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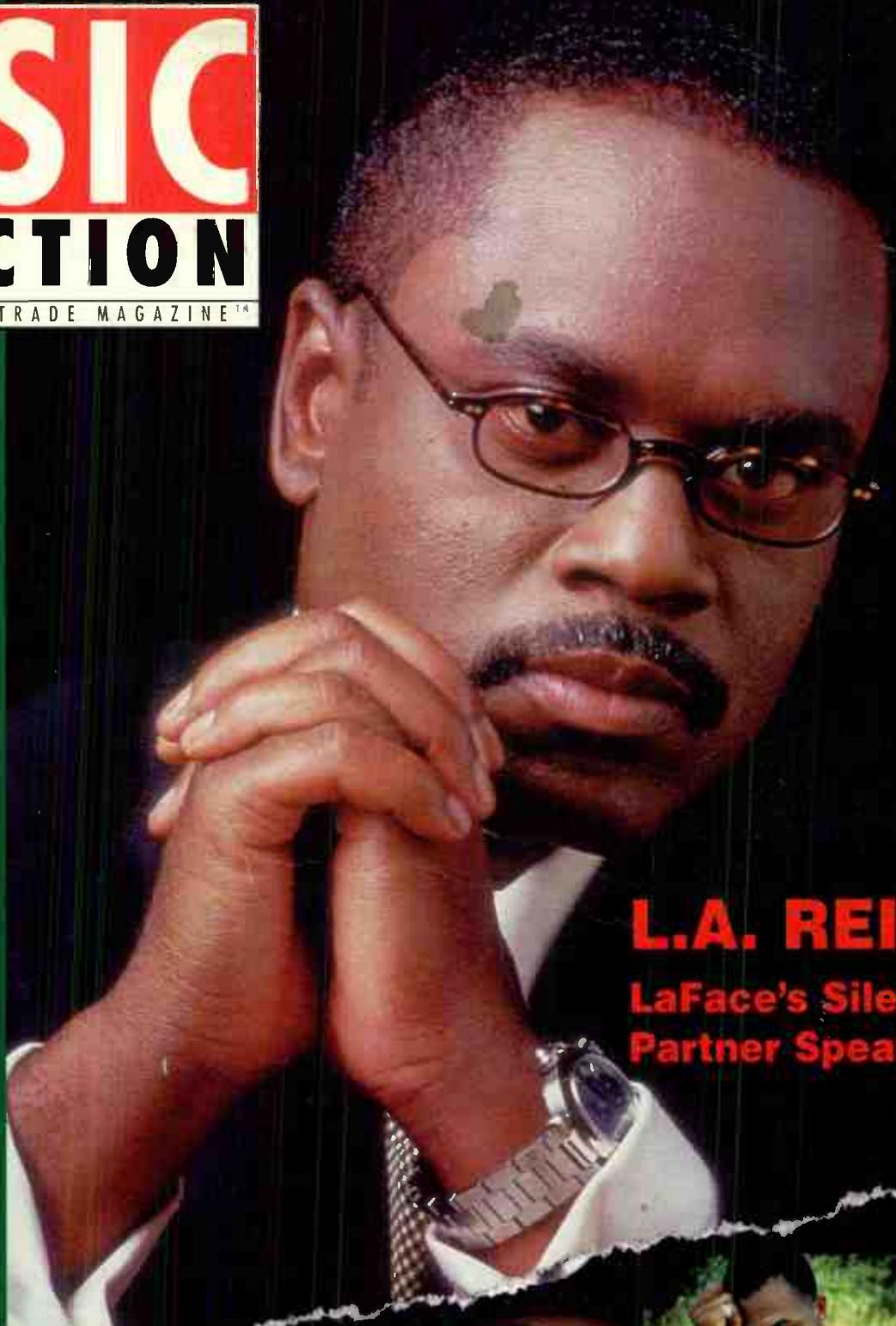
African American Music Month

Delicious Vinyl's BRAND NEW HEAVIES

A&R Profile: Qwest Records' STACY TURNER

Producer Crosstalk: DENNIS LAMBERT

PLUS:
**Music
Marketplace:**
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L.A. REID

LaFace's Silent
Partner Speaks

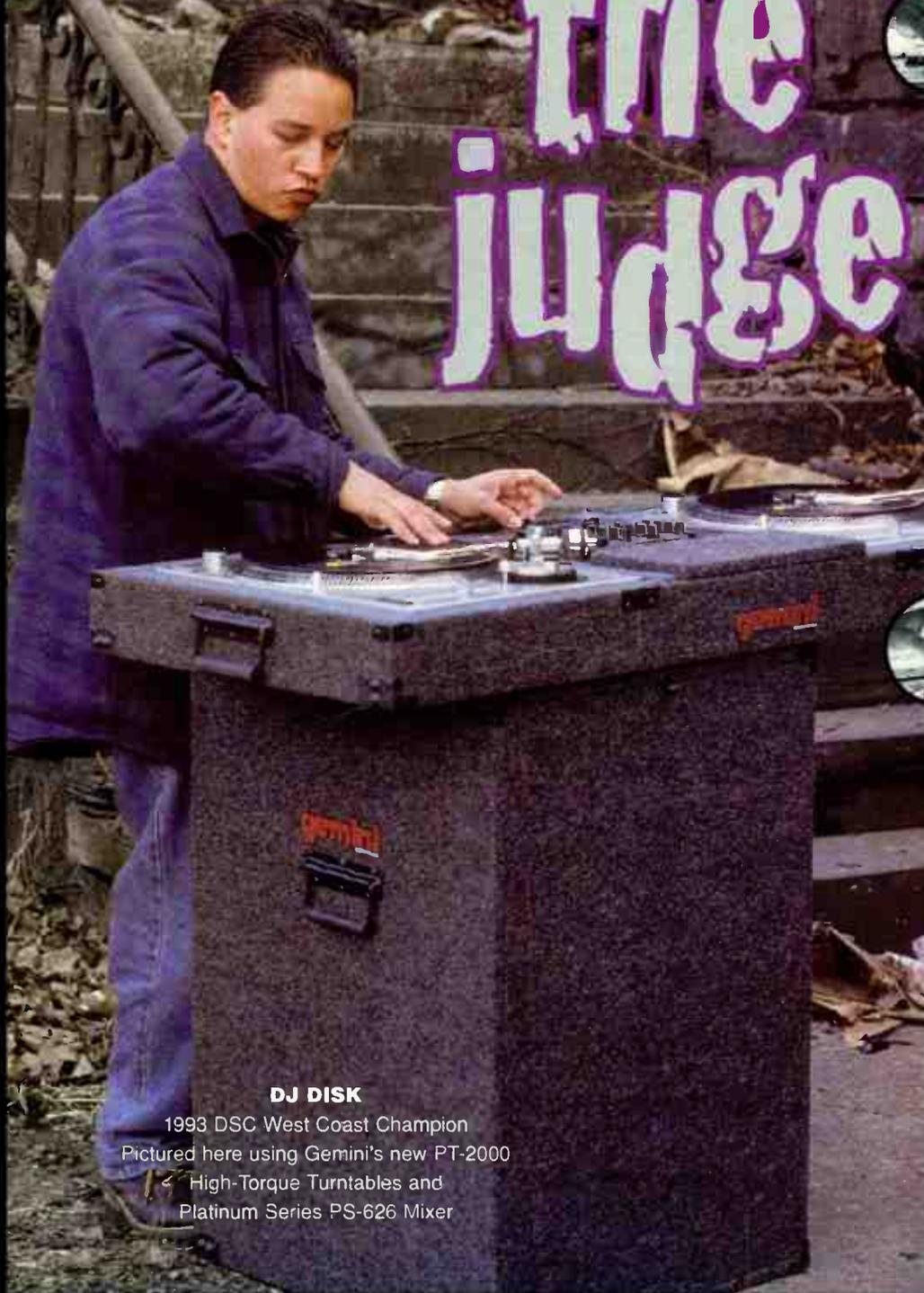


Family Of Stars



Clockwise From Left:
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Tony Rich
TLC

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World Radio History

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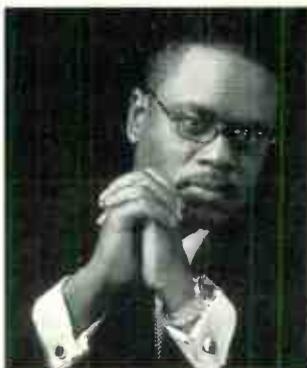
FEATURES

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L.A. REID

While his longtime business partner Kenny "Babyface" Edmonds has gotten a majority of the fame and notoriety, this veteran songwriter/producer and label entrepreneur has built LaFace Records into a pop music dynasty on the strength of such platinum selling artists as TLC, Toni Braxton and Tony Rich.

By Gil Robertson



KAT GRANT

28

BRAND NEW HEAVIES

With the addition of statuesque singer, and hit songwriter, Siedah Garrett, this veteran "acid jazz" outfit (don't let them hear you call 'em that!) has rebounded from the loss of their occasional vocalist N'Dea Davenport, with a new hit single, "Sometimes," and an album destined for crossover success.

By Jonathan Widran



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

Current

The Songwriters Guild Foundation will present the next Ask-A-Pro/Song Critique on June 18, 7-9 p.m., with featured guest Dale Kawashima of Dale Kawashima Music, former president of Michael Jackson's music publishing firm. Dale is looking for great new artists, bands and singer-songwriters. The event is free for SGA members, and \$10 for non-members. The Phyllis Osman Vocal Performance Workshop will begin on Saturday, June 21, 10 a.m. to 12 noon. This four-week class will focus on basic vocal techniques and the rudiments of "the breath." Phyllis is a graduate of the Berklee College of Music and assistant regional director for SGA. The fee is \$20 for SGA members, and \$25 for non-members. To make reservations, call the Songwriters Guild Foundation at 213-462-1108.

On Saturday, June 28 (1-4 p.m.), producer/songwriter Guy Marshall will teach his course, "Producing Great Home Studio Demos," at his studio Tutt & Babe Music in Santa Monica. With minimum equipment, you can put the maximum amount of passion and emotion into your songs. The essence of this class is what can be done in a home studio using four or eight-track recording equipment. Learn how to think like a producer. Learn the language of musical production. The course will also cover vocal and instrument arrangements, studio tricks, presenting a professional package, and how to get your foot in the door with publishers, record companies and film music supervisors. This is a hands-on class, and seating is limited, so reservations are required. The fee is \$45. For more information, call Guy Marshall at 310-395-4835.

The Association of Independent Music Publishers (AIMP) will hold their next monthly seminar on Thursday, June 19th. The topic of discussion will be the survival and role of the independent music publisher. The panel will include Helene Blue of Helene Blue Musique, Doreen Dorion of Realsongs, Mark Fried of Spirit Music, Michael Eames of Pen Music Group, Inc., plus one more panelist (TBA). The event will be at the Hotel Sofitel Ma Maison, from 11:45 a.m. to 2:00 p.m. Cost is \$30 for non-AIMP members, \$24 for AIMP members. Parking is \$6 at the hotel or \$1 across the street at the Beverly Center. For more info, call the AIMP at 818-842-6257.

Re-Caps

Train with top professionals in the music industry. Whether you are interested in one course, or an entire curriculum, UCLA Extension provides the highest level of instruction and course content to help you achieve your goals. Some of the categories and courses offered this winter are as follows: "Performance: How To Develop The Powerful Hard Rock, Belt & Pop Voice," "The Music Business: The Music Video Industry Today—The Process, The Players, The Opportunities," "A&R: Making Music From Acquisition To Release," "Music Creation: Writing Lyrics For Hit Songs," "Music Production And Sound Design For Interactive Media," "Electronic Music I—Introduction To Synthesizers" and "Bringing The Power Of Music To Film: A Film Scoring Seminar With Charles Bernstein." For a complete listing, call for a free catalog at 800-554-UCLA, Dept. E4. The summer quarter begins June 21st. If you have questions about a specific course, call 310-825-9064. 

Correction

In our Demo Critique of New York artist Bernadette McCallion (Vol. XXI, Issue #10), we inadvertently listed the wrong contact number. Ms. McCallion, who tied for the highest rated demo in that issue, can be reached at 212-631-5630.



**DON'T MISS THESE
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<p>Issue #13 Mid-Year A&R Directory</p> <p>Street Date: June 19, 1997 Advertising Deadline: June 11, 1997</p>	<p>Issue #14 Guide To Music Educators</p> <p>Street Date: July 3, 1997 Advertising Deadline: June 25, 1997</p>
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Founded some 35 years ago by Al Sherman, Alshire Custom Service in Burbank has gone through various incarnations on its road to becoming one of the city's most popular and respected custom replication houses.

Originally named Record Sales Company, it was a leading music distributor until the mid-Sixties, when it became an actual record label featuring the recordings of an orchestra called 101 Strings. Moving to its current facility in 1973, Alshire began manufacturing vinyl records. Then, adjusting to the times and technology, and the demands of the industry, the company focused on high quality tape and CD duplication, beginning in 1983.

"What sets Alshire apart is our viewpoint towards quality," says General Manager Dick Sherman, who has successfully run the business his father founded for the past 20 years. "We work with all of our clients very closely, and sort of hold their hand through the process of reproducing recordings from their digital origins as faithfully as possible. This includes an introduction to our art department, where we offer graphics and layout services to complete the client's package.

"We don't just have them drop something off and pick it up," he



By Jonathan Widran

adds. "We're very willing to work with them on every aspect of the process. Customer service is our trademark, because we know that quality is key."

With a client base built largely on referrals and repeat business, Alshire offers highly competitive prices, and caters to customers ranging from the musician off the street who wants 1,000 CDs and 500 cassettes to large record companies who may order up to 10,000-plus units at a time.

"While the convenience and precision of sound has made the CD a popular choice among artists and companies looking to cater to radio stations," says Sherman, "cassettes are still quite viable and far less expensive."

A brief glance at a rundown of Alshire's recent rates bears this out: 1,000 shrink-wrapped casset-

tes go for \$799, while the same number of compact discs runs closer to \$1,600. Alshire also specializes in higher precision "digital bin" CDs and cassettes, which run slightly higher, with 500 of these cassettes going for \$549.

The basic process goes something like this: the client leaves them their digital master, either in CD or DAT form (DAT is preferred); but before any mass duplication takes place, Alshire runs a test production cassette and lets the customer hear a prototype of what they are getting.

Sherman explains, "We make sure what they hear meets with their approval before continuing. We then offer them the option of Dolby noise reduction or non-reduction. We don't do that much enhancing, but for a fee, we can do further equalization for them,

adding more bass or higher frequencies, if they so desire."

Once the client gives the okay, the master is put on the production line, a process headed by well-known veteran engineer Mohammad Farooq.

Growing up, in and around the business, Sherman has seen a lot of formats and configurations come and go. First, there were records, then came eight-tracks, and then cassettes and now CDs. Despite statistics that show consumers are now purchasing more CDs than cassettes, for his business, cassettes are still as popular and necessary as ever.

"Obviously, no one knows what is on the horizon in terms of new technology and configurations," he says. "Everyone thought the eight-track was the wave of the future, and we saw how those turned out. We don't know everything on the horizon, but cassettes seem to be holding their own and have at least a few more solid years of sales ahead of them.

"If that changes," he is quick to note, "you can bet Alshire will always be on the cutting edge of the replication process, whatever the format of choice."

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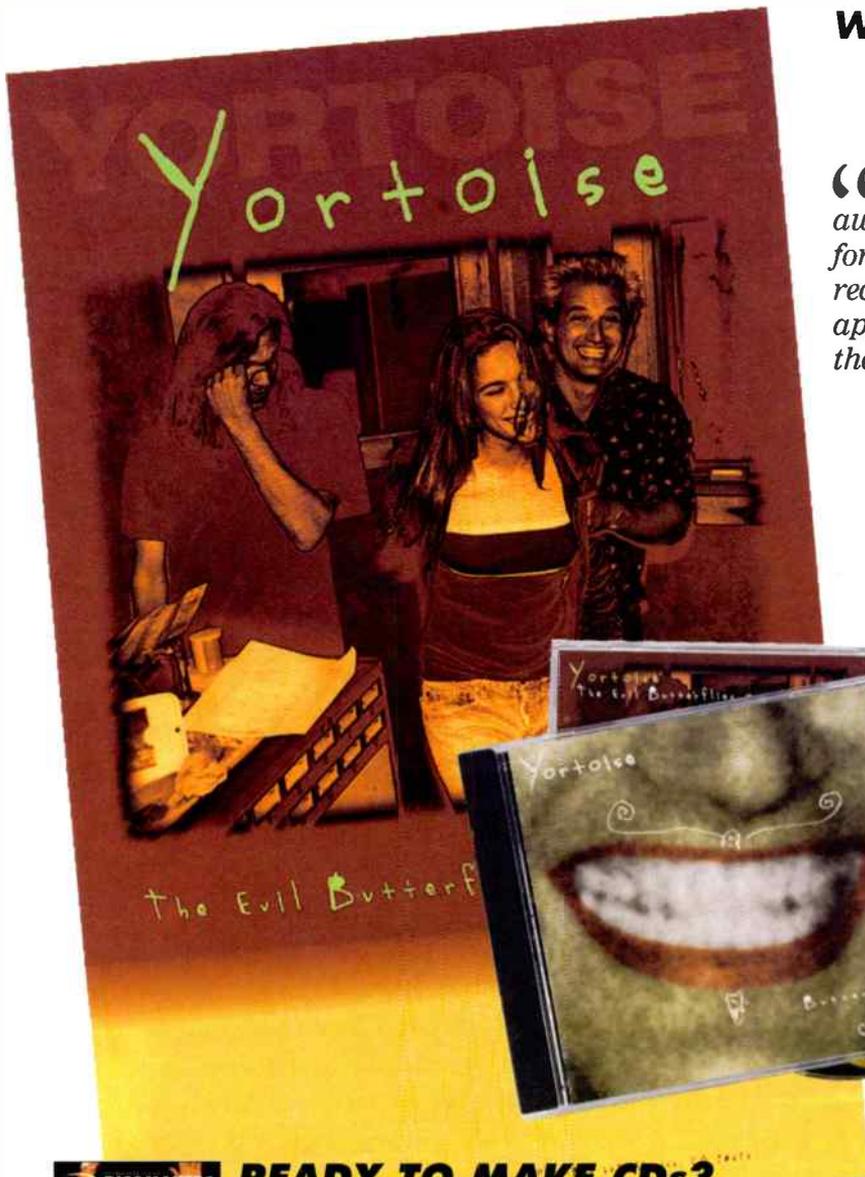
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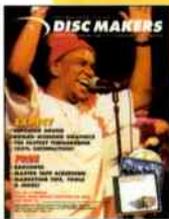
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SIGNINGS & ASSIGNMENTS



Bob Kusbit

Bob Kusbit has been named Senior Vice President of Production at **MTV**, where he will oversee production for MTV's studio, music specials and series, special events and video programming. Also at the network, **Charles Meehan** has been promoted to the post of Director, Advertising Sales, Western Region, and **Abby Terkuhle** has been named President, MTV Animation. Contact 310-752-8000.

