	✓	✓	✓	✓	Top English drummer now available in USA 19 professional years Started gigging age 12 Many album credits including Martin Plaga World tours including super group Asia, 1992-93, Kim Wilde, 1994 Proficient with click programming reading Master class clinician including P.I.T London	Very professional Solid Inventive Versatile Quick in the studio Sympathetic to songwriter's needs Very together image Resume & demo available	✓	✓	✓	✓	✓	Fresh approach from England!



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Rock-singing is very different from singing classical music, and different from musical theatre, Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely uninhibited! It's hard to sing rock'n'roll though, if you have been trained as a classical singer, and you are restricted and lost those great calls you expressed so freely as a child.

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Fem voc wntd for compilation rec to be rel on maj label Style is house & dance music Similar to groove radio 103.1 For audition call 818 762 8531
Fem voc wntd for exp blues gut to form band Must have Janis Joplin charisma Must know 2 3 sets Rdy to play-out Infi Little Green Billy Holliday 310 455 9325
Fem voc wntd for ong rock band starting from scratch after Jan 2 Must have voc range equip, stage presence sensuality age 27 35 Writing a Pasadena area 909 597 3975
Fem voc wntd for serious proj We have mid studio Alt electronic rock groove music Strong voc/lyricist w image Steven 310 453 2348
Fem voc wntd, R&B, jazz, funk, funk rec studio & mat Must be pro 213 735 6221
Fem voc 20 25 for indep rec proj Pop funk blues Writing abil a Must be good performer Some pay Allen 310 836 2136
Fem, early 20s w poppy voc to sing on demo Paid Rob 213 667 3003
Former CIRCUS OF POWER & NY LOOSE guit song wrtr lking for collab or voc etc 213 656 3745
Funky, R&B gospel style backup sngrs for alt band Must be ready to travel Indie CD & tour Must be tm plyr 818 761 1790
Grt voc wntd w lyrics ala Robert Hunter Collab w pro guit & form band Bluesy, funky kind Dave Matthews, Dead Part 714 377 9096
Guit & drmr formerly of SMOKE sk voc harmonica plyr for minor new band R&R blues, rockabilly styles Tom Peck 818 244 4251
Hi energy, 80s style rock band I SENCENI auditioning ld voc Req abil, stage presence, compatible absolute dedicatn Style Glenn Hughes, Coverdale Night Ranger Doc 818 980 4685
Indep rec label sks young serious sngrs for possibl rec deal Must have rec resumé R&B pop label only Must be serious 714 695 9014 or 714 406 7174
Kybdrist/sngwrtr lking for fem voc lyricist, HR metal Writing Infi La ce 2150 S Inpamil Rd #832 Springfield MO 65804
Kybdrist/sngwrtr lking for fem voc/lyricist Missing Parsons v xol heart Will relocate For info lnce 2150 S Inpamil Road #832, Springfield MO 65804
Las Vegas HR hvy mtr band sks voc for local & over so is gigs rec Serious only Kathy 702 696 0850
Ld sngr nnd for ong sounding HR band Grt lyrics intersting melodies Jim Morrison Greg 310 586 8585
Ld voc wntd for pro bar d Hve ovr rec stu to Infi SIP S Garden AIC many others Serious sngrs only Pts call Mark 310 945 5978 or Brent 714 375 0116
Lking for 2nd tmor & bass sngrs who has a good ear for harmony Req black male who has int in oldies 50s nostalgic mus Touring int I domestic Concerts clubs theaters Abigail 213 896 0841
Low girding sngr wntd to join death met band named DEMISE Infi Cannibal Court Obituary 15 19 y.o Austin 805 298-7478
Male & fem voc nnd by keyurast wrting for demo work on spec Luther Van Dyr Whitney Houston Auron 213 482 8443
Male & fem vocs nnd by kybdrist arranger for demo work upon spec Luther VD Whitney Houston style Aaron 213 482 8443