BMG Australia has appointed **Tim Prescott** to the position of Managing Director. Prescott, who will also be responsible for **BMG New Zealand**, was most recently Managing Director, Labels Group, for **BMG Australia**. For further information, call 212-930-6790.



Michael Benson

Michael Benson has been promoted to Senior Vice President, Promotion and Program Planning at **VH1**. He first joined the music channel in 1995 as VP of Promotion and Program Planning. Contact 310-752-8000.

Capitol Records has announced a slew of executive appointments: **Joy Feuer** has been named National Director of Field Sales, **Janet Gallagher** has been appointed Vice President of Human Resources, **Felix Cromey** was named Director of International, **Nancy Park** takes on the duties of Manager of International, **John Ray** has been promoted to the post of Senior Vice President of Legal And Business Affairs, and **Kim Niemi** has been named Vice President of Product Planning. Contact Capitol's Hollywood offices at 213-462-6252.

Allen Carroll has been named Director, Album Promotion, Black

Music at **MCA Records**. In other **MCA** news, **Garfield Lewis** has been appointed to Street Promotion Sales Representative, Black Music, while **Allyson Cuneo** has been named National Singles Sales Director. Finally, **Rob Chapman** has been named Regional Sales Director, Midwest, and **Ed Franke** has been named Regional Sales Director, East Coast. Contact **MCA's** Universal City, CA offices at 818-777-4000.



Melissa Spraul

Melissa Spraul has been promoted to the post of Publicist at the **Mitch Schneider Organization (MSO)**, where she will handle national publicity campaigns for various artists, while continuing to serve as Interactive Media Publicist. Contact **MSO** at 818-380-0400.

Rysher Entertainment has named **Dan Butler** to the newly created position of Vice President, Business And Legal Affairs, Music, and **Michelle Norrell** has been appointed Director, Music Clearance and Administration. For information, contact 310-309-5200.

Don Rose, President of **Rykodisc USA**, has been appointed to the **Berklee College of Music Board of Trustees**. The Boston-based music college can be reached at 617-747-2658.



Rick Sackheim

Rick Sackheim has been appointed Radio Promotion Director at **911 Entertainment**, a music-based interactive entertainment company. In his new position, Sackheim will work at securing radio airplay for 911 artists. Also, **Guy Hamelin** has been named Radio Promotion Manager. For fur-

ther information on 911 Entertainment, you can contact **Jensen Communications** at 916-823-5962.

MTV Latin America has promoted **Lynn Fainchtein** to the position of Director of Music Programming, **Rebecca Bearden** has been appointed to the post of Vice President of Research and Strategic Planning, **Rita Herring** has been named Senior Director of Affiliate Sales, and **Alfredo Richard** has been promoted to Director of Media Relations. Contact the Miami-based company at 305-535-3776.

HHB Communications has appointed **Bay Roads** as its East Coast manufacturers' representative firm. **Bay Roads** is based in Sharon, MA, while **HHB** can be reached in Santa Monica, CA, by calling 310-319-1111.



Bill Isaacs

Bill Isaacs has been appointed Vice President, A&R at **K-tel International**, where he will oversee the company's A&R division, all packaging activities, management of all acquisitions and the expansion of K-tel's master catalog. In other K-tel news, **Patrick Whalen** was named Manager/National Radio Promotion. Contact K-tel's Minneapolis headquarters (612-509-9431).

EMI Records has appointed **Troy Shelton** as Senior Director, Rap Promotion, where he will be responsible for restructuring the rap promotion department. He will work out of the label's New York offices (212-492-1810).

GRP Recording Company has named **Debbie Schore** to the position of Director of Marketing, where she will implement and execute marketing and product development plans for the **GRP**, **Impulse!** and **Blue Thumb** labels. In addition, **Sue Stillwagon** has been appointed Manager of NAC Promotion, and **Michael Kauffman** is now the label's National Director of Sales. Schore and Kauffman are based in New York (212-424-1153), while Stillwagon will work out of Universal Music & Video Distribution's L.A. offices (818-777-0915).

JBL Professional has appointed **Paul Furtkamp** to the post of Eastern Regional Sales Manager, where he will assume responsibility for all **JBL** sales and support programs in the eastern region. Contact **JBL** at 818-894-8850.



Ken Phillips

Ken Phillips has opened a new PR firm, **Ken Phillips Publicity Group**. Phillips, who created and directed national publicity campaigns for such artists as the **Red Hot Chili Peppers**, **Cheap Trick**, **Van Halen**, **Candlebox** and **Paula Cole** during his lengthy stint as West Coast Publicity Manager at **Warner Bros. Records**, is currently working with **Joan Jett** on her forthcoming CD. Phillips began his music industry career as the manager of Grammy-winning songwriter **Diane Warren's** publishing company, **Realsongs**. The new company is located at 6464 Sunset Blvd., Suite 605 in Hollywood, CA. Phillips can be reached by calling 213-467-7367.



Fran Lichtman

Fran Lichtman has been promoted to Senior Vice President of International for **Atlantic Records**. Based in New York, Lichtman has been on the label's international staff for more than 20 years. In related Atlantic news, **Susan Swan** has been promoted to Vice President of Media Relations, **Tracy Zamot** has been promoted to the post of Senior Director of Media Relations, and **Shirlene Head** has been named National Director of Rap/Radio Promotion for **Big Beat/Atlantic Records**. Lichtman, Swan and Zamot can be reached at the label's New York offices (212-707-2000), while Head can be reached on the West Coast (310-205-7450).

Tracy Edmonds and **Tom Silverman** have been elected to the Board of Directors of the **Recording Industry Association of America (RIAA)**. Contact the RIAA by calling 202-775-0101. 



Stacy Turner

Title: Associate Dir. of A&R
Duties: Full service
Years With Company: 7
Company: Qwest Records
Mailing Address: 3800 Barham Blvd., #503, Los Angeles, CA 90068
Phone: 213-874-7770
FAX: 213-874-5049

Background: Qwest Records, a subsidiary of Warner Brothers Records, was founded by legendary entertainment entrepreneur Quincy Jones in 1980. In its early years, the label released albums by such artists as Patti Austin, James Ingram, Jack Wagner, the Winans, New Order, Siedah Garrett (now lead singer of the Brand New Heavies, see feature story on page 28), Tevin Campbell, Keith Washington, Milt Jackson and the original soundtrack from the Steven Spielberg film *The Color Purple*.

Qwest has recently been restructured. Mark Persaud is now Executive Vice President, responsible for the label's day-to-day activities. The first release from the rejuvenated label is *Sprung*, the soundtrack from the film of the same name. Also slated for release is the Quincy Jones/David Salzman Entertainment (QDE) film and Qwest Records soundtrack for *Steel*, starring Shaquille O'Neal. Coming up on the label's releases schedule are debut albums from Jones' protégé Tamia, and Keystone, rap artists G-Ratz and Money Boss Players, and new jazz albums from the Clayton Brothers, Sonny Simmons, Milt Jackson and Robert Stewart.

Stacy Turner, the label's Associate Director of A&R, has been with the label for the past seven years.

Getting Started: "I worked my way up over the years. I started as an office manager for Qwest Records and also QDE, Quincy's film and TV company. I worked with another lady who was the director of human resources. We handled operations for both companies for a while, because we're in the same office.

"There was a whole restructuring that went on last summer. In part of the restructuring, I was able to transfer over to the A&R department. Once people know what you want to do, and if you show you're interested, lots of times they'll help you get there."

A Day In The Life: "A&R is really more detailed than people think. They might think that all we do is listen to tapes all day. That's not true. That is part of the job, but there's a lot of other things that have to be organized and coordinated to make it all happen.

"We oversee the recording of the project, we solicit songs and solicit producers. We match up producers with songs, balance it with the artist and hopefully make a good connection there. Out of that we get something natural; like a Number One hit.

"Along with that, you have to oversee the budget and monitor it, making sure the money is being spent wisely. And then organizing the mastering and setting up the studio sessions, submitting all the copy for the packaging and all the art work. In general, we oversee the whole recording process from start to finish, then it moves on to the marketing and promotion departments."

Where Artists Come From: "I like to find artists through other people most of the time. We get submissions all the time. It's kind of rare that we find somebody out of those tapes that are sent in. A lot of times, we find it through other people. Somebody might hear of a singer who's coming up or they heard someone. Or I might be at a place and see someone who I like. So, it's either me seeing that person directly or hearing about an artist through others."

Unsolicited Tapes: "A lot of times, an artist has to develop. When we get unsolicited tapes in, the artist isn't really developed, in that they are ready to be recorded and released. They have to work more on their craft, or their songwriting or their voice.

"Really, really develop yourself. I learned from Mark [Persaud] when he got here, because a lot of the groups he saw three or four years ago are coming out now. He didn't sign them right away—he came from RCA—but he signed them when they got to that point, when they were ready. There's always the next level."

Sending Tapes: "I'm not accepting tapes right now. We're just so over-run and our schedule is so full. Even though we're working on a lot of stuff, there is a point where it gets overwhelming.

"If they're looking for a way in, artists need to connect themselves with producers who are known, or up-and-coming producers, by net-

working, mastering their songwriting and their voice. When they come to us through a producer or a manager who is known, we're more apt to listen."

Quincy's Involvement: "Day to day, Quincy's not involved. That's what he has Mark Persaud here for. Mark oversees the day-to-day operations, but as far as projects, Quincy is involved. We've been working on Tamia right now. We also have a soundtrack coming out for Quincy's first movie through QDE, called *Steel*, starring Shaquille O'Neal. Qwest is doing the soundtrack to it. He's definitely involved with that project."

Keystone: "We have a group from New York called Keystone. They are amazing. They have two songs on the soundtrack we just finished, called *Sprung*, from Paramount Pictures. I have to say I'm extremely excited about them. I'm involved with their album, which we're working on right now, as well.

"When Mark Persaud came here to Qwest, he had been working with them for a few years, so when he got to Qwest, he wanted to sign them."

Other Artists: "We have another artist named Gina Breedlove. She was brought here by our VP of A&R, Ian Alexander. Ian had been working with her over the last couple of years. She's amazing. She has a great voice and an amazing presence. She is also on the *Steel* soundtrack. We have another new artist named Maria Christina, who is someone who came from Quincy. He wanted to sign her. She'll be on the *Steel* soundtrack as well.

"There are also a couple of rap groups we have signed, called the

Money Boss Players and G-Ratz. Then we have gospel artists. One of them, Tata Vega, is not really new to the market because she sang with Andraé Crouch for many years, and still does. Now she's coming out with her own album. That's almost done. We also have a few jazz projects—Milt Jackson, Sonny Simmons and the Clayton Brothers."

Company Philosophy: "We all work together here. When Mark Persaud came, his way of running a company is that everyone is important and everyone contributes. We're a tight-knit staff. We were really able to see that internally when we were working on the soundtrack to *Sprung*. We only had two months to do the whole project, not just with our own artists, but with other artists, too. That took work getting all these outside artists, because, as you know, contracts have to be negotiated, you have to get them in to record and make sure it sounds great. And all that had to happen in two months.

"We really had to be tight and together as a staff to make that happen. We all spent a lot of late nights here, and still spend a lot of late nights here, even though the soundtrack is finished. We're all committed to making it work."

The Future: "I'll probably branch off and work with producers and songwriters. Those are the creative people. In some form, I'm going to be working either with A&R, producers, or maybe even music publishing. I've been learning over the years. Just being here, I got to see how the process worked for making an album in all the different areas."

—Interview By
MC Staff Writer Tom Kidd

KEEPING IT IN THE FAMILY



Kenneth "Babyface" Edmonds and his wife, Tracy, are the new owners of Richard Griffey's DGP/Solar Tower Entertainment office complex—home to Solar Records, music publishing firms Spectrum VII and Hip Trip, the Hines Record Distribution Company, ADPIC Inc. and Galaxy Sound Studios. Griffey, who passed the torch to the Edmonds, actually discovered and signed Babyface to his first artist and publishing contract, back in 1983. Pictured (L-R) are Babyface, Tracy Edmonds and Richard Griffey.

THE NIELDS' GUARDIAN



Guardian/EMI Records' new group the Nields met up with actor/recording artist Kevin Bacon on a recent trip to the Big Apple. The Nields co-headlined a tour last year with the Bacon Brothers. Guardian has reissued the Nields' album, *Gotta Get Over Greta*, with three new tracks. Pictured (L-R) are: Kevin Bacon, Nerissa and David Nields.

On The Road

The 5th Annual KROQ Weenie Roast is set for Saturday, June 14, at the Irvine Meadows Amphitheater. The artist lineup makes this inarguably the strongest rock event of '97: Oasis, Foo Fighters, the Wallflowers, Mighty Mighty Bosstones, the Offspring, Reel Big Fish, Squirrel Nut Zippers, Social Distortion, the Cure, Echo & The Bunnymen, Chemical Brothers, Radiohead and Third Eye Blind. On the second stage, you have such local acts as Save Ferris, the Descendents, Agnes Gooch, Ozo Matli and That Dog. Southern California rock fans need to listen to KROQ (106.7-FM) for ticket information.

And if you happened to miss KROQ's "Biggest Band Of All Time" listener poll that took place over the Memorial Day weekend, the Top Ten results were (in order): U2, Depeche Mode, the Cure, Pearl Jam, Smashing Pumpkins, Rage Against The Machine, Nirvana, the Smiths, Oingo Boingo and Nine Inch Nails.

This year's H.O.R.D.E. Festival was dealt a big blow when Capricorn act Widespread Panic bailed out, claiming that the organizers failed to honor agreements with the band relating to the artist lineup and appearance times. The sixth annual H.O.R.D.E. tour lineup still includes such artists as Neil Young, Beck, Primus, Toad The Wet Sprocket and Big Head Todd & The Monsters, and will run from July 11 to September 1st.

False Mac Rumors

L.A.'s leading classic rock station, the Arrow (93.1-FM), recently reported that Fleetwood Mac keyboardist/vocalist/songwriter Christine McVie was bowing out

of the much-publicized Fleetwood Mac reunion tour. Fortunately for Mac fans, a source close to the band assured *MC* that nothing could be further from the truth, and that McVie, like the others in the band, is looking forward to the tour. The group's live album and MTV concert special are due in August.

After seeing the first night of the MTV taping, Mac fans have much to look forward to, including a hill-billy-like rendition of "Say You Love Me," a version of the Stevie Nicks cult favorite "Silver Springs" and a strong new Lindsey Buckingham track "Bleed To Love Her" (although it is rumored that this will not be included on the Mac album, but, will instead, be held for Buckingham's solo album that is due out in January.) Utilizing the USC Marching Band for the encores of "Tusk" and "Don't Stop" was also a nice touch.

Another interesting thing that could possibly happen, because of the Mac reunion, is the long-awaited CD release of the *Buckingham Nicks* album, which was the catalyst in bringing them into the Fleetwood Mac fold after Mick Fleetwood heard it in late 1974. While *Buckingham Nicks* was not a commercial success at the time of its 1973 release, the vinyl LP has become quite a collector's item.

In an interview with *MC* back in 1994, Nicks said, "If Lindsey would just call me back, we would release the album, because there are a lot of labels who are very interested in it. If he doesn't call me back soon, I'm going to put a huge ad in *Billboard* that says, 'Lindsey Buckingham is the reason that *Buckingham Nicks* hasn't been released on CD.'"

Fortunately, Nicks and Buckingham are in much better communication now, so hopefully, it'll just be a matter of time for this release.

An Interscope Trauma

Trauma Records, home to superstar acts No Doubt and Bush, has filed suit against the label's distributor, Interscope, for breach of contract, fraud, negligent misrepresentation, termination of the label agreement and damages in excess of a whopping \$100 million.

The suit, which revolves around top-selling act No Doubt, alleges that following the failure of the group's debut album on Interscope, the band self-released their second album and Interscope offered Trauma the opportunity to take over responsibility for the band. The lawsuit further alleges that through the efforts of Trauma's co-heads Rob Kahane and Paul Palmer, No Doubt's next album, *Tragic Kingdom*, became one of the biggest albums of '96, spending eight weeks at Number One.

Trauma's attorney, Skip Miller of the Christensen, Miller law firm (310-553-3000), states that Interscope then reneged on its agreement, denying that it had assigned No Doubt to Trauma's roster.

As Miller noted in a prepared statement, Trauma would seem to have the support of the members of No Doubt, although the band is not party to the lawsuit. Interscope had no response at press time.

A Giant Change

Giant Records/Nashville has named Doug Johnson as partner and President of the label. The announcement was made by label owner Irving Azoff, who is also the owner of Revolution Records. Johnson replaces top country producer James Stroud, who resigned on April 15th. Stroud had headed the label since its launch in 1992, and was the man behind the label's biggest project, *Common Thread: The Songs Of The Eagles*, which was a multi-platinum success in 1994.

Flaming Publicity

Prior to the release of his new Capitol solo album, *Flaming Pie*, former Beatle Paul McCartney revealed that he has a book containing never-recorded songs that he wrote with John Lennon some 40 years ago. "There is this book of songs that we first wrote together," McCartney says. "There are probably five or six [songs]. I wrote them in my school exercise book. It's got 'Love Me Do' in it, and four others that were never recorded."

You can imagine the kind of money something like that would fetch at an auction if McCartney chose to put the book on the block for charity. And what about a recording project of those songs and other non-recorded Lennon-McCartney originals? Surely, Capitol execs might find a way for that to happen. As for *Flaming Pie*, this is a confident piece of work that is the best collection of songs since McCartney's Seventies work with Wings. Definitely worth a listen.

Latin Contest

Johnnie Walker Black Label, in conjunction with Sam Riddle Productions, BMG Latin Records and Telemundo Network, has announced the second annual Latin musical talent competition, *Buscando Bandas*, which provides talented bands in three categories—Tropical, Spanish pop-rock and Mexican regional—the chance to secure a recording contract with BMG Latin Records.

For information, call 213-860-2551 or send a videotape to: Sam Riddle Productions, Hollywood Center Studios, 1040 North Las Palmas, Bldg. 27, Los Angeles, CA 90038. Entries must be post-marked no later than June 30th. The semi-finals will be held in Miami, Los Angeles and New York.

—Compiled By *MC* Senior Editor Steven P. Wheeler

SEVEN IS A WINNER



Florida-based rock act Seven Mary Three recently signed directly with the Atlantic label, after previously having their 1995 platinum debut, *American Standard*, released on Mammoth/Atlantic. The band's sophomore effort, *RockCrown*, was released on June 3rd. Pictured at Atlantic's New York headquarters are (L-R): Jason Pollock, Seven Mary Three; Val Azzoli, Co-Chairman/Co-CEO, Atlantic Group; Giti Khalsa and Jason Ross of Seven Mary Three; Darrel Massaroni, manager; and Casey Daniel of Seven Mary Three.



ZOMBA AT SUNDANCE



BETH OWENS

Film music executives from all over the world recently converged on the annual Sundance Film Festival held in Park City, Utah. Among those in attendance were representatives from Zomba Music Services, one of the leading independent licensing companies in film and TV music. Pictured (L-R) are Neil Portnow, Sr. VP, West Coast Operations, Zomba Music Services; Michael Babcock, Sr. Director, Zomba Music Services; Janet Billig of Manage This! Management; and Geffen recording artist Lisa Loeb.

Awards Recap

A slew of awards presentations recently took place that honored the industry's top songwriters and publishers.

BMI's Pop Music Awards, on May 13 at the Beverly Wilshire in Beverly Hills, were held in recognition of the songwriters and publishers of the most performed songs in BMI's repertoire, from the past year. Honors to Kenneth "Babyface" Edmonds dominated

the ceremony, as he won BMI's "Songwriter Of The Year" Award for the sixth time, and for the third year in a row. The superstar songwriter-producer was on hand to pick up his multitude of awards, which included honors for "Count On Me," "Diggin' On You," "Exhale (Shoop Shoop)," "Sittin' Up In My Room," "Take A Bow," "Water Runs Dry" and "You're Makin' Me High."

The award for "Most Performed Pop Song Of 1996" went to "Nobody Knows" (written by Don DuBosé and Joe Rich), which was a hit for the R&B act the Tony Rich Project and country star Kevin Sharp. The "Publisher Of The Year" Award went to Sony/ATV Music Songs. And the College Award went to the Smashing Pumpkins' "Bullet With Butterfly Wings" (written by the group's Billy Corgan) for being the most frequently played BMI song on college radio in the past year.

Other artists to receive multiple awards included Alanis Morissette, Bush, R. Kelly, Oasis and Mariah Carey. Music stars in attendance included Boyz II Men and Everclear, who were on hand to pick up awards for their respective hit songs. But the evening's highlight was a performance by the Righteous Brothers, who gave an awe-inspiring rendition of "You've Lost That Lovin' Feeling" which ended in a standing ovation for the reunited duo. "You've Lost That Lovin' Feeling" (written by Phil Spector, Barry Mann and Cynthia Weil) was given a special award during the ceremony for being the most performed song in BMI's repertoire, with an unprecedented seven million performances to date. The previous BMI record holder was

BMI'S DOVE HONOREES



BETH OWENS

BMI recently celebrated Gospel Music Week by honoring its Dove-nominated songwriters and publishers in a dinner ceremony at BMI's Nashville offices. Pictured onstage for the Songwriter Of The Year honors are (L-R): BMI's Roger Sovine; songwriter Don Koch; BMI's Thomas Cain; singer-songwriter Steven Curtis Chapman; and Toby McKeehan of Christian band dc talk.

John Lennon and Paul McCartney's classic hit, "Yesterday."

The next night, BMI held its Film/TV Awards at the Beverly Wilshire, with a ceremony that honored the BMI composers with the most-performed music in film and TV from the past year. In addition, Wayne Kirkpatrick, co-writer of "Change The World" (from Phenomenon) was given the award for "Most Performed Song From A Film."

BMI writers who composed scores which received Emmy, Oscar and Cable Ace Awards in the past year were also honored. Beyond that, BMI recognized their

songwriters and composers who contributed to the music heard at the 1996 Summer Olympics: Babyface, David Foster, Michael Kamen, Linda Thompson, John Williams, Basil Poledouris and Stephen James Taylor. The prestigious Richard Kirk Award, which is awarded to one composer a year, was given to recent MC "Crosstalk" subject Patrick Williams (Vol. XXI, Issue #7), for his outstanding contributions to film and TV music.

ASCAP's annual Pop Music Awards were held on May 19 at the Beverly Hilton in Beverly Hills, where, in addition to the usual

CLINCHING THE DEAL WITH KINCHEN



ARNOLD TURNER

Quincy Jones Music Publishing has inked a co-publishing deal with songwriter-producer Marc Kinchen. Among Kinchen's current projects are producing songs with S.W.V., Tyrece Gibson and Elusions. He will also collaborate with artists on Quincy Jones' Qwest Records label. Kinchen (left) is shown all smiles with Jones at the company's L.A. headquarters.

PEERMUSIC TAKES THE MANHATTAN TRANSFER



LESTER COHEN

Grammy-winning vocal quartet the Manhattan Transfer has inked a deal with independent publisher peermusic. This year marks the 25th Anniversary that the group has been together and the Manhattan Transfer's next album, *Swing*, is scheduled for release this summer on Atlantic Records. Various peermusic executives recently stopped by the studio to visit the group during the recording of *Swing*. Pictured (L-R, seated) are: Manhattan Transfer's Janis Siegel and Cheryl Bentyne. (L-R, standing): Brady L. Benton, Manager of Film, TV & New Media, peermusic; Manhattan Transfer's Alan Paul; Kathy Spanberger, Chief Operating Officer, peermusic; Frank Petrone, Creative Director, West Coast, peermusic; Manhattan Transfer's Tim Hauser; and group manager Jack White.

ONE WAY TO GET INTO MC



LESTER COHEN

Chrysalis Music Group has signed a deal with lyricist Amy Powers, whose credits include songs from *Sunset Boulevard* and *When We Were Kings*. Her next theatre piece, which is set for a June debut in New York, is a musical version of the infamous Lizzie Borden trial. Pictured celebrating at Chrysalis' L.A. headquarters (and reading one of their favorite magazines) are (L-R): Mark Friedman, VP, Creative Affairs, Chrysalis Music; Leeds Levy, President, Chrysalis Music; and Amy Powers.

awards that were given, there was a surprising highlight: First Lady Hillary Rodham Clinton, along with California Senator Barbara Boxer, made an unannounced appearance onstage, greeting attendees with a speech. Another highlight during the evening was the Golden Word Award, given to lyricist Bernie Taupin (best known for his work with Elton John). Taupin is only the second ASCAP writer (after Sammy Cahn) to receive this prestigious award, which honors lyricists for their contributions to music. Bruce Hornsby played a tribute to Taupin, which was followed by a very humble Taupin speech.

Some of the other major awards given included "Publisher Of The Year" (awarded in a tie to EMI Music Publishing and Warner/Chappell); "Song of the Year," awarded to co-writer Walter Afanasieff for "One Sweet Day;" and the College Radio Award, which was presented to Beck and the Presidents Of The United States Of

America. Glen Ballard received the award for "Songwriter Of The Year" in an introductory speech made by Quincy Jones, who Ballard acknowledged as an invaluable mentor.

Publisher News

PolyGram Music Publishing has entered into an agreement with Intermedia to handle all of the company's music publishing for the next two years. Intermedia's current roster of films set for upcoming release includes *Land Girls*, starring Catherine McCormack; *Sliding Doors*, starring Gwyneth Paltrow; and *Clay Pigeons*, starring Vince Vaughn and Joaquin Phoenix.

MCA Music Publishing has named Ed Razzano to the position of Manager, Creative Services/Catalog Marketing. He was previously the music coordinator for *The Gordon Elliott Show*. MCA Music Publishing's headquarters can be reached at 310-235-4700. 

STEVEN RAY

Creative Director, Windswept Pacific



Many people get their first experience in the music business as an intern, but Steven Ray's first music business job was something quite different: "After I got out of college," he says, "I was a driver for Quincy Jones. He was my idol, and I figured if I was his driver, then I would find myself in a lot of situations that I normally wouldn't find myself in if I worked for Quincy in an office."

Ray eventually moved up to being a production assistant for Jones, and became involved with many notable projects, including Michael Jackson's *Thriller*, Frank Sinatra's *L.A. Is My Lady* and "We Are The World."

He remembers, "I was able to do a lot of things that most people think you wouldn't be able to do because of what my title looked like on paper; but Quincy allowed me to stretch my responsibilities beyond what's typical for someone with a production assistant title. I was also able to meet a lot of important people in the music business."

"The sampling issues have made a lot of publishers, including Windswept Pacific, a lot of money. But on the creative side, sampling has diminished the artistic level of urban music because you have people relying on other people's music to create a song."

—Steven Ray, Creative Director, Windswept Pacific

"After about four years of working with Quincy," he continues, "I decided it was time to move on, because I really wanted to do A&R. I started working for Capitol Records in New York, and I was the first African American to be on Capitol's New York staff. We were fortunate to have Freddie Jackson come on-board, and we ended up being the Number One R&B music label in *Billboard* that year."

Ray eventually left Capitol, because "I wasn't allowed to stretch myself creatively there, and I found it very frustrating," he says. So he decided to become a musician and songwriter for a living, writing jingles for commercials and working on other musical projects. Ray then formed a group called Def Con 4,

who signed to Reprise/Warner Bros., but the group eventually broke up. As a songwriter, Ray caught the attention of Jonathan Stone, now Sr. VP/GM of Windswept Pacific. "Jonathan signed me to a publishing deal with Windswept Pacific. I was a writer for WP for three years, and when Evan Medow became president of the company, he and Jonathan asked me to run the black music department. So, here I am," he says with a laugh.

Ray says that the biggest change in the music business that has affected publishing, particularly in urban music, is how sampling is used and regulated now. Since the legal parameters surrounding sampling have become more clearly defined, Ray observes: "The sampling issues have made a lot of publishers, including Windswept Pacific, a lot of money. But on the creative side, sampling has diminished the artistic level of urban music, because you have people relying on other people's music to create a song. I think most rap artists are creative, but I think in terms of songwriting, sampling has reduced the need for a lot of these artists to create original songs. I think it's starting to come back to urban artists who have original songs, like with the success of Maxwell and Erykah Badu."

He continues, "Since I'm in publishing, and since I'm very songwriter-oriented, I'm only interested in artists who can write on some level or another. Some people I sign already have record deals, and other people I sign, we help to get record deals. My definition of a real artist is someone who challenges the ear and puts a different spin on things."

As for the future of urban music, Ray has these thoughts: "I hope that record companies will find more real artists instead of just doing a lot of production deals with someone. I hope that more labels will go through the work ethic that it takes to put out a great project that doesn't sound like ten other projects on the market. I hope that there will be more black artists that acknowledge the history of black music. Because black music isn't just about R&B—it's blues, it's jazz, it's rock & roll. We need less segregation and more people with the courage to do something different."

Contact Windswept Pacific at 310-550-1500.



YOU CAN'T LOSE THAT LOVIN' FEELIN'



LESTER COHEN

At the 45th Annual BMI Pop Awards at the Regent Beverly Wilshire in Los Angeles, the performing rights organization named the Phil Spector/Barry Mann/Cynthia Weil song, "You've Lost That Lovin' Feelin'" as the "Most Performed Song" in the BMI repertoire. During the celebration, the song was performed by the Righteous Brothers. Pictured (L-R) are: Rick Riccobono, VP, Writer/Publisher Relations, BMI, L.A.; Bobby Hatfield and Bill Medley, the Righteous Brothers; Barry Mann, songwriter; Frances W. Preston, President/CEO, BMI; Cynthia Weil, songwriter; Robert Flax, Screen Gems-EMI Music; Allen Klein, ABKCO Music.



JAGGED LITTLE FILM: Maverick Reprise Video is set to release *Jagged Little Pill, Live*, a 90-minute home video that mixes concert and documentary footage of Alanis Morissette, the woman who shook up the rock world in 1995 with her smash debut *Jagged Little Pill*. With a release date of July 1, the home video (\$19.98) and DVD (\$24.98) might help fans get over the fact that Morissette's sophomore effort is still nowhere to be found.

INFINITE PRODUCTIONS: A new production company, Infinite Sound Productions, has been launched by producer/guitarist/recording artist Corrado Rustici. Based in Berkeley, California, the company is to be managed by Pier Forlani, who also manages Corrado. Infinite Sound is putting the finishing touches on its first project, *Pipes And Flowers*, the debut album by eighteen-year-old Italian singer Elisa. In addition to producing the album, Rustici also co-wrote the songs. The album is being released by Polydor Records in Europe during the summer, with a domestic release slated for this fall. You can check Rustici's web site (<http://www.corradorustici.com>), or you can contact Jensen Communications at 818-585-9575 for info.

SSL NEWS: Record Plant recently installed an 80-channel Solid State Logic SL 9000 J Series console in SSL 4. By adding the new console, Record Plant is now an all-SSL four-room facility. The SL 9000 J will be used for music and film soundtrack mixing, as well as tracking. Record Plant Chairman Rick Stevens says, "The Record Plant caters to the top customers, and our formula involves providing the high level of service. This also includes having the latest technology and creative tools on hand for our top-level clients. Our clients requested the SL 9000."

SIGHTS & SOUNDS: Joe Cocker was in at Image Recording Studios in Hollywood working with producer/engineer Chris Lord-Alge... Jason Bonham was at Westlake Studios in L.A., recording the next Jason Bonham Band album, with producer Marti Fredericksen, for MJJ Music...Lava/Atlantic group Matchbox 20 recently shot the video for "Push" in downtown Los Angeles with director Nigel Dick...Darlahood also hooked up with director Nigel Dick to film the video for "Big Fine Thing," the latest single from their Reprise debut album of the same name.



ABRA'S FOUR LEAF CLOVER



JEFFREY MAYER

Arista Austin recording artist Abra Moore has quite a buzz going with her major label debut, *Strangest Places*, and she's pictured here during the recent video shoot for her single "Four Leaf Clover." Pictured (L-R) are Lionel Conway, President of Maverick Music (Moore's publisher); video director Nancy Bardawil; Abra Moore; and Joe Belliotti, Maverick Music.

THE JACKSON CREW

There's a party on the floor at Record Plant Recording Studio's SSL1 room during the tracking and mixing of a recent Michael Jackson project. Pictured under the SSL 8000 G+ console at the Hollywood-based facility are (top-to-bottom) Amy Burr, booking & operations manager; Matt Carpenter, a digital system programmer; Mick Guzauski, engineer; Rose Mann-Cherney, President of the Record Plant; Bill Bottrell, producer/engineer; and Matt Forger, engineer.



JEFFREY MAYER

TOKYO-TECHNICA



Audio-Technica reps have been taking it on the road, and across the ocean. Pictured (L-R) at Burnish Stone Studio in Tokyo, which was designed by Waterland/Vincent Van Haaf, are (L-R) Masao Mizuno, Chief Sales Engineer, Audio-Technica; Taka, independent producer/recording session director; Ryoichi Ishizuka, producer/engineer; and Jackie Hebrock, Vice President, Development, Audio-Technica.

YAMAHA SYNTHESIZER FORUM

NEW REPORT: FUN WILL KILL YOU!

The Norwegian Center for Public Health dropped this shocking news yesterday. It supports the Center's previous reports that chocolate, air and sex are bad for you.

Björn Nsyglyd, the Center's Director, elaborated, "our laboratory tests on mice clearly illustrate that if you have too much fun in a three second span, you could spontaneously combust. If the fun is spread over minutes

or days the results are diminished. However, you *will* definitely croak."

The news comes especially hard to Yamaha Corporation which has recently released two XG MIDI synthesizers that are actually fun to play.

The CS1x is a throwback to the 70s when people didn't have to program synths. They just dialed in the patches on rotary knobs and played away. Music was spontaneous and life was good. The CS1x features six real time effects knobs for voice editing of up to four elements. It also includes an Arpeg-

giator that lets the musician play with all kinds of fun sound patterns. And it offers over 1,000 XG and GM voices and performances plus 17 drum kits. Nsyglyd: "It's a death sentence."

The Yamaha CBX-K1XG is also an XG and GM compatible synth. Because it's a self-contained XG studio (tone generator, touch sensitive mini-keyboard and speakers) and because the battery powered unit can fit in an overnight bag, a musician could make music anywhere, including a roller coaster. The CBX-K1XG has 737

voices and 22 drum kits and 32-note polyphony. Nsyglyd's only advice, "run fast, run far."

Both Yamaha instruments have a TO-HOST connector for linking directly to computers. Nsyglyd's institute has not found any health problems related to computers but he promised, "We're working on it."

For more information about the report or the synthesizers, call Yamaha Corporation of America, DM1 Dept., (714)522-9011.

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Dennis Lambert

This Grammy-winning R&B producer and songwriter has taken the next step...label ownership!

By Jonathan Widran

With ten Grammy nominations, one Grammy, and some of the biggest pop and R&B hits in the Seventies, Eighties and Nineties, songwriter-producer Dennis Lambert has the kind of resume that begs the question: What can you possibly do to top it? In keeping with his roots, and creating some of the most memorable soul hits of all-time (for everyone from the Four Tops, the Commodores, the O'Jays and Santana to Tupac and the Brand New Heavies), his latest venture is the founding of Babylon Records, whose earliest signings, including DJ Spankx, Hit Hard, BoldT and Quadmaster, have been largely urban or rap-oriented.

"More and more, the big record companies are looking to indie labels like mine as their A&R source for great new acts," says Lambert, who signed his first record deal as an artist when he was thirteen. "I have started as a freestanding label, but as it develops, it would be nice to have the corporate backing behind me. Though I am open to all genres of music, my great love for R&B makes it natural to gravitate in that direction."

While he was cranking out hits by the minute in the Seventies and Eighties, he's laid a little lower in the Nineties, working steadily, but focusing his attention on bringing along deserving young artists. "From the perspective of a veteran who has spent his life making records, I feel I can really bring a lot to my new role as the head of a small label," he says. "I am just more focused now on using my abilities to recognize talent and bringing it along. It's a larger platform to work from, and I can make more of an impact as an overseer of careers than a hands-on, day-to-day producer. I spend my days now giving input, nurturing, critiquing and giving advice."

Despite the slant of Babylon's current roster, Lambert, himself, has either written or produced hits in other genres, over the years: "One Tin Soldier" (Coven), "We Built This City" (Starship), as well as selected tunes from Dave Koz's *Lucky Man* and albums by Little River Band, the Moody Blues, the Righteous Brothers, even the Grass Roots and Jerry Lee Lewis. Now, as in the mid-Sixties when he got his start selling a spec record to Quincy Jones, Lambert is simply looking for music that gets him excited.

"I am a sucker for quality songwriting and production," Lambert muses, "and there is as much now as there was in the days when the technology was less sophisticated. How can you say anything's declined when there is Tony Rich, Celine Dion and Alanis. I heard complaints that rap and sampling hurt the face of R&B, but I actually loved Dr. Dre's work, because it took rap to another level. That sort of new energy is what keeps me inspired."

"Fundamentally, there doesn't need to be any difference in today's productions, as compared to the past," he explains. "And that's because a great record always begins and ends with a terrific song. The changes are superficial, when you think about it. If you write a killer song that reaches millions of people and has a timeless quality about it, no amount of tinkering in the mixing room will diminish its impact. A great record will have a certain atmosphere that is irresistible. When you hear it, it just jumps at you."

Though Lambert's track record in R&B has pretty much made race a non-issue when it comes to being hired for sessions by black artists, he has seen a definite trend towards producers and artists of the same race working together, more so than ever before. But, Lambert believes, that has more to do with the evolution of urban music as a cultural experience than any sort of racist attitudes.

"Obviously, if a Toni Braxton wants a great record, she won't hesitate to hire David Foster," he says. "But as this genre has become more a reflection of the whole black experience in America, the attitude has been that it's harder for white producers to relate. In my early days, it was about making great songs. Now, there are other social issues attached."

Contact Babylon Records at 212-258-2182.