Male & fem wrappers & sngrs nnd for debut album Join the family of talented artists united to kick off hip hop label For auditions 213 350 5829
Male or fem voc 9a 5p Louis Lee 310-419 0165
Male sngr lyricist/voc instrumentalist collab wntd Infi Ambient Blue Nile, Seal, etc Send tape 1959 Blake Ave #C LA CA 90039 No personal deliveries
Male voc g rp lking for hard & rough sngr Able to sing hard & rough smooth & pretty Able to sing style of Aimee Woodson Temptations Sam Cooke Michael M F 9a-9p 213 299 8301
Male voc g rp lking for male voc able to sing music by After Seven, Babylady Must sing harmony, have good voice Michael 213 399 8501
Male voc in 20s wntd to complete band Hvy melod ic, unique style Tool, Korn STP Lockout in Glendale w PA Jay 805 298-1216
Male/fem wntd to explore uncharted, sonic realms Infi Jane's Beales Must be creative & dynamic Pts call Joey 310 784 7286
One fem sngr wntd to complt trio for R&B & hip hop grp Serious only Steve 213 733 9829
Open call auditions skng bass or baritone for new acapella proj Exp pref Grasp of pop, jazz, R&B styles for info call Dan 213 931 9192
Pasadena's hottest rock band nnd new young male sngr Must be creative soullful & tm plyr Pts no screamers Promising sat 888 341 0043
Powerful R&B band sks equally powerful young voc, 18 31, ala Stevie Wonder Brian McKnight, Stokely for Mind Cond Mark 310 978 1531
Pro fem session sngr pop R&B hip hop It country It rock, dance music, sound track jingles Mo & tape avail Last minute calls okay 310 687 8840
Queen tribute band sks Freddy Mercury Paid gigs 818 582 7999
R&B sngrs wntd male & fem to rec collab for demos Must sing in key & have dynamic range Ken 213 563 2762
R&B/hiphop cross over sngrs wntd by ASCAP writer Myle lem multi ethnic serious dedicatd 310 548 3309
Skilled band w songs, following & dynamics nds charismatic intel sngr w phenomenal voice Spacehog, Oasis Fxcess, U2 No tight jeans John 310 396-6707
Skng male fem rappers Must be exciting fresh innovative Singing a + Demo proj starts 1 5 97 Ken 714 703 3544
Skng male fem voc for mgmt rec deal One fem R&B Monah Mary J Blige 15 25 yrs vim & pretty One male R&B tenor like lev n Campbell Ralph Iressant 310 687 8840
Sngr wntd by 3 (CHORDS & A CLOUD OF DUST RHYTHM CULTURIST, countless eclectic infl Can you scream whisper mox & groove? Sayne 818 794 8143
Sngr/sngwrtr nnd to comp' ong pop punk proj We have Indie label int & gigs Serious artists only 710 471 3144
Souful voc backup sngr into Anita Adams, luck & Pally I'm a published songwrtr 213 954 8635
Star qual voc fr wntm Tm plyr w talent looks goals wntd for top girding ong melodic rock a 1 w label int, prac spae & drug free Infi VII Floyd Zep Journey Pro only pls 212 650 0974 or 213 656 7649
Still waiting for outst ending, young male voc Auk, funk hip hop R&B 310 519 7586
SUGAR DAVIS sks voc for ong cover band Infi,

Jane's ZepIn Zappa Matty 213 660 5118
Voc nnd for Southern rock blues proj Todd 213 635 7163
Voc wntd by 5b y.o sngwrtr gut Infi include old REM, Matthew Sweet, & Paul Westerburg Serious only 818 953 8522
Voc wntd for dark melodic atmospheric proj Nid grt voc, lyrics, & phrasing Good & serious musicians only Johnny Marr, Radiohead, Cure Louis 310 768 8223
Voc wntd for hard-driving band in SG Valley area Dedicatn a must Must have 5 yrs exp Infi Tool, NIN, S Garden, Korn AIC Eddie 818 289 7473 or 818 965 3220 or 818 835 9408
Voc wntd for orig band Agrsv & expermental Infi Deftones, NIN, Pantera, S Garden, Korn, AIC No 80s no flakes 213-467 1047
Voc wntd to complt band Jane's, Zep, Doors U2, Vedder Cornell Emotnl, agrsv dynamic spiritual, diverse, unique hypnotic intensity 21 33 y/o 714-544 1313
Voc wntd harsh agrsv frontm for upcoming CD & showcasng Must have skills & attitude L v msg 213 587 0769
Voc/lyricist nnd ASAP by band touring this summer Gut playing a + Radiohd Pink Floyd, etc 818 908 1634
Voc/sngwrtr nnd to collab w blues guit for CD proj Have prod Agrsv blues w commercial edge Pros only More info call Lenny 818 842 8029
Vox wntd abil a + for working cover orig band making \$ From 70s to 90s alt KLOS style covers Voice mail 818 754 4300
Vox wntd to perform w powerful rhythm section lking for good performer, quick witted, good sport lking for serious pros only Adam 213 707 2213
Who sang on the Giendale Federal add? We did Joir HEAVEN ROUND sound for concerts, CD, & some TV work Alan 818 410 1487
Wntd for Deep Purple tribute Max 818 708 7007
Wntd: Christian fem sngr w/grt personality for con temp grp Terry 818 996 0249
Xtrmly verst voc lyricist wntd now for very creatv, intelgit band Serious only 213 650 6181

13. DRUMMERS AVAILABLE

A verst drmr very solid & exp avail for live or studio Gretschen Dorsey Infi Bonham Brulford Gadd Paid sits only Paul 818 985 3700
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A#1 hvy rock drmr r lking for band Infi Hendrix Doors, Deep Purple, Black Sabbath No punk or jazz pls 818 343 1576
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Brilliant live drmr on DVA drums Master of house radio, hip hop, rave techno, power groove's Skng live pro pop dance band wanting fresh new grooves Boyney 310 316 9458 Pgr #310 610 8477
Christian drmr w groove & pro att lking for ministry or non ministry rock alt band 818 886 5767
Drmr lking for band musicians to create no rules, no barriers music Open minded w various infl (hrs 818 764 1873
Drmr lking for full band only Infi Gravity Killy NIN White Zombie I like to play loud Sorry, full band only Bull 818 352 2365
Drmr sks est grp Solid song & groove oriented Backing vox pro exp tm plyr easy to work w 818 508 5421
Drmr w/stage & studio exp in all styles Strong groove & chops Top of the line equip Pro sit only Ron 818 999 2945
Drmr, 24, avail for pro sit or es' band 10 yrs live stu dio exp Pro gear transpo solid meter Jeff Spiars 818 762 5802

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