E-Mail: brudolph@worldnet.att.net



Shure's New BG Series™ Microphones

The BG Series™ of Shure microphones is now comprised of six cardioid models. All the dynamic BG mics use a neodymium magnet structure for higher output. Also each mic has a hardened, dent-resistant grille along with a set of standard accessories such as cables, gig bags and stand adapters.

The BG Series begins with the BG1.1

dynamic that has a frequency response from 80 to 12,000Hz and is good for any mixer or PortaStudio®. With a shaped response of 70 to 13,000Hz, the BG2.1 would be a good choice for vocals. For an even wider range, better ambient noise cancellation and internal shock mounting the model BG3.1 measures 60 to 14,000Hz in frequency response. The BG4.1 is studio condenser microphone with high sensitivity, low self noise and a flat response of 40 to 18,000Hz. The BG5.1 is another condenser that is suited to live or studio recording of vocals. The mic has a mid-range presence rise that keeps vocals up front and clear, a 70 to 16,000Hz response and a wide dynamic range.

The BG Series mics have retail prices between \$83 and \$306. For more about them, feel free to contact Shure Brothers at 222 Hartrey Avenue in Evanston, IL 60202. You can reach them by phone at 800-25SHURE.

Spirit L7 by Soundcraft

With a retail price of \$2,499, the L7 could be describe as a good multipurpose mixer for bands who require comprehensive mixing capabilities for either live PA or home recording. The unit has up to 32 inputs with channel insert patching points, four mixing busses (or groups), a stereo mix buss and a dedicated mono buss for center speaker or side fill clusters. There are also direct outs on the first 16 input channels for "one mic to one track" recording setups. The 24 balanced mic inputs have up to 66db of mic gain, 22dbu of headroom, phantom mic powering and a four-band equalizer with dual sweepable mid-range controls. The steep 18db/octave high pass filters, six auxiliary sends and EQ in/out switching make the L7 a good choice for a monitor mixer.

Other very desirous features are: 100mm faders; PFL (that's Pre Fader Listen); twelve-segment bargraph met-

tering; AFL (that's After Fader Listen); two additional stereo inputs with EQ for



CD, turntables or DAT machines; auxiliaries for keyboards and two effect returns. All four busses can be routed to the mix buss for sub group mixing.

For more information, you need to contact Spirit, a U.K. company distributed in the U.S. by Soundcraft, a part of Harman International. They can be reached by phone at 916-888-0488 or FAX 916-888-0480.

Martin's Limited Edition CEO Guitars

For the first time in Martin's 164-year history, two special CEO's Choice Limited Edition Guitars, the CEO-1 and CEO-1R will be offered for sale. CEO Chris Martin IV, a sixth generation Martin who heads the company, has personally selected the specifications and features for these two guitars. To meet Chris Martin's high tonal expectations, solid woods have been chosen for both. The CEO-1 uses mahogany for the back and sides while the CEO-1R uses east Indian rosewood for a warm bass response.

Features common to both models include abalone pearl rosette and a fine herringbone top trim. The back inlay strip is style 45 multi-colored mosaic and the guitars are trimmed with N-20

style black bindings with white side inlays. Both the CEO-1 and CEO-1R have scalloped hybrid "A-frame" bracing. The solid mahogany neck is low oval profile with an adjustable truss rod.

East Indian rosewood is used for the headplate and the fingerboard is ebony with hollow hexagon outline inlays. The tuners are gold enclosed with large ebony buttons. The body is finished in polished gloss lacquer while aging toner is used on the top. The neck finish is satin cross-link and all mahogany components are finished with maple stain with dark filler. Each guitar also comes with a #555 series Tweed dread-

nought hardshell case.

For more information, you can contact The Martin Guitar Company at 510 Sycamore Street, P.O. Box 329, Nazareth, PA 18064. Call them at 610-759-2837 or FAX 610-759-5757.





CYBERPALOOZA: It's that time again: You know that summer's approaching when the annually redesigned Lollapalooza site (<http://www.lollapalooza.com>) is launched, as it was in May, with a day-long event that included online chats with a number of the artist's appearing on this year's two-stage tour.

In all of its alternative glory, the site is divided into a number of sections, including everything from the simple lowdown on dates and artists, to fully-interactive Shock-

enhanced with a hidden track, which is nothing new, but here's the catch: to access the song, you *must* visit the Toad web site, **House Of Toad** (<http://www.houseoftoad.com>).

By embedding the song in QuickTime audio format—which cannot be read by a standard CD player—and, on top of that, creating it as a hidden file which won't appear by just popping the disc into your CD-ROM drive, the Toads have given their fans a simple situation: If you want to hear the song, you have to come to the site.

Fortunately for them, the song is well worth checking out. The somber-toned cut, titled "Silo Lullaby," is a departure from the mostly upbeat material on *Coil*, but its haunting and beautiful melody and vocals make it a must. Could this be the effect of fatherhood on songwriter Glen Phillips?

VIRTUAL HUMANITY: A group of industry professionals, including representatives from **Industrial Light & Magic** and **Televirtual Ltd.**, are getting ready to display their VR wares, which go one step beyond computer generated environments: virtual people!

Virtual Humans 2, a three-day conference being organized by **VR News** and sponsored by **Silicon Graphics**, is scheduled for June 17-19, at the Universal City Hilton in Los Angeles.

One of the highlights of the conference, which will focus on the applications of virtual people as substitutes for real humans, will be an "appearance" by the virtual Michael

Jackson.

For more info, visit the VH2 web site (<http://www.vrnews.com/vh2.html>) or call 213-938-7600 or e-mail ftekle@rmcpr.com.

NO DECAF HERE: This is certainly shaping up to be the year of the festival tour, and while **H.O.R.D.E.**, **Lollapalooza**, **Smokin' Grooves** and **Lilith Fair** may be getting most of the attention, some of the smaller packages have plenty to offer.

For those who are into the punk scene, the **Caffeine Nation** tour (<http://www.caffeinenation.com>) is the place to be, with the **Descendents**, **Less Than Jake**, **Guttermouth** and **Handsome** on the bill.

The Caffeine Nation web site isn't nearly the grand work that the Lollapalooza or Lilith Fair sites are, but has punk ever been grand? And grand isn't always better.

What the Caffeine Nation site does do, along with providing complete information on the bands and background for the tour, is give a complete rundown on each area that the tour is visiting—from specific show and venue info, to local indie record stores and even skate shops; in other words, everything that anyone in these groups' audiences could need. Hey, punks are people too.

MACKIE DADDY: Pro audio manufacturer Mackie has set up shop on the web, at <http://www.mackie.com>, with an extensive area

MACKIE.

designed for consumers and pro audio professionals, alike.

Among the areas accessible through the site are a section of in-depth product information, including complete specs on many pieces of Mackie gear; online tech support for Mackie products; a **Users & News** section with new product announcements and information on Mackie endorsers; a contact list for Mackie representatives and distributors nationwide; and a complete history of the Mackie company, from its formation to present day.

DRINK THE BUGJUICE: **BMG Entertainment** has launched a series of sites in support of its artists, with each site based on musical style. For those who are devoted to "alternative" music, the place to go is **Bugjuice** online, at <http://www.bugjuice.com>.



Not only is the site full of information on BMG-distributed alternative acts, it has a very alternative feel to its design, as well. This is an extensive site, and may take some time to surf, but it's worth checking out.

Among the features, aside from the usual artist bios, photos, audio/video clips and tour info, are some unique artist contributions, including **RCA Records** act **Thin Lizard Dawn's** handwritten notes from the road, as a part of their tour. There are ongoing contests, searchable databases and more—plenty to keep you busy. Just obey your thirst.



COIL RELEASE MAY 20th

Visit **House Of Toad** online to access the hidden track on Toad The Wet Sprocket's latest LP, *Coil*.

wave games, **Palace** chat rooms and more.

When you get to the site, you might want to first jump into "Club Lola" and register (they'll ask you for your name, e-mail address, shoe size, and whether you're bringing your mother or your pet monkey to Lollapalooza '97) in order to gain full access to all of the features. And I'd recommend using a Java-enabled browser with Shockwave so that you can enter the "enhanced" area. Happy jamming.

LOAD OF TOAD: Recent **MC** cover boys **Toad The Wet Sprocket** have added a touch of cyber uniqueness to their latest **Columbia Records** release, *Coil*. The disc is





THE WIZARD OF OZZY: This year's annual **Ozzfest** tour has had its fair share of snags, most of which have revolved around tour headliners Marilyn Manson and their controversial onstage antics, which more than a few communities have tried to ban.

But no one is stopping its presence in cyber space, where <http://www.ozzfest.com> is pushing the boundaries without trouble from the local "community."

Set up as a two-pronged site—the first to push the tour, and the second to push the tour album and video, available from **Red Ant Entertainment**—the **Ozzfest** site already has great graphics and useful info, but the ultimate addition is about to hit. **OzzQuake**.

As the name implies, this new area of the **OzzFest** site is an arcade-style challenge like *Quake* and *Doom*, only with a slightly different twist: in **OzzQuake**, your task is to fight your way through a hard-hitting mosh pit of pissed off Ozzy fans, making your way to the stage for the ultimate battle, a one-on-one face-off against Ozzy, himself.

ULTRA SITE: British tech-poppers **Depeche Mode** recently launched their new official web site, at <http://www.depechemode.com>, kicking things off with a live **RealVideo** chat—the first of its kind—from the **House Of Blues** in Los Angeles.

At the site, you'll find the usual discography, bio information, pictures, audio and video clips, but the site is set up to give you a new browser window each time you jump to a new area, which can make it tough to navigate.

Focused on the group's current album, **Ultra**, the site's home page also includes items from "this date in DM history," which are updated daily. It's Depeche Mode's newest way to provide music for the masses. **MC**

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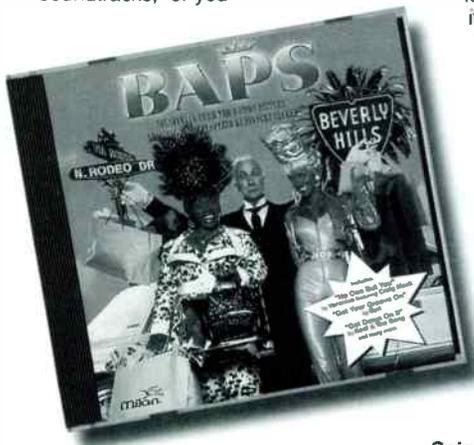


The Angels Of Venice performed recently at the American Oceans Campaign Annual Fund-raiser at the Regent Beverly Wilshire. The event, hosted by actor Ted Danson, was to honor actor Woody Harrelson for his environmental efforts. The 700+ patrons were treated to a surprise performance by Sting. Look for the Angels Of Venice performing the Cat Stevens song "Sad Lisa" on Windham Hill's *Summer Solstice* release. Pictured, below, (L-R) are Carol Tatum of the Angels Of Venice, Sting, and Suzanne Teng of the Angels Of Venice.



Carol Tatum and Suzanne Teng with Sting.

The score for *Baps* is here on Milan Records. It's a neat little party platter of lightweight funk and a score by world-renowned composer, producer, artist, songwriter and performer Stanley Clarke. During 27 years in the music business, Clarke has received a Grammy Award, seven Grammy nominations and three Emmy nominations. For *Baps*, the story of two African American Princesses who stumble their way into respectability, Clarke has turned in a score that is by turns luscious, gentle and cartoon-like. It's an appropriate turn of the musical phrase, much better thought out and executed than was the film. Also featured are "Get Down On It" by Kool & The Gang, "Get Your Groove On" by Gyrl and "Giddy Up Let's Ride" by Kinsui. Wherever you buy soundtracks, or you



can purchase it on the Internet at <http://www.milanrecords.com>.

The Budget Rent-A-Car company may auction off the bullet-riddled door of the GMC Suburban in which rapper Notorious B.I.G. was killed. According to Budget co-owner Corky Rice, money from the proposed sale would go to the Challenger Boys & Girls Club in South Central L.A. "I'm trying to figure out how to turn this terrible incident into something good," Rice said.

Scotti Brothers Records has re-released the soundtrack to *The Dukes Of Hazzard*. The show, which aired six seasons in the Seventies and Eighties, chronicled the exploits of the car-loving Duke family and their nemesis, Boss Hogg. *Dukes* spawned an animated series, launched the cultural craze known as "Daisy Dukes" shorts, and currently airs twice daily in syndication. The album features its own storyline, which imitates an episode of the series, as songs chronicle a Boss Hogg attempt to foil the Dukes' fun. Featured are the theme song by Waylon Jennings, "Good Old Boys," and Johnny Cash's chart-topping homage to the series' muscle car, "The General Lee." Series stars Tom Wopat, Catherine Bach and John Schneider also contribute songs. In stores everywhere.

June 16 begins "Fan Appreciation Week" on TNN. Specials slated for the week include the *TNN Music City News Country Awards* with LeAnn Rimes, George Jones and Randy Travis kicking off the week, at 5 p.m. on Monday the 16th. *The Wrangler/City Of Hope Celebrity Softball Challenge '97* continues the festivities with baseball's Nolan Ryan and country artists Terri Clark, Tracy Lawrence and Deana Carter playing Tuesday, June 17 at 5 p.m. Reba McEntire lends her support to a charity rodeo on Thursday, June 19 at 5 p.m., with *The Reba McEntire Pro Celebrity Rodeo: A Tribute To Ben Johnson*. There's plenty of repeats and lots of other specials, as well, throughout the week, so check your guide y'all.

Kid Rhino and ABC-TV have released an excellent and entertaining CD quartet of material from the now-classic *Schoolhouse Rock* series. *Multiplication Rock*, *Grammar Rock*, *America Rock* and *Science Rock* follow last year's successful box set of *School-*



Kid Rhino, in conjunction with ABC-TV, have released four CDs of material from the now-classic *Schoolhouse Rock* series of educational animated musical shorts, made popular on ABC's Saturday morning TV lineup.

house Rock tunes. Featured are such favorites as "Three Is A Magic Number," "Figure Eight," "Conjunction Junction," "I'm Just A Bill" and "Electricity, Electricity." Each volume also includes the "Schoolhouse Rocky" theme song. Of particular importance to Generation- X'ers-turned-parents, the complete lyrics are included to help you better use these as the effective teaching aids that they are. If you missed the box set from last year, now is your chance to catch up. Wherever fine CDs are sold.

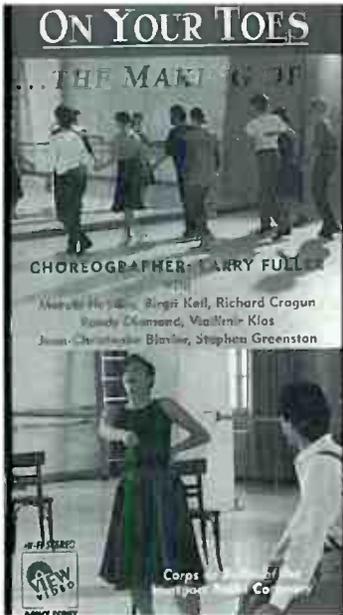
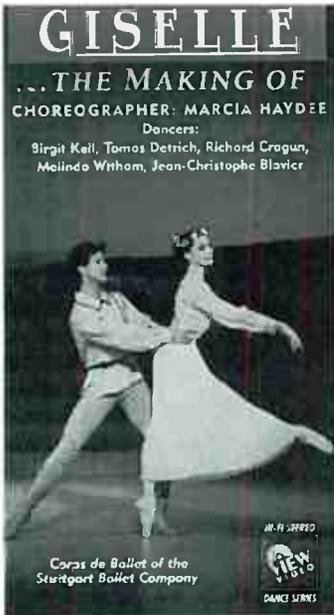
Qwest Records has music from, and inspired by, the motion picture *Sprung*. The soundtrack features something for every young, urban music devotee. Newcomers Next Level deliver old-style bravado with smooth harmony vocals on the lead single "I Don't Know." Newly signed Keystone comes through with the decidedly sexy "Let Me Know" and the wistful, almost gospel "If It Ain't Love." Also on hand are Monifah ("I Still Love You"), Aaliyah featuring Ginuwine ("One In A Million (remix)") and cuts by Stanley Clarke ("I Want Your Love") and Qwest Records founder Quincy Jones ("The Secret Garden"). *Sprung* is a positive romantic comedy from Trimark Pictures and *Tales From The Hood* director Rusty Cundieff, who also has a leading role in the film. Both film and

sound-track strive to be uplifting experiences. Despite the parental advisory sticker, this is a collection you don't have to fear.

You and your little ballerina will love V.I.E.W. Video's series of dance videos, *The Making Of*. This beautifully made series takes you backstage and inside the choreography of some of the world's best-loved dances. The two latest offerings in this fine series are *On Your Toes* and *Giselle*. Rogers and Hart's *On Your Toes* made history when it opened in the fall of 1936, with its unprecedented fusion of classical ballet and Broadway musical tradition. In 1990, *On Your Toes* once again made history when the Stuttgart Ballet recreated it, becoming the first international ballet company to perform a full-length



The cast of the new motion picture *Sprung*.



musical. This is an enlightening video. V.I.E.W.'s cameras put us upfront, where we're able to watch the concentration required to turn a ballet dancer into a Broadway performer. *Giselle*, also performed by the Stuttgart, recreates the definitive Romantic ballet. Though some of the choreography had been lost, **Marcia Haydee**, longtime prima ballerina and current director of the Stuttgart, explains the forces that compelled her to readapt this classic tale as we watch the choreography being reinvented. Write to: V.I.E.W. for a catalog: 34 East 23 Street., New York, NY 10010, or call 212-674-5550.

Anthony Skordi and **Jennifer Kays** are co-starring in the West Coast premiere of *Poe!*, now playing at **Theatre Geo**. Written by **Willard Simms** and **Glenn M. Benest**, the play reveals the final madness of **Edgar Allen Poe**, the innerman revealed through the stage interactions of Skordi and Kays. For show schedule and tickets, contact THEATIX at 213-466-1767.

The Three Tenors, **Luciano Pavarotti**, **Jose Carreras** and **Placido Domingo**, will sing together again on June 17, in a TV broadcast from a soccer stadium in the city of Modena, Italy. The three hope to raise \$2.2 million for the reconstruction of two burned-down opera houses—Venice's **La Fenice** and Barcelona's **Liceu**.

Jon Bon Jovi will co-star with **Edward Burns** and **Lauren Holly** in Burns' new film, *Long Time, Nothin' New*, about a small-town woman who finds the courage to leave her past. **Gramercy** will distribute the film.

Pray is the new album from **Andraé Crouch**, one of gospel's most enduring musical figures. These eleven poppy prayers are meant to testify to a difficult and demanding

chapter in Crouch's life. He had been signed in 1994 to **Qwest Records**, where his label debut, *Mercy*, would land him his seventh career Grammy, this time for Best Pop/Contemporary Gospel Album. He was also the subject of the Grammy-winning *Tribute: The Songs Of Andraé Crouch*, which featured offerings from **Take 6** and the **Winans**.

However, just as his career reached a new pinnacle, his world collapsed. First, his mother passed away, then his father and brother, all within a two-year period, leaving the future of the Christ Memorial Church in the San Fernando Valley in question. Crouch stepped in. "I thought that if I took up the mantle of pastor I would not be able to make music my first priority," he says, "and, at first I was filled with doubt about making such a choice. I slowly came to understand that [God] was adding to my life and ministry, and that music was as much a part of both as it had ever been." The result is this strong new collection, a testament to Crouch's beliefs and a worthy addition to his fine catalog of religious recordings.

Inland Empire's fine addition to the local blues scene, **Blue By Nature**, have released *Live At The Lake on Hostel Records*. This two-CD set, recorded live at **The Lake Alice Trading Co.** in Riverside, California (as the title suggests), was produced by **Jack Douglas** (**Aerosmith**, **John Lennon**), taking time from producing **Supertramp's** comeback to sit behind the board for **BBN**. Visually-captivating vocal-

ist **Karen Lawrence** has a feisty delivery which, at times edges near **Janis Joplin** territory, though she's less interested in soulful screaming than in putting on a fine show. The results come through loud and clear here. This would work as a fine soundtrack for your Fourth Of July beer bust.

According to rapper and actress **Queen Latifah**, her new book will focus on self-esteem and self-respect. *From The Heart Of A Queen*, while not styled or billed as an autobiography per se, will draw on the *Living Single* star's experiences growing up in East Orange, N.J. Publisher **William Morrow** is slated to have the book on the shelf at a bookstore near you sometime next year. **MC**



Andraé Crouch

Doreen Low



Anthony Skordi and Jennifer Kays star in *Poe!*



Blue By Nature

V.I.E.W. PHOTOGRAPHY

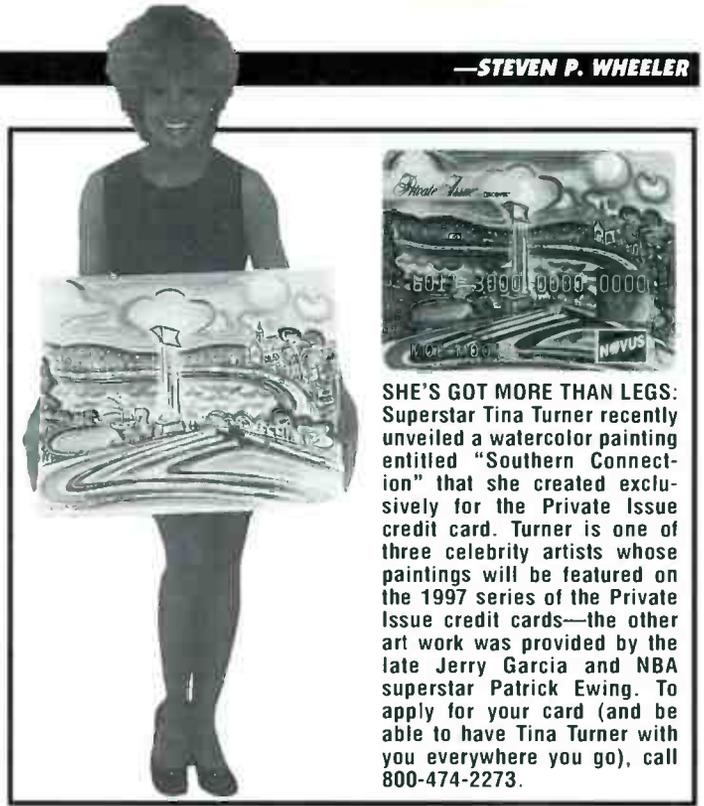


POPTOPIA: Our friends at Rhino Records have released a three-volume series entitled *POPTOPIA!* that covers power pop classics of the past three decades. *Power Pop Classics Of The '70s* includes the Knack, Cheap Trick, Shoes, Nick Lowe, Dwight Twilley Band and others. *Power Pop Classics Of The '80s* has the Romantics, the Plimsouls, the Smithereens, the Bangles and more, while *Power Pop Classics Of The '90s* spotlights the likes of Matthew Sweet, Jellyfish, the Rembrandts, Redd Kross and the Lemonheads.

Hip-O Records has *The '80s Hit(s) Back 3*, featuring such artists as Queen, the Motels, INXS, Pat Benatar, Oingo Boingo, Robbie Nevil, Breakfast Club, the Fixx, Golden Earring, Billy Idol and the Georgia Satellites. This growing reissue label also has *The Class Of Country 1980-1984* and *The Class Of Country 1985-1989*, which are filled with nothing less than all Number One hits from the likes of Conway Twitty, Merle Haggard and Steve Wariner.

NEW SETS & REMIXES: The Arista Masters Series has released *The Music Of Melissa Manchester*, a nineteen-track CD that encapsulates the Grammy-winning singer-songwriter's career at Arista and Bell Records, from 1973 to 1982; and *Up, Up And Away—The Definitive Collection*, a two-CD set that showcases the career of the 5th Dimension. This tribute features every one of the group's 30 charted singles. The Arista Masters Series debuted in June of '96, with the reissue of five Patti Smith albums, and has since put out retrospectives from the Box Tops, the Outlaws, Squeeze and the Thompson Twins.

Geffen Records has released *Global Grooves*, which features a handful of the top dance remixers digging through the label vaults for a multi-artist remix compilation. Tracks include Berlin's "Sex (I'm A...)," Cher's "The Shoop Shoop Song," Lisa Loeb's "Stay," Toni Childs' "Lay Down Your Pain," Garbage's "Queer" and eels' "Novocaine For The Soul."



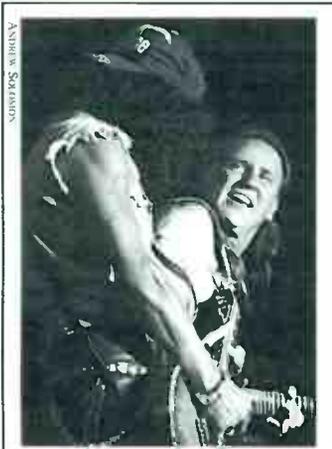
SHE'S GOT MORE THAN LEGS: Superstar Tina Turner recently unveiled a watercolor painting entitled "Southern Connection" that she created exclusively for the Private Issue credit card. Turner is one of three celebrity artists whose paintings will be featured on the 1997 series of the Private Issue credit cards—the other art work was provided by the late Jerry Garcia and NBA superstar Patrick Ewing. To apply for your card (and be able to have Tina Turner with you everywhere you go), call 800-474-2273.



NOT OLD ENOUGH TO GET IN: Sixteen-year-old blues artist Jonny Lang, riding high on the success of his A&M album, *Lie To Me* (currently Number One on the Blues Charts), is pictured at the Hard Rock Cafe Orlando, where he presented a leather jacket to Hard Rock CEO Jim Berk. Lang recently completed a national tour of free concerts at Hard Rock Cafes around the country.



WHERE'S MARY?: That's MCA's chart-topping R&B queen Mary J. Blige (center) sitting at the Wherehouse in L.A.'s Beverly Connection, during an in-store meet-and-greet with her fans. *Share My World*, Blige's latest album, debuted in the Number One slot on the *Billboard* Top 200 Album Chart. Pictured (L-R): (standing) Kevin Day, West Coast Marketing Director, Uni Distribution; Eddie Barretto, Director, Retail Marketing, Black Music, MCA Records; Ashley Fox, Vice President, Marketing, Black Music, MCA Records; Benny Pough, Senior National Director, Promotion, Black Music, MCA Records; Stanley Winslow, Vice President, Promotion, Black Music, MCA Records; Ken Wilson, President, Black Music, MCA Records; Kevin Bass, Director of Administration, Black Music, MCA Records; Troy Marshall, West Coast Regional Promotion Manager, Black Music, MCA Records; Allen Carroll, Director, Album Promotion, Black Music, MCA Records; (seated) Blige and her sister, La Tonya.



STILL AN AMERICAN BAND: Grand Funk Railroad, the latest in a growing number of Seventies bands doing the reunion thing, recently played a sold-out gig at the Greek Theatre in Los Angeles, to benefit the Bosnian Relief Fund (pictured left, during the show, are Grand Funk's Mark Farner with special guest Slash). The band also recently met with some execs from the newly formed EMI-Capitol Entertainment Properties to celebrate the success of the reissue division's Grand Funk Railroad CD releases. Pictured (L-R) are: drummer/vocalist Don Brewer, marketing consultant Denise Skinner, bassist Mel Schacher, VP of Product Development Briggs Ferguson, Entertainment Properties President Bruce Kirkland, and guitarist/vocalist Mark Farner.



ELEGANTLY LATINO: Michael Hutchence, lead vocalist of recent *MC* cover subjects INXS, paid a visit to the MTV Latin America studios in Miami, Florida, for an appearance on *Hora Prima*, the network's one-hour program that spotlights live performances and interviews. The Australian band's latest album, *Elegantly Wasted*, on Mercury, has brought the band back to prominence after an extended hiatus. Pictured (L-R) after the broadcast are: Alfredo Lewin, MTV VJ; Luisa Varona, producer, MTV Latin America; Michael Hutchence, INXS; and Mariauxy Castillo, Talent and Artist Relations, MTV Latin America.



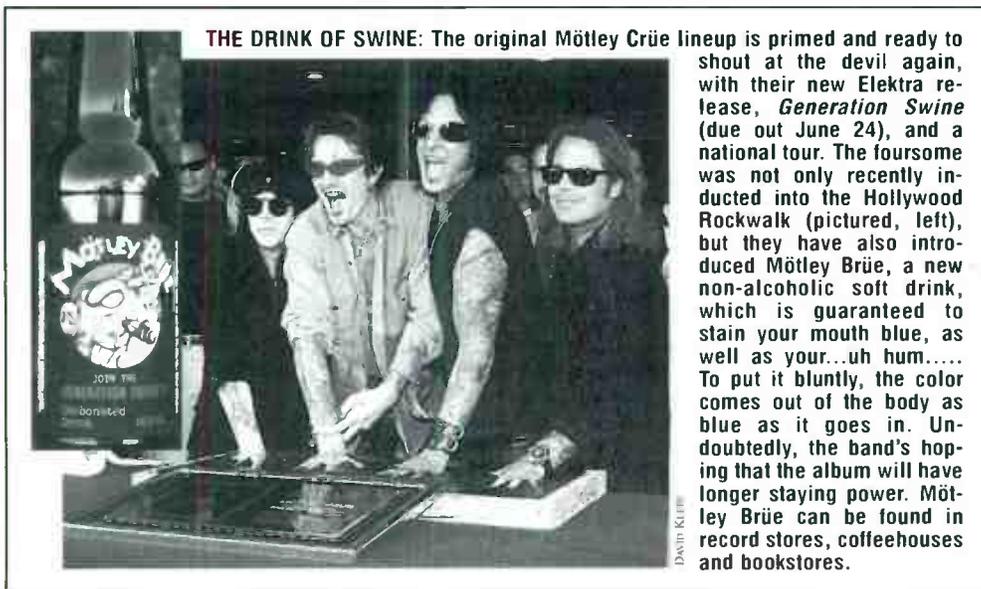
DAVID KLEIN

HANSON-MANIA: In what most of those present have described as a Beatlemania-like atmosphere, pop's latest teen sensations, Hanson, made an in-store appearance at Sam Goody in Los Angeles, in support of their Mercury debut, *Middle Of Nowhere*, featuring the Number One smash hit single "MMMBop." Pictured before the microphones during the event are the three Hanson brothers who are causing all the commotion (L-R): eleven-year-old Zachary, fourteen-year-old Taylor, and sixteen-year-old Isaac.

ZZ'S HOUSE: ZZ Top performed for 2,000 lucky fans in South Carolina, during the grand opening month of the new House Of Blues in Myrtle Beach. Numerous other major artists appeared throughout the month-long celebration, including such notables as the Wallflowers, Or. John, Erykah Badu, Collective Soul, Buckwheat Zydeco and the Oobie Brothers. Pictured together after the ZZ Top show are (L-R): Sonny Schneidau, House Of Blues Director of Tours & Talent; Dusty Hill, bassist, ZZ Top; Robin Braun, House Of Blues Tours & Talent Director of Special Projects; Frank Beard, drummer, ZZ Top; Jim Mallonee, Talent



Buyer of HOB-Myrtle Beach and HOB-Orlando; Donna Spencer, Artist Relations, HOB-Myrtle Beach; Billy Gibbons, guitarist, ZZ Top; and Kevin Morrow, House Of Blues Vice President, Tours & Talent.



THE DRINK OF SWINE: The original Mötley Crüe lineup is primed and ready to shout at the devil again, with their new Elektra release, *Generation Swine* (due out June 24), and a national tour. The foursome was not only recently inducted into the Hollywood Rockwalk (pictured, left), but they have also introduced Mötley Brüe, a new non-alcoholic soft drink, which is guaranteed to stain your mouth blue, as well as your...uh hum.... To put it bluntly, the color comes out of the body as blue as it goes in. Undoubtedly, the band's hoping that the album will have longer staying power. Mötley Brüe can be found in record stores, coffeehouses and bookstores.

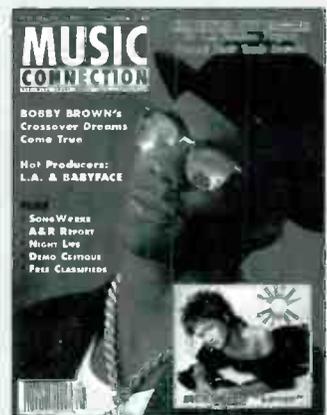
DAVID KLEIN

MUSIC CONNECTION
Celebrating **20**
1977-1997
Tidbits From Our Tattered Past

Throughout this year, our 20th Anniversary, we will be digging deep into our vaults for interesting interviews from our past.



1989—Meryl Who? (Issue #10): Paula Abdul was a choreographer before she became a platinum-selling recording artist, and she told *MC* about an upcoming project. But, as you can see, things changed over the next eight years: "When I'm done with my second album, I'm going to be jumping into an important choreography job. Oliver Stone asked me to do *Evita* with Meryl Streep. That's a choreographer's dream—to do something on that scale. *Evita* is special because I'm going to be working with the greatest of the greats."



1989—Sex Or Pornography (Issue #3): Pop star Sheena Easton talked about the negative publicity surrounding her hit single "Sugar Walls," which was written by Prince. "Me and a lot of other artists took exception to [the PMRC]. They had a list of things that kids shouldn't listen to. To me, the song's lyrics are very sensual and sexual, but they're not explicit. You know, there's a difference between a love scene in a film and pornography."

LaReid

LaFace Records' Silent Partner Speaks Out

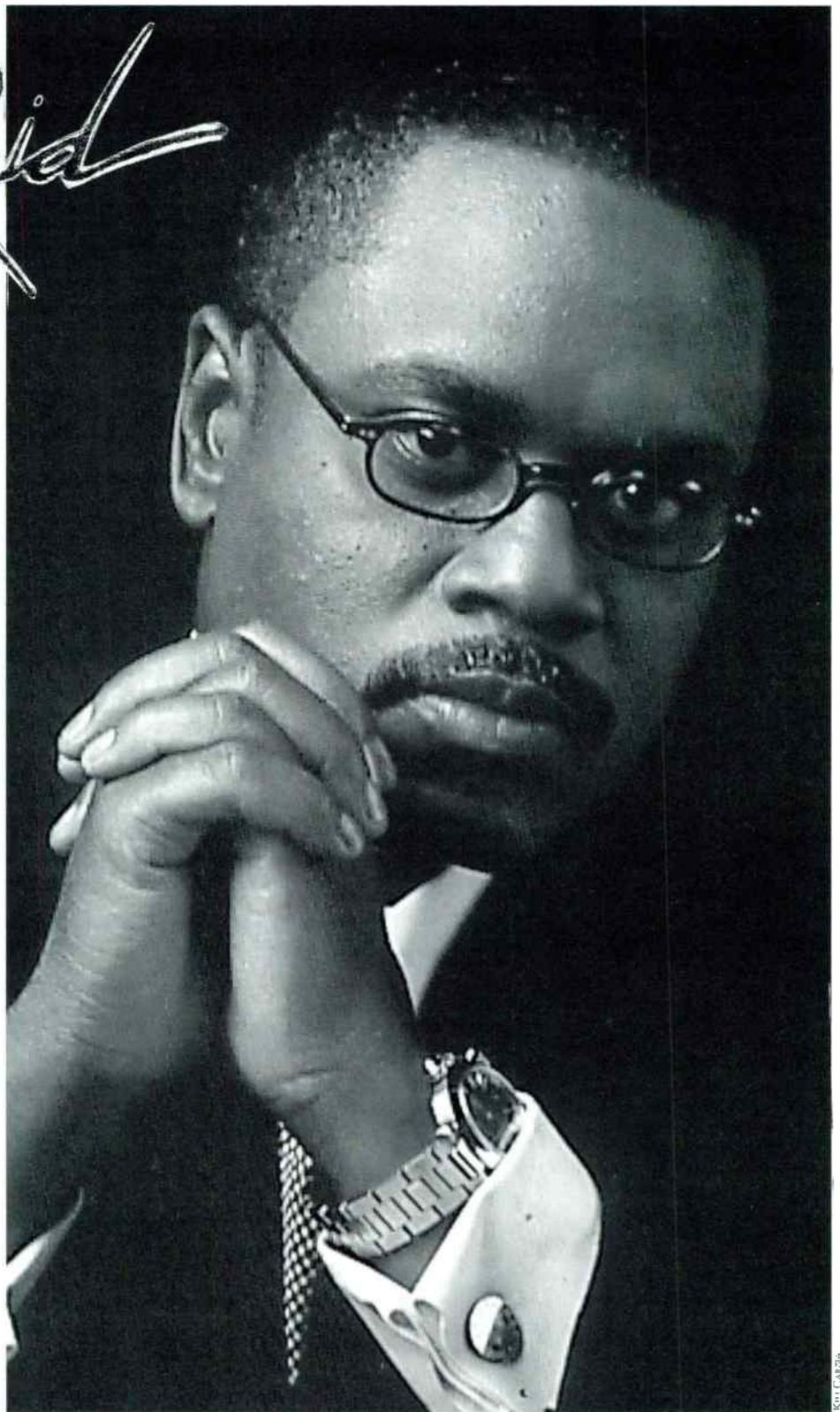
By Gil Robertson

Antonio "L.A." Reid last appeared on the cover of *Music Connection* (along with his more famous production partner/songwriting collaborator, and LaFace Records co-founder, Kenneth "Babyface" Edmonds) in the fall of 1992. At that time, the two men had scored numerous hits with such artists as Bobby Brown, Whitney Houston, After 7, Johnny Gill, Pebbles, Karyn White and Paula Abdul, and while the names may have changed over the past five years, the results remain the same.

With Reid and Edmonds' unbridled ability to discover new talent, the LaFace team has gone on to unleash such top-selling acts as TLC, Toni Braxton, Tony Rich, Az Yet and OutKast, making LaFace one of the, if not *the* most dominant forces that the R&B and pop music genres have ever seen.

With their original goal of providing consumers with music that represents a complete spectrum of the African American lifestyle, Reid and Edmonds have succeeded in creating a new soul music identity for the next millenium. LaFace was established in 1990 as a vehicle through which the two award-winning entrepreneurs could find and develop talent that's reflective of the African American experience.

And what an experience it has been. As we enter the summer of 1997, the Atlanta-based record label boasts annual sales estimated at more than \$70 million. In March of 1995, LaFace signed one of the largest joint venture deals in music history, renewing their distribution



deal with Arista for an estimated \$100 million. The deal, which spans five years, included the financing of LaFace's new label headquarters in Atlanta, as well as satellite offices in New York and Los Angeles.

Although Reid and Edmonds brought their songwriting and production partnership to an end in 1993, the two men have maintained their other creative partnership, successfully transform-

ing LaFace into one of the most influential urban labels of the Nineties.

While Edmonds is better known in the public eye, Reid is equally as important when it comes to the LaFace legacy. *Music Connection* recently caught up with L.A. Reid, and the ensuing conversation touched on the various issues affecting the urban genre, and the role that LaFace is playing in the changing direction of the art form.

MC: As one of the key players in modern urban music, in what direction do you see the genre heading?

L.A.: Urban music is multi-genre. There is mainstream R&B, hip-hop and alternative soul that has been reintroduced in the last few years. I think that [alternative soul] is a genre that will grow in the next few years. There is also black adult contemporary and mainstream adult contemporary.

Urban music has always been multi-genre, since the art form is multi-genre. In the future, there will be more emphasis on the fact that the music is multi-formatted and multi-genre.

MC: Together with Kenny "Babyface" Edmonds, you have played a pivotal role in contemporary music. What do you feel has been the key element in making that relationship so successful?

L.A.: I think that our success together has been a combination of our ability to hear songs that can be multi-formatted and our ability to identify talent; the discovery of a song and the discovery of a talent. I think we've had as much success developing stars and developing artists as we've had with producing and executive producing artists.

MC: In 1995, LaFace entered into one of the largest joint venture deals in music history. What new directions can we see LaFace taking from this new deal?

L.A.: What we are about, have been about, and will continue to be about, is that we put an emphasis on songs and an emphasis on artists. I don't see any change coming. Sometimes people think of change and think it's necessary, but if it ain't broken, don't fix it.

MC: LaFace remains one of the few urban labels whose acts cover a wide cross-section of artists and musical styles. Why did you choose diversification when so many other similar labels have not?

L.A.: Because in urban music and culture there are so many different things we like—tastes and talents that we have. To try and box them into one thing is very unfair. If we are here to open doors for talented people and we are only opening one kind of door, then I think we would be really doing ourselves

a major injustice, and we would not be doing what we are really supposed to do.

I think we have a responsibility to the creative community. Our responsibility is to open doors—as many doors as we can. So, because of that, we don't do just one type of music. We can't just do hip-hop records, R&B records, pop records or alternative records. We have to diversify, and I think that's the future of urban music.



Toni Braxton has gone multi-platinum with both of her LaFace albums.

MC: You have long been the silent partner in a very high-profile partnership. Why is that?

L.A.: I've never been really interested in being famous. My goal has always been to be behind the famous people, and to be sort of the support system that they could lean on if they needed help or they needed direction. It's just not my goal to be an out front person.

I once had that goal as a recording artist, many years ago, and I learned from that what my calling was, and it's just not my thing. Kenny is the "face" of LaFace, in that Kenny is very out there, famous, and a superstar in his own right. To be quite honest, I would never try to compete with that.

MC: Is there a secret to identifying a hit song?

L.A.: No, there isn't. If you are a consumer and know what you like, then, as an executive, you know what you like. I kind of feel like as long as I can keep my ears in the consumer frame of mind, I'm okay.

Once I start thinking of myself as an executive or some sort of expert with superior ears, that's when I start to fool myself. I try to hear records the same way kids hear records. Or I try to hear records the same way adults hear records, or as college students hear records. I just hear records as a consumer.

MC: It's no secret that violence and anti-social behavior in the entertainment industry have been under fire from the media and the political power structure for a long time, but never so much

as in the urban music genre. As the head of an urban record label, who do you feel should shoulder that responsibility?

L.A.: I think the responsibility is definitely in the hands of the label heads. However,

I think music is an art form that deserves freedom of expression, and, as far as I can see, violence that is portrayed in music or music videos is only a reflection of what's really going on in people's lives and communities.

I would say that responsibility is shared by all of us, or all people who contribute to the state of our communities. If we

L.A. Reid 30 ►

The LaFace Family Of Stars

TLC

LaFace's biggest selling act to date, this female trio's two albums, *Oooooohhh...On The TLC Tip* and *CrazySexyCool*, have been mega-platinum successes containing such blockbuster singles as "Waterfalls" and "Creep." L.A. Reid, himself, says, "TLC is what I call the epitome of entertainment."

TONI BRAXTON

Toni Braxton was the first female artist signed to LaFace, back in 1991, and she has gone on to become the label's biggest selling solo female artist. Braxton has sold nearly ten million albums with only two releases, *Toni Braxton* and *Secrets*.

THE TONY RICH PROJECT

Rich was first introduced to L.A. Reid by Reid's wife, and recording artist, Pebbles, and was soon enough invited out to the Atlanta headquarters, in 1993. In addition to his outside writing and production work, Rich's debut album, *Words*, has gone platinum.

AZ YET

These five young men were first signed to a management deal with Jacqueline McQuam, who, in turn, turned them on to her son-in-law, Kenneth "Babyface" Edmonds, and the rest is LaFace history. The vocal group's self-titled debut album has already gone gold.

OUTKAST

This Atlanta-based hip-hop duo was signed to LaFace Records around the time of their high school graduation. Their debut album, *Southernplayalisticadillacmuzik*, went platinum, as did their sophomore effort, *ATLiens*.

GOODIEMOB

A four-man rap crew that hit golden paydirt with their debut album *Soul Food*. These LaFace rappers have brought a positive force to an often negative world.



TLC made a multi-platinum debut in 1992, and became LaFace's biggest selling artist with *CrazySexyCool*.

With the urban music market continuing to grow, more and more resources are becoming available for urban-oriented artists—from record companies and radio stations to publicists and promoters. As part of our continuing effort to provide you with the tools that you need to survive in the industry, regardless of what area of music you're involved with, *MC* is pleased to present this special Directory Of Urban Music Services.

Compiled by Carla Hay

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THE BRAND NEW HEAVIES

By Jonathan Widran

Jan Kincaid joins his mates Simon Bartholomew and Andrew Levy about ten minutes into the interview, in which the focus is on the impending release of *Shelter*, the Brand New Heavies' fourth chronicle of the trio's lust for throbbing, brassy, groove-heavy gems, owing as much to Seventies funk as to acid jazz.

And yet, the band's drummer/keyboardist's first words offer a tongue-in-cheek overview of the chemistry that's held their sound together since they began jamming on rough demos in his suburban London bedroom in the mid-Eighties.

"We're all insane here," he muses, plopping himself down poolside, at The Mondrian on Sunset Blvd. in Hollywood, after admiring the waitress who just gave him his spritzer. "The three of us subscribe to the same form of madness. Part of that comes from going through so much on a musical level and having similar influences, but, beneath all that, we have always been great friends."

Then, in an aside about the group's new

After losing lead singer N'Dea Davenport to a solo career, the Brand New Heavies have not skipped a beat, bringing in statuesque singer and hit songwriter Siedah Garrett, recording their fourth album, *Shelter*, and sending their single, "Sometimes," flying up the R&B charts.

lead singer, Siedah Garrett, he says, "Siedah fits right into the scheme of things, as an outpatient." Garrett, the one-time Quincy Jones protégé, famed session singer and co-writer of the Michael Jackson hit "Man In The Mirror," replaces N'Dea Davenport as the feminine voice in front of the all-male Heavies maddest this time around.

While the Heavies' three previous Delicious Vinyl albums—a self-titled debut,

Heavy Rhyme Experience, Vol. 1 and *Brother Sister*—spawned a few popular R&B hits ("Never Stop" and "Dream On Dreamer" being the most recognizable), and *Brother Sister* achieved double-platinum status in the U.K. and nearly went gold in the States, for the next project, the boys wanted to expand their horizons a bit. So, they decided to bring in outside songwriters like veteran R&B hitmeister Dennis Lambert (see Crosstalk, pg. 15 of this issue) and Garrett into the mix.

In fact, N'Dea Davenport had already been signed to Delicious Vinyl as a solo artist when label founder Michael Ross put her

together with the Heavies, but she left the band after the last release to focus on her own projects.

Ironically, though they had been searching for a new voice, the trio approached Garrett solely for her composing skills, without any thought that she'd be the right singer to carry on their danceable energies and optimistic, often whimsical, views of humanity. Halfway through the demo



KEVIN DAVIS

Andrew Levy (bass and keyboards), Simon Bartholomew (guitar), Siedah Garrett (vocals), Jan Kincaid (drums and keyboards).

process, however, both she and the band realized that they were a perfect match.

"It was tough to lose N'Dea, but we were confident we would hook up with a new singer before we went in the studio to record the new tunes," says Bartholomew, after flirting with the same waitress and looking out over the clear L.A. basin. "We were getting to know Siedah very well, and it's funny how this brilliant choice was just staring us in the face for so long before it dawned on us. Maybe the noncommittal nature of her doing the demos with us



PHOTO: KEMIS DAVIES

took the pressure off and made the transition smoother when she officially joined."

"Everything was easy at that point, because we were already good friends by then," adds Levy, noting that the band started life as an instrumental unit before realizing the larger possibilities of having a vocalist on board. "When you have that friendship going first, there's something of an unspoken connection, which translates to working together on a regular basis. Siedah shares many of our tastes in music, and a similar way of communicating her ideas. It would have been much more of a forced situation had we just hired her to sing without getting to know her first."

Garrett, whose vocals have graced projects by the likes of Johnny Mathis, Donna Summer, the Pointer Sisters and Madonna, was excited to join the Heavies, because they were, as she puts it, "so soulful and not American."

Harping on the common complaint that radio formats in the U.S. tend to lump all black singers onto urban stations, she jumped at the chance to "transcend limitations, compartments and categories." She co-wrote several of the most infectious tunes on *Shelter*, including "You Are The Universe," "Highest High" and the first single, "Sometimes," which is currently rising on the charts.

"This album is a growth, and a slight departure, from the last one," she adds. "It's much more song-oriented, and the lyrical content is much stronger. I'm really proud of this association, which is the perfect combination of the band's performing experience, musical structure and my song orientation."

Levy continues the thought, "People kept wondering what the delay was between albums, but we were working the whole time. We spent a year writing, and eventually recorded 24 of 50 possible songs,

before narrowing them down. We learned a lot from Siedah about arrangements, structure, melody and writing hit songs."

It's amusing to ponder the parallel universes of Garrett and the Heavies. Ten years ago, when Garrett was first coming to national attention, by virtue of her duet with Michael Jackson on "I Just Can't Stop Loving You," Bartholomew, Levy and Kincaid were merely getting their feet wet on the competitive London club scene, quickly

discovering that their raw-but-infectious guitar, bass and drum tracks were becoming increasingly popular on the dance floor.

"We were crazy and ambitious in those days," laughs Bartholomew, of the band's earliest incarnation as Brothers International. "We went around with these tapes and convinced the deejays to play them. We became part of that brewing 'rare groove' explosion, getting airplay next to James Brown."

Augmenting their slick trio sound with horns, and renaming themselves the Brand New Heavies, helped them build a loyal following on the London scene, which led the indie label Acid Jazz to release their self-titled debut. While Levy recalls the excitement of signing their first recording contract, he shakes his head at the way people started to categorize their jazzy, funky flavors based on nothing more than their label affiliation.

"Those words, 'acid jazz,' don't really mean anything," he says, "although putting a trendy, hip name on the music was a sort of lift. Someone put the phrase together as a joke, in reaction to the acid house music that was popular at the time, and it stuck. It became the biggest thing in the U.K., and we were fortunate to be a part of it."

Adós Kincaid, "Our real fans see our music like we do ourselves, not as any one thing or as some elitist innovation, but simply as something fun and hip that expands on both R&B and jazz."

Ironically, for an outfit that received so much of its early notoriety in the U.K., the Heavies didn't really arrive commercially until Michael Ross signed them to Delicious Vinyl in 1990, and repackaged tracks from their debut along with new songs recorded with Davenport.

"Never Stop" became a Top Five R&B single, exploding onto American radio
Brand New Heavies 30 ▶

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◀ 29 Brand New Heavies

while the band was touring here. Back in England, songs like "Dream Come True" and "Stay This Way" transformed the Brand New Heavies from a cult favorite into a growing global phenomenon.

Probably the most refreshing aspect of this unassuming trio is the overall sense of fun and lighthearted spirit they put into their music. Despite all their previous successes, and the promise of much more to come, one gets the feeling from their colorful banter that they are still those same schoolchums from Eaton, just a little older and wiser, and just maybe, they've become slightly better as musicians.

"Let's face it," chuckles Bartholomew, "we're not virtuosos here, but we've learned to accept that the simple way of conveying the emotions of a song is sometimes the best way. That gives it a natural, unpretentious sound, which we back up with some incredible outside musicians."

Levy echoed his longtime bandmate when he summed it all up with this statement: "That slight naiveté may just help us draw in people who don't really know all the technical aspects of music, but who know what they like and can recognize a hot groove when they hear one. Most of our fans really don't seem to care if we can arpeggio at 300 miles per hour. Music is music, a good song is a good song, and if it sounds right, then that's all that counts."

Contact Delicious Vinyl at 213-465-2700. **MC**

◀ 23 L.A. Reid

want to do away with it, then we have to do away with the poverty, unemployment, and all the things that contribute to being in a bad situation. Otherwise, we have to accept it as an art form, because it's a true-life form.

MC: Along the same lines, what are your thoughts as to the future of rap music?

L.A.: It looks like to me that rap music is as strong as it's ever been, or stronger, maybe. I don't really see any real change, other than rap music has [moved] a lot closer to R&B music, and it's not so divided.

There was a time when there was a really thick black line drawn down the middle that said, "This is rap music on this side, and this is R&B music on the other." I think that they have become one and the same now, in a lot of different ways. Some of the biggest rap records of today employ some of the biggest R&B records of yesterday. To me, they're one and the same.

MC: As we move further into a multi-dimensional industry, are there any plans for LaFace to enter into films or advance computer technologies?

L.A.: We are definitely moving toward film. There is a film that has been done by Edmonds Entertainment, which is Kenny's company, along with his wife, Tracy. They have a new film with Fox, called *Soul Food*, and the soundtrack will be on La-



The multi-dimensional talents of Tony Rich created yet another LaFace platinum success story.

Face. In some ways, I would say that's our entree into film, but, yes, we do have other projects in the works.

MC: In the simplest terms, what do you see as being the key to LaFace's success?

L.A.: Hit songs and hit artists.

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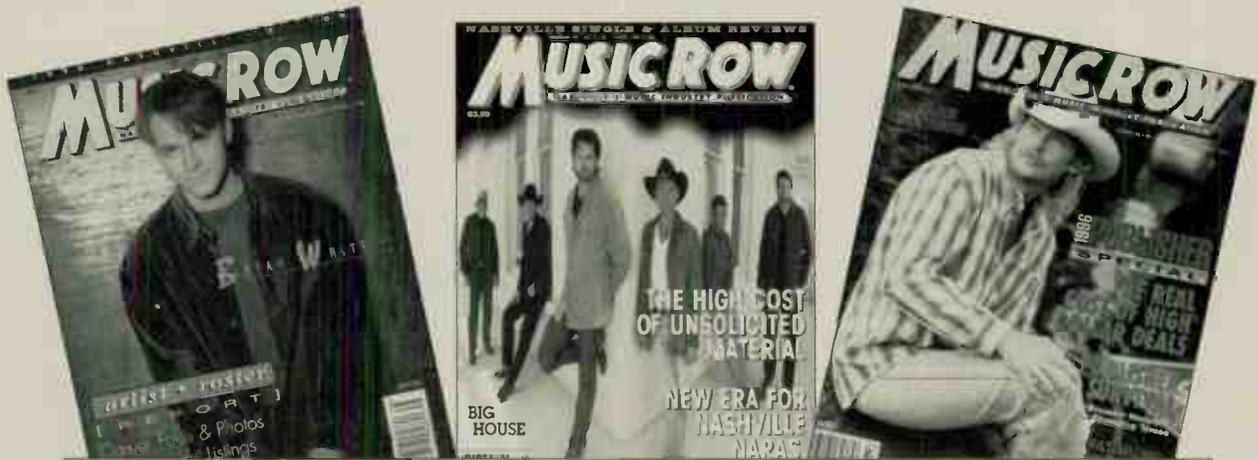
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BOBBY KARL WORKS THE ROOM • SONGPOWER INDEX

MUSICAL CHAIRS • CHRISTIAN NEWS • PEOPLE WATCHER



The Boneshakers

By Tom Kidd

It's tough being a sideman—helping to build someone else's career; making someone else a star.

Not that guitarist/songwriter Randy Jacobs and vocalist Sweet Pea Atkinson, the nucleus of Pointblank/ Virgin Records' hip-shaking, funk-ed-out rock band the Boneshakers, begrudge their past work—before the band was



formed in 1994. Individually, they worked with such notables as Coolio, Elton John, Bonnie Raitt, Iggy Pop and Snoop Doggy Dogg. They've worked together before, as well, both having contributed to the funk of Was (Not Was) in the Eighties, where Jacobs co-wrote the hit "Walking The Dinosaur" with Don Was.

With such resumes, there's no need for the Boneshakers to prove themselves to the industry. Their past hits do that. The Boneshakers is about Jacobs and Atkinson proving themselves to themselves.

"History is only as good as your next gig," says the affable Jacobs. "It doesn't matter that Sweet Pea and I worked with Bonnie Raitt or that he sang with Elton John or I played with Dr. Dre. It doesn't matter. This is what's happening at the moment."

What's happening now is non-stop touring and the release of the group's debut, *Book Of Spells*. It's like starting over, Jacobs admits. They're a bar band again, redeveloping a taste for beer when they've been used to champagne. But the bottom isn't such a bad place to be. It's the one place where things are always looking up.

And there will be a future for the Boneshakers, if not for their undeniable pedigree, then for their infinitely danceable debut. If not for that, then for their club-packing live shows. Most importantly, the Boneshakers will have a future because, despite all that Jacobs and Atkinson have accomplished apart and together, this is the one thing both of them really want.

Jacobs has always wanted to do his own record, to be in control of his own career in ways a session player can never be. "You spend years where you're not signed, you just get a salary, and all of a sudden the guy or lady decides not to pay you anymore." The guitarist certainly understood what was happening with Was (Not Was). He knew Don Was didn't need the band, because he had become a major producer and was making big money.

What to do? Jacobs had already relocated from Detroit, so he began picking up session work. But about the time Jacobs began to get "fed up," Sweet Pea called. The singer had been signed to a recording deal of his own. The duo had already tried that route in 1991, a situation scuttled when MCA Records, then home to Was (Not Was), told them that Atkinson couldn't sing on two projects.

They didn't want him doing a funky rock record, either. "Basically, how they were representing him was the 'godfather of Jodeci' or something, with drum loops and the whole thing," says Jacobs. Instead, the guitarist pulled out his credit card.

With demo in hand, there were various labels interested in the band. The problem was that they were mostly interested in exploiting the Bonnie Raitt/Don Was connection. Only Pointblank/Virgin would allow Jacobs and Atkinson to be themselves.

"People see you at a club and go, 'You guys are great, man. Someday you might make it!'" says Jacob, laughing. "They don't know who you are. It was just time for us to do this. You've got to roll the dice on something sometime." MC

Corey Stevens

By Jana Pendragon

It wasn't very long ago that Corey Stevens was just another married father of one, and third grade teacher, which afforded him the money he needed to pursue his musical dream, which began in Illinois where he grew up listening to Derek & The Dominos, the Rolling Stones and blues greats Muddy Waters and Howlin' Wolf.

Playing since the age of eleven, Stevens was fifteen when he first joined a band. His early beginnings as a rhythm player and a singer-songwriter enabled him to find his special niche in music. After college, where he earned a degree in music, Stevens took a chance and moved out west. Seeking to solidify his desire to make music his life's work also led him to tread the usual road of hard knocks that most musicians travel. With degree in hand, Stevens applied and was accepted by the Los Angeles Unified School District as a third grade teacher, a position that he kept for ten years.

Recalling those days, Stevens states, "Teaching school was always a side job, in that I knew I was going to play music." Qualifying that statement, he is quick to note that while he was a teacher he was 100 percent involved in his educational duties, even though his heart was always in the music.

Still, teaching not only paid for his impressive first CD, *Blue Drops Of Rain*, it also helped him to develop himself as a human being. "Teaching school builds character," Stevens notes. "I am

more organized, more diplomatic and more aware, because of my work as a teacher. I am especially aware of the varying standards of living conditions within L.A. It makes you appreciate what you have."

Luck always seems to have much to do with success in the music industry, and for Stevens, that luck was hard earned, as he worked the grueling hours teachers must put into their jobs both in and out of the classroom. But, for Stevens, there was also the music. From Friday night until Monday morning he worked at perfecting his skills as a triple-threat—performer, songwriter and musician.

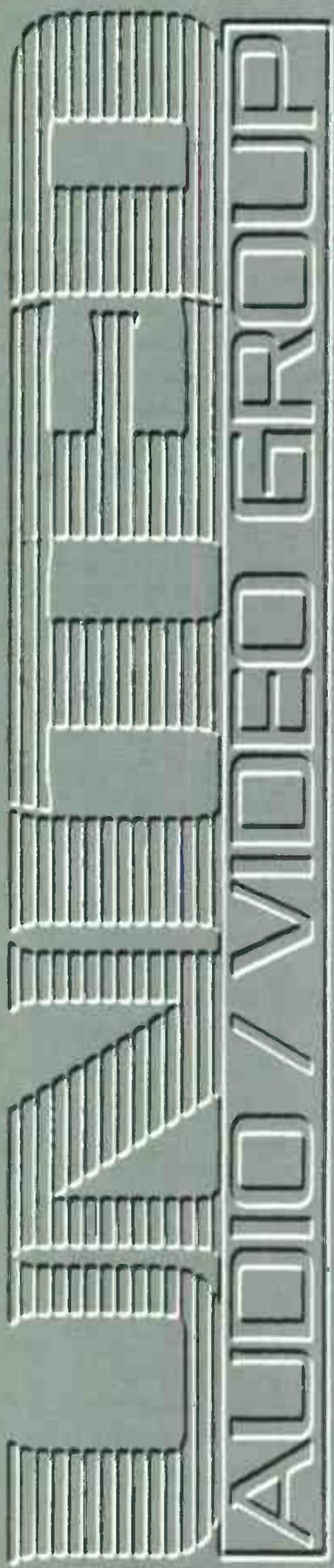
While it took him fourteen years to get a deal, along the way there were many real blessings that enriched him as a person and as a musician. Meeting and marrying his wife, Linda, a piano and voice teacher, and becoming a parent, are perhaps the two most important events in his life. "Since the birth of my daughter, I've written my best songs and accomplished more," he is quick to point out.

As "It's Over," from his debut album, got some solid airplay, the stage was set for bigger success, and that's what has happened with his latest album, *Road To Zen* on Discovery Records. (Both projects were produced by veteran studio guru Edward Tree.)

As for his songwriting, Stevens notes that the song "Only One For You" was written by both he and his wife, and speaks volumes about their relationship. "It's my favorite cut on the new record," Stevens says. "My wife believed in me and made me believe in myself. She keeps me grounded."

For Stevens, who is currently promoting *Road To Zen* on the road, opening for Lynyrd Skynyrd, his career goals can be summed up in just a few words, "I want to sell a lot of records and just keep playing my music." MC





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Jitterwheel

Contact: Watercolor Music
818-215-3303
Seeking: Label/Dist. Deal
Style: Rock

With subtle harmonies and some very strong songwriting chops, these guys have what it takes to capture some recognition from the major label A&R crowd.

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

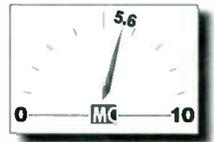


The Deniros

Contact: Artist Hot Line
617-569-2565
Seeking: Label Deal
Style: Alt. Rock

This four-piece, co-ed unit from Massachusetts demonstrates a few catchy melodies and some classic songwriting structure, and then they mix it up with some punk-influenced vocal work.

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



Big Dumb Lug

Contact: Bruce Colfin
212-691-5630
Seeking: Label Deal
Style: Hardcore Alt.

The studio production is the strongest aspect of this CD recording. In terms of the material, the songs revolve around the usual "alienation" lyrical concerns, and while the music is as aggressive as the lyrics, there is something a bit too average here.

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



Ovenbird

Contact: Artist Hot Line
562-429-5558
Seeking: Label Deal
Style: Alt. Rock

Leader Glenn Spitzer clearly demonstrates that he has somewhat of a commanding voice; unfortunately, he doesn't appear willing to use it to its full potential, throughout this three-song demo.

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



Jimmy Henterly

Contact: Artist Hot Line
313-563-8212
Seeking: Label/Pub. Deal
Style: Rock

Henterly is a singer-songwriter with a strong vocal style (very clearly reminiscent of Sammy Hagar), but the songs he's submitted are not very strong, and are trapped in the Eighties hard rock formula.

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



NUM

Contact: Bret Lewis
310-264-5750
Seeking: Label Deal
Style: Alt. Hard Rock

This is a heavy duty alternative rock band that creatively blends together some throbbing metal with some thick, heavy grooves and a variety of vocal effects.

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

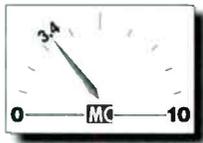


Space Rig

Contact: Artist Hot Line
602-829-6267
Seeking: Label Deal
Style: Art Rock/Industrial

Unfortunately for these three, the excellent and innovative packaging outdid their material. These aren't songs in the traditional sense, but even so, there has to be something for the listener to hang their hat on.

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



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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. Unscreended 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.



DISC REVIEWS

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Cast Recording
American Twistory
Ducy Lee Recordings

1 2 3 4 5 6 7 8 9 10

Producer: John Everest & Kevin Kaufman
Top Cuts: "Give Me Some Beads For Broadway," "In America (Reprise)," "Wall Street March."
Summary: *American Twistory* is the cast recording from the comedy musical of the same name. The lyrics of John Everest revamp American history, from the Indian who offers a tourist Manhattan Island for some beads to the hi-tech revolution of the Nineties. Not surprisingly, this works much better onstage. For your copy of the CD, or for those interested in helping to bring the play to Off-Broadway, you can contact 818-508-9270.
—Ernie Dean



Aram
East Of Western
Subliminal Records

1 2 3 4 5 6 7 8 9 10

Producer: Aram
Top Cuts: "Velvet Crush," "Without A Word," "Rainface."
Summary: This is alternative folk, although much of it is based on a loose *Blood On The Tracks/Desire* era Dylan quality, but there's more than that. This L.A.-transplant is an engaging performer, and songs like "Velvet Crush" sound like they have radio potential, which is saying a lot, coming as it does from a non-radio-ready genre. Some material might even cut across to the alternative rock crowd. This is a very versatile artist (check out the playful "Rainface"), and major labels should look into this indie artist.
—Steven P. Wheeler



Chris Ho
Lifetime
Straight Up Music

1 2 3 4 5 6 7 8 9 10

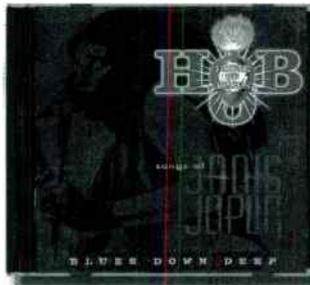
Producer: Chris Ho & Rudy Guess
Top Cuts: "Human Being," "PCH Blues," "Unsolved Mystery."
Summary: "Real music by real men in real time" is the motto of this slick contemporary jazz album by the talented pianist in question. These soothing, yet thumping instrumental explorations are anything but sleepy, largely due to the groovin' band, and the results make for some seductive sonic landscapes. While the playing is top-notch, the compositions are what set this album apart from the rest of the pack. Even non-jazz fans might find a place in their collection for this one.
—Charlie Ray



Chris Laterzo
American River
Yampa Records

1 2 3 4 5 6 7 8 9 10

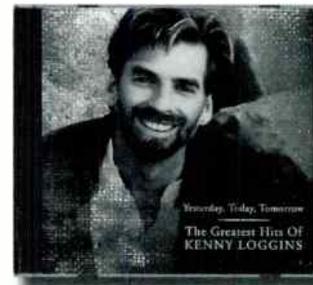
Producer: Denny Weston, Jr. & Chris Laterzo
Top Cuts: "Big Medicine," "Silver Rain," "Ballad Of An Old Man."
Summary: This singer-songwriter knows his roots, and has put together an often engaging collection of American folk rock. While his voice doesn't always match the strength of the material, fans of Neil Young, Tom Petty ("Big Medicine") or the Byrds ("The Pilgrimage") just might find quite a bit to like here. This is the essence of a "rustic" or rootsy album, and Triple A fans may just find a new hero. For your copy, contact Yampa Records at 213-464-0316 (ext. 123).
—Steven P. Wheeler



Various
Songs Of Janis Joplin, Blues Down Deep
House Of Blues Records

1 2 3 4 5 6 7 8 9 10

Producer: Ira Antelis, Tad Robinson & Bruce Iglauer
Top Cuts: "What Good Can Drinkin' Do?," "Ball & Chain," "Get It While You Can," "Turtle Blues."
Summary: Janis Joplin, one of the most passionate vocalists the world has ever seen, was never really known for her songwriting, and she obviously didn't write all of the songs covered here, but no matter what she sang, she had a way of making them her own. And that's what makes this collection such a surprise, as artists like Tad Robinson, Etta James, Lonnie Brooks, Koko Taylor and Taj Mahal are able to make those same songs their own.
—Paul Stevens



Kenny Loggins
Greatest Hits Of Kenny Loggins
Columbia

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "I'm Alright," "Whenever I Call You Friend," "Footloose."
Summary: The clearest notion you will come away with, upon listening to this retrospective of one of pop's most enduring artists, is that he rocks on his own material, yet cheeses it up on the marginal soundtrack tunes written by others. So, while his own themes from *Caddyshack* and *Footloose* are two of the best movie hits ever written, a few of the others either lay there or are just good camp. Beyond that, these are some killer soft rock hits and standard ballads which stand the test of time.
—Jonathan Widran



Mary J. Blige
Share My World
MCA

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "I Can Love You," "It's On," "Share My World."
Summary: The queen of hip-hop soul chills a little too much here, showing off her sexy pipes in settings that are slickly produced, but with similar grooves from track to track. Babyface only produced two songs here, but even the likes of Jam/Lewis and R. Kelly can't get her out of the silky mid-tempo ballad mode for very long. Taken individually, these are strong tracks, despite that old reliance on clichés. Over time, however, Blige's sweetness lulls and hypnotizes us when it should be far more stimulating.
—Jonathan Widran



The Hang Ups
So We Go
Restless/Clean

1 2 3 4 5 6 7 8 9 10

Producer: Bryan Hanna & the Hang Ups
Top Cuts: "The Entry," "Walkin' Around," "Top Of Morning."
Summary: This is probably what you'd get if the Monkees started out today, as these four Minneapolis-based musicians take you back to the cheesy pop sounds of the Sixties and early Seventies. While these short and sweet tunes will no doubt bring a smile to your face, the big question is why you're smiling? Is it from the sheer joy of the music, or from the humorous embarrassment that a contemporary band would even attempt to record something like this?
—Ernie Dean

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David Arkenstone
Spirit Wind
Windham Hill

1 2 3 4 5 ★ 7 8 9 10

Producer: David Arkenstone
Top Cuts: "The Ancient Road," "Companions," "Night Visions."
Summary: One of new age music's most innovative composer/synthesists does this soundtrack, performing Southwestern flavored music for, and inspired by, a film called *The Legend Of The Spirit Dog*. While the native flute-driven atmospheres perfectly evoke the emotions and history of the Southwest, much of the music here is simply that: background music. On the few rhythmic, pop-oriented tracks, however, Arkenstone recalls the most inspired energy and whimsy of his vast catalog.

—Nicole DeYoung

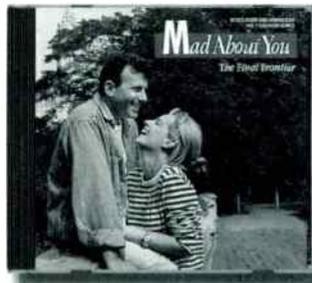


Soundtrack
Love Jones, The Music
Columbia

1 2 3 4 5 6 ★ 8 9 10

Producer: Various
Top Cuts: "The Sweetest Thing," "Rush Over," "Girl."
Summary: This soundtrack is an ambitious disc that attempts to mix & match serious jazz (Duke Ellington and John Coltrane), progressive hip-hop (Lauryn Hill) and new wave R&B (Dionne Farris, Maxwell). As has come to be expected on projects like this, individual tracks stand out in abundance (check out Me'Shell Ndegeocello and Cassie); the overall flow of the disc, however, feels disjointed. This album soars above much of the latest soundtrack fodder, but, like them, it has too many different seasonings.

—Wayne Edwards



Mad About You
Music Inspired By The TV Series
Atlantic

1 2 3 4 5 ★ 7 8 9 10

Producer: Various
Top Cuts: "The Things We're Handed Down," "I Love The Way You Love Me."
Summary: Soundtracks like these are more notable for individual standout cuts, than for underlying themes, and some of the tunes here are gems unavailable anywhere else. Most notable of these are sweet themes by Tony Rich and Marc Cohn, which attempt to make sense of the Buchmans finally achieving parenthood. Standouts include tearjerkers by Mr. Big leader Eric Martin and Bebe Winans, and classics by Etta James, the Young Rascals and Elvis Costello.

—Jonathan Widran



Richard Marx
Flesh and Bone
Capitol

1 2 3 4 ★ 6 7 8 9 10

Producer: Richard Marx
Top Cuts: "What's Wrong With That," "You Never Take Me Dancing."
Summary: The gritty voiced singer-songwriter gave us some of the last decade's most memorable pop melodies. Competing with that legacy proves tough on this hit-and-miss collection, which keeps largely to a lethargic mid-tempo until a couple of kick-ass blues rockers—in particular, the horn drenched "The Image"—liven things up at the end. Before then, the tunes sort of wander in and out of a comfortable hypnosis—never offending, but failing to generate any real energy.

—Nicole DeYoung



Jon Secada
Secada
SBK Records

1 2 3 4 ★ 6 7 8 9 10

Producer: Various
Top Cuts: "Heaven Is You," "Believe," "After All Is Said And Done."
Summary: Much of this material, generated by Secada with Miguel Morejon or Jam & Lewis, has that cookie cutter generic pop feel about it. Secada is in fine voice as usual, and digs deeper at times to overcome the sea of lyrical clichés, bland ballads and up tempo tunes, many of which sound like clones. The one true triumph, a Jam/Lewis/Secada collaboration whose fiery horns and beat draw on Secada's Latin roots, appears after the rest has lulled you into limited expectations, but it almost redeems the album.

—Nicole DeYoung



Strunz & Farah
Live Selva

1 2 3 4 5 6 7 ★ 9 10

Producer: Jorge Strunz and Arde-shir Farah
Top Cuts: "Selva," "Bola," "Heat of The Sun."
Summary: World music has never sounded as electrifying as it does in the quick strumming hands of this dynamic duo, and their chemistry, which has set the global charts on fire this whole decade, is perfectly captured in this no-holds-barred live recording. A very clear, intimate sound and minimal distortion helps bring the cross-cultural acoustic alchemy of Strunz (from Costa Rica) and Farah (from Iran) to glorious life. They blend seamlessly. Wild, crazy and a hell of a lot of fun.

—Jonathan Widran



Styx
Return to Paradise
CMC International

1 2 3 4 5 6 7 ★ 9 10

Producer: Dennis DeYoung
Top Cuts: "Rockin' The Paradise," "Blue Collar Man."
Summary: This is the first time in years that guitarist Tommy Shaw, who took a sojourn with Damn Yankees, has ripped with his old buds, and it's his energy that propels this double-CD concert set and conjures memories of when Styx were the darlings of arena rock. DeYoung's ballads are still romantic, even if his showtune, "Paradise," is a bit hokey. But it's the more adventurous, fusion bordering passages that expand upon the studio versions which make this long-awaited disc a keeper.

—Jonathan Widran



The Simpsons
Songs in the Key of Springfield
Rhino

1 2 3 4 5 6 7 ★ 9 10

Producer: Alf Clausen
Top Cuts: "Capitol City," various versions of "The Simpsons Theme."
Summary: Fans of the hit cartoon will go orgasmic over this brilliant compendium of sound bytes and musical tidbits from the show, but, more importantly, even those who don't get the whole Springfield phenomenon will be charmed by these deliciously clever 39 tracks. Proving that great characters and visuals are only part of the show's genius, it takes us on a tour, complete with guest performances by Tito Puente and Tony Bennett, and shows the wide range of styles that chief composer Alf Clausen partakes in.

—Jonathan Widran

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ROCK



MICHAEL ALBOTT

Longpigs

London Suede played an acoustic set on its second of two nights at the **El Rey Theater**, recently. **Brett Anderson** said that this was so that people didn't have to see the same show two nights in a row, and judging by the audience reaction, there were a number of fans that had been there the night before. Actually, the acoustic guitars and piano suited the moodiness of Suede's music well, highlighting the lyrics rather than the music, allowing the emotion of the words to drive the songs.

Opening the show was Sheffield, England's **Longpigs**, who have just released *The Sun Is Often Out on Mother Records*. This quartet showed off its licks to the best possible advantage, and probably won themselves more than a few fans. This music has some energy and pep, and contrasted nicely with the atmospheric sounds of Suede.

Barbara Morrison recently celebrated the release of her new **Chartmaker CD**, *I'm Getting 'Long All Right*, with a record release party at **Moonlight Tango**. On her new release, Morrison is backed by the **Bill Liston Big Band**, which shows both the jazzy influences of the band and her blues-rooted vo-



Robin Trower

cal. Morrison was joined by the same band at her party, as they tore through several very good numbers, including "Stormy Monday" and a **Teddy Edwards**-composed number, "B 30," which featured Edwards himself counting the band off from his vantage point at the bar.

A recent story in the *L.A. Times* pointed out that the **Ash Grove** may be in some financial difficulty. This is only the latest woe for a club that has seemed beset with troubles from the word go. First, the construction of the club took several years longer than expected, because of money problems, and even when the club opened last year, there were at least two delays. In fact, when the club finally did open for the press, not quite everything was ready. Hopefully, the recent set of shows by folk legend **Pete Seeger** boosted the finances of the venue.

A correction of an item that appeared in this column in Issue #10: there is no former **Plimsoul** guitarist named **Dave Munoz**; it's **Eddie Munoz**, and he is still a member of the **Plimsouls**.

Upcoming shows include the first local shows by guitarist **Robin Trower** in three years; he is touring in support of his new CD, *Someday Blues*, on **V-12 Records**. He will be appearing at the **House Of Blues** on June 17; at the **Galaxy Theater** in Santa Ana, on June 20; and at the **Coach House**, on June 21st. In what looks like a lot of fun, **Steve Winwood** will make a rare club appearance at the **Roxy**, and he'll be doing it for three consecutive nights (June 9, 10 & 11th). **The Band**, **Canned Heat** and **JGB** will be appearing at the **Greek Theater** on Friday, June 13th.

Finally, a number of SoCal bands have been tapped to appear on the second stage at the **Fifth Annual KROQ-FM "Weenie Roast"** concert on June 14 at **Irvine Meadows**, including **Save Ferris**, **That Dog**, the **Descendents**, **Agnes Gooch** and **Ozo Matli**. —Jon Pepper

COUNTRY

Ray Doyle and the **Psycho Crawdads** made impressive visits to Nashville in May, and **Billy Block** invited the **Crawdads** to do a few songs on his weekly roots show at the **Sutler**. Both acts hung out around **Lower Broad** and **Printer's Alley**, where, on a recent evening stroll, every honky tonk and bar was playing a little **Buck** or **Merle**. As for the folks playing that wonderful stuff, **Clay Canfield**, who holds court at **Barbara's** in the **Alley** several nights a week, is high on the list. A tall Texan with a voice to match, it's hard to believe he's been "overlooked." By the way, his bass player, **Ira Dean**, is about to release something of his own. Clay is a favorite, and you never know when chanteuse **Marty Carol** or Bakersfield-born **Marty Haggard** might drop in and do a song.

When visiting **Barbara's**, be sure to check out the jukebox. She has it stocked, and includes plenty of **Dwight**, as well as the hot new solo disc by former L.A. guitar master **Danny Johnson**. Johnson is currently on the road with **Steppenwolf**, and will be in L.A. June 27 at the **Universal Amphitheatre**. Catch him, if you can!

Lower Broad is famous for **Tootsie's, Ernest Tubb's Record Shop** (celebrating 50 years in business), **Robert's** and the **Music City Lounge**, owned and operated by one strong lady, **Jo Farmer**. And just up the street from "Mama Jo's" is the true mother church of country music, the **Ryman Auditorium**.

Some of the talent found around **Lower Broad** and the **Alley** includes the amazing **Austin Church**, who performed the part of **Ernest Tubb** in the stage production of



JANA PENDRAGON

Richard Redmond

Thanks, Ernest Tubb. In addition to **Ric Kipp** and his hot band, the **Rat'lers**, there are two outfits that know how to kick up some dust: the **Windfields**, who are riding the same road as Bakersfield's own **Big House**; and **Phil Lee & the Sly Dogs**. Both acts are tops.

As for country radio, **FM** is just as dismal on **Music Row** as it is here on the **West Coast**. However, the flag ship of country and western radio, **WSM-AM**, continues to program real country and roots music, while giving the popsters and bubble gum hat acts a shot.

Another major factor that separates this radio station from the other riff raff on the airwaves is the fact that they have deejays like **Johnny K.**, **Johnny Stubbs** and **Gene Davis**, who actually know something about country & western music. My personal favorites are the team of **Trish Hennesey** and **Keith Bilbrey**, who do the overnight **Interstate Radio** show that is broadcast around the country. Together, Hennesey and Bilbrey have conquered a 20 share of that market! Pretty impressive results.

And don't think that Nashville's historic significance is lost on residents. **Paul Kingsbury** and **Daniel Cooper** keep the **Country Music Foundation** on track. The museum is not to be missed. Also, the annual gala event known as the **Wrecking Ball**, held May 17, raised \$7,000 for the historic preservation of Nashville. With **Traci Thomas**, the President of **Grass Roots Media**, on the committee, you can rest assured that things will get done. Other folks around town who deserve a nod include **Joyce Symans**, **Martha Moore** of **So Much Moore**, **Beau DeLoach**, the **Press Network's Lisa Shively**, **Kay Clary**, **Polly Waters** and **Dan Wunsch**.

June visitors to **Music City** include **Larry Dean** and **Neil Moon-ey**, with band members **Richard Redmond** and **Petey Peterson**, who will be showing off their large talent, *Ranchstyle!*

—Jana Pendragon



JANA PENDRAGON

Ray Doyle

JAZZ

The Blue Note Records label recently initiated a "cover series," in which some of their jazz artists perform new versions of classic pop albums. Guitarist **Charlie Hunter** interpreted music from Bob Marley's *Natty Dread*, altoist **Everette Harp** recreated **Marvin Gaye's** *What's Going On* set, and guitarist **Fareed Haque** greatly altered Crosby, Stills, Nash & Young's *Deja Vu*, in separate releases. At the infamous **House Of Blues** (not enough chairs, loud talking, plenty of tobacco smoke and employees who don't know the answers to anything they're asked), recently, all three artists brought in their respective groups and played mainly selections from the CDs. Haque turned the folk rock of CSN&Y into fusion (and a bit of acid jazz), with blazing guitar solos, some overlong droning, and, occasionally, two or three tempos at once; "Carry On" was the highpoint. The remarkable Hunter, who somehow sounds like a guitar, organ and bass, all by himself, was joined by three excellent horn players and a drummer, in an unusual, but very exciting, quintet. Bob Marley's reggae classics became soul jazz, salsa, calypso, and a strong vehicle for consistently creative solos. In contrast, it is not much of a stretch to have the R&B-oriented altoist Harp playing Marvin Gaye tunes, and his performance was full of clichés and predictability, including his verbal patter. Harp was joined by four background singers, and he took Gaye's vocal parts on alto, but often seemed content to merely imitate David Sanborn; entertaining music, but an overly obvious



Everette Harp

performance that paled.

Ann Patterson's Maiden Voyage, who should have recorded a decade ago, played some fine modern mainstream jazz at the **Moonlight Tango Cafe**. Whether it was a high-powered Tom Kubis arrangement of "I Enjoy Being A Girl," a mysterious rendition of "Maiden Voyage," or **Betty O'Hara's** feature on "God Bless The Child" (during which she sang and soloed on both valve trombone and trumpet), the band was in excellent form. In addition to Patterson (on alto and soprano) and O'Hara, some of the more colorful soloists included altoist **Sharon Havata**, trumpeter **Ann King**, baritone **Jennifer Hall**, **Carol Chalkin** on several reeds, and pianist **Linda Martinez**. As for guest vocalist **Christine Ebersole**, who continually missed notes, the less said, the better!

Upcoming: the Hollywood Bowl presents a tribute to Ella Fitzgerald, with **Dianne Reeves**, **Joe Williams**, **Melissa Manchester**, **Vic Damone**, and an all-star jazz group, on June 29th; **Sweet Baby Jai** is at the **Monsoon Cafe** in Santa Monica (310-576-9996) on June 7 and 28th; **Cathy Segal Garcia** sings at **Ca' Del Sole** (818-985-4669) every Friday and Saturday night; **Stanley Jordan** plays solo guitar at **Catalina's** June 18-22nd; the **Scott Hamilton/Dave McKenna Quartet** swings at the **Jazz Bakery** (310-271-9039) June 10-15th; and the marathon **Playboy Jazz Festival** is at the Hollywood Bowl, June 14-15th.

—Scott Yanow



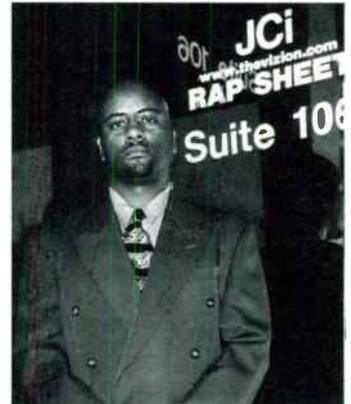
Charlie Hunter

URBAN

Rap Sheet, the nation's second largest hip-hop publication, was recently acquired by its Editor-in-Chief, **Darryl James**. Considered a must-read in the hip-hop community, *Rap Sheet* has a unique editorial style that is both streetwise and intelligent. The most controversial of topics surrounding rap music are approached by the magazine, with the goal of providing understanding and information. Since 1994, the publication has sponsored the annual **Working Towards A Unified Hip-Hop Nation Conference**, which provides a valuable national forum for the hip-hop community. For information on the 1997 conference, visit the *Rap Sheet* web site (<http://www.thevizion.com>).

Ichiban Records has announced the signing of a worldwide distribution agreement with Oakland, California-based rap label **Me & Mine Entertainment**. The deal will commence with the release of an album by former **TRU** member **Mr. King George**, entitled *TRU Player*, on July 15, through Ichiban's rap music imprint, **Wrap Records**. Upcoming releases from the label include recordings from the L.A.-based rap group **Fam Bam Clice**, a collaboration project pairing Mr. King George with popular underground rapper **Grip**, and solo offerings from **Call G** and **Sir Tru**. Additional plans include an upcoming project, starring Mr. King George, on home video.

ASCAP—the American Society of Composers, Authors & Publishers—recently held its 14th Annual Pop Music Awards dinner, at the Beverly Hilton Hotel. Designed to recognize some of the best songwriters in music, the ceremony brought out the finest in the record industry, with **Jimmy Jam & Terry Lewis**, **Sophie B. Hawkins**, **Coolio** and **Glen Ballard** among the many industry heavyweights present. The evening also featured a special presentation of ASCAP's "Golden Word Award" to songwriter (and longtime **Elton John** collaborator) **Bernie Taupin**,



Darryl James

in recognition of his "Lifetime Achievement In Lyrical Invention."

Around Town: Award-winning actor **Daryl Van Leer** returns to the L.A. area with his celebrated one-man show, *Power On Earth*, now running Fridays, Saturdays and Sundays at the **Beverly Hills Playhouse**. Conceived, written and performed by Van Leer, the production showcases startlingly accurate portrayals of **Dr. Martin Luther King, Jr.**, **Thurgood Marshall**, **Malcolm X**, **Nat Turner** and blues greats **Robert Johnson** and **Muddy Waters**. For ticket information, call 213-930-1691.

Congratulations go out to **EMI Publishing** executive "**Big Jon**" **Platt**, who was recently appointed Vice President, West Coast, Creative, for the company.

The elastic diva known as **Joi** is back with a new album, *The Amoeba Cleansing Syndrome*, which explores alternative, gospel, soul and funk music, with a wild child sass that is provocative and refreshing. Look for this record to be a big player in the current trend towards alternative urban styling.

Finally, be on the lookout for four talented young ladies who call themselves **Allure**. Their self-titled debut album is filled with rich vocal styling that demonstrates a great deal of style and confidence.

—Gil Robertson



Allure

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CLUB REVIEWS



Cyrano: As sensitive and eclectic as their namesake.

Cyrano

The Hothouse
 North Hollywood

Contact: Artist Hot Line: 818-995-2922

The Players: Carl King, vocals, guitar; Lawrence Mendheim, bass; Tracy Hill, drums; Kody J., backing vocals; Nakaze Suad, backing vocals.

Material: Cyrano's material is as sensitive and eclectic as its namesake. Solidly Triple A, it's radio-friendly and consistently pleasant. A few songs, such as "Long Way" and "Born In A Dream," were exceptional and serious crowd pleasers, while the rest of the material stayed true to its core—mellow, funky, sensitive and well-written. A collection of styles were presented, from R&B to countryish soul, but this band's material is at its strongest when it connects with the audience—as it did several times during the evening. There were socially relevant songs, and one dedicated to the space voyagers out of Rancho Santa Fe. All in all, the band and the audience were both comfortable and familiar with most of the selections. And therein lies the rub: they may have been a little too comfortable, resulting in a softer sound than the lyrics sometimes required.

Musicianship: King's vocals were always right on, and he carried the songs well. At times, he sounded a bit like Kenny Loggins, but he could belt it out, as well. His guitar playing was sufficient, but not nearly as difficult as his facial expressions seemed to indicate. Hill and Mendheim were extremely solid, and played off each other—and the crowd—very well. Hill even had a solo that made the crowd go nuts. The backup singers almost seemed to be more of an after-

thought. Sure, they harmonized on a few songs, but mostly they were left standing around smiling at their friends. If you're going to have two people take up space on a small stage, you would think you'd have something for them to do.

Performance: In order to understand a performance at the Hothouse, you must first visualize a space smaller than your typical studio apartment. Intimate doesn't begin to describe it. This becomes a bigger problem when Cyrano is obviously a big draw on that side of the hill. They're household names in the coffeehouses and small barrooms, so their performance is familiar to most who attend. In fact, it's very much like a private party. King interacts with his audience and tells short stories between songs that almost make you feel like you're part of this party, even though it's your first time there. This is the sort of band that people will come to see more than once, but that doesn't mean that these fans will necessarily buy an album from the band. They certainly don't put you on the edge, since their music is so mainstream, but they don't lull you to sleep either.

Summary: This is a group that has obviously found a niche in the Valley. They're popular, and their audience appears to genuinely like them, but how they would do in some of the larger venues on the other side of the hill is another question. This band is ready for the move, and they should test themselves. If they want to shed their comfort zone, now is the time.

—Bernard Baur

Grindnation

The Roxy
 West Hollywood

Contact: Christine, DRZ Entertainment: 818-907-8270

The Players: Robbie Elder, vocals, bass; Dave Lin, guitar, vocals; Jerry Vidal, drums.

Material: This trio plays punk music as it was meant to be: hard and fast, with shouted lyrics. There is nothing subtle or unspoken in Grindnation's music, but there doesn't have to be. This music is best played with a swagger and a snarl. That does not mean that all of the music is dark and gloomy; in fact,

some of Grindnation's subject matter does tend to be on the lighter side. The songwriting could be a little stronger, because there are certain moments where the songs—not the band—come off as being a little wimpy.

Musicianship: This is a great band, in the Wall of Sound tradition. Dave Lin can really fill up the space with his guitar, and Robbie Elder can keep the melody afloat with his bass line, while Lin is off on his own journeys. Elder is also a very good vocalist, and even with all the noise and the shouting, he still manages to convey a sense of emotion that many punk singers miss. Jerry Vidal is a very solid drummer and anchors the throbbing beat to the stage.

Performance: This is the area where Grindnation really excels. They have a lot of chemistry, both internally and with the audience. Even though the crowd was a little light, because of being a late show on a Wednesday night, the audience responded very well to the rocking set by this band. Lin and Elder each seem to know instinctively where the other is going, and how to get there before the other one does. Vidal never seems to lose track of the melody, and keeps a very constant beat going, so that the other two can move around and create some havoc. Also, a song with kazooos was priceless; a truly comic moment, in which Elder had many members of the crowd playing along with them on kazooos which the band had handed out. It is always good to have audience participation, and the members of Grindnation encourage that kind of feeling. Elder even dove off the stage at the end of the set.

Summary: This is a very good, hard rocking trio, which, with a little development and slightly better songwriting, could become one of the top bands on the scene.

—Jon Pepper



Jay Gordon: A top-notch guitar player with fancy licks and flashy moves.

Jay Gordon

B.B. King's
Universal City

Contact: Doug Deutsch: 213-463-1091

The Players: Jay Gordon, vocals, guitar; Russ Green, bass; Butch Black, drums.

Material: This is the kind of blues that comes out of the clubs that are disappearing—the inner city clubs where old time blues musicians hung out and jammed with each other. Jay Gordon has obviously spent some time in these clubs, and has worked with some of these musicians. While his material is mainly cover tunes, they are still cover tunes that are completely owned by the player, himself. These are songs that do not sound like every other blues band on the block. Even with such standards as "Hootchie Cootchie Man," Gordon never allows the song to sound like anyone but himself.

Musicianship: Jay Gordon is a top-notch guitar player who has trained with the likes of Albert Collins and Philip Walker. Gordon has all the fancy licks and moves that shine on playing like this, but also has the sense to know when too much is too much. He never seems to overdo his solos, going right to the edge and then pulling back. He has flashy moves, but never allows the moves to override the material. Gordon's voice is average, but it doesn't have to be much more than that for this sort of music. Russ Green is a strong bass player. He would have to be, so not to be run over by Gordon. Butch Black is another solid member of this trio, bringing the drums into play whenever they are needed, but never intruding on the solos of the front two.

Performance: While Gordon is a great guitar player, his presence on the stage is sometimes lacking. Only in the solos, where he throws back his head and really lets the guitar wail, is there any sort of at-

tention-grabbing energy. Other than that, the set is pretty ordinary. The trio does have good chemistry among the musicians, but it does not seem to extend to the audience.

Summary: Gordon is one of the best guitar players around, and one who does not appear very often. His stage persona does leave one a little cold, but his skill and expertise with his guitar more than make up for that. This is a guitar player for the guitar hounds to check out.

—Jon Pepper

Evren Goknar

Hyperdisc Records
Santa Monica

Contact: Spill Records: 310-657-7918

The Players: Evren Goknar, vocals, guitar; Charlie Pecot, bass; Santi Pierini, mandolin, accordion.

Material: Evren Goknar's material is a good blend of folk and alternative music. It is acoustic, with the lyrical twists and irony of more

modern music. Goknar, who writes most, if not all, of his material, explores many different sides of the emotional spectrum. His music can range from sweet and homey to bitter and hurtful. Goknar's set list may well be one of the strong points of his act. This is music without compromise.

Musicianship: All three musicians are very good. Of particular note is the accordion and mandolin playing of Santi Pierini, which gives the music a whole new shade, without taking away from the lyrics. It is almost like Pierini is laying wait under the lyrics until the time for his solo, and then he emerges with great flair and aplomb. Charlie Pecot is a very effective bass player, who holds the rhythm of the set in line in lieu of a drummer. This does not mean that he does not contribute to the melody, because he does, but the bass is definitely a rhythm instrument here. Goknar plays a nice guitar that is not too spectacular, but highly serviceable. His voice is good as well, but neither of these items stands out in the long run.

Performance: Hyperdisc is a relatively small venue, and this made for a very intimate set. It was almost like sitting around Goknar's living room, watching him play songs, while people lounged on couches or talked among themselves. In fact, the atmosphere was much more that of a party than that of a concert, with Goknar waving at people he knew, and talking directly to friends in the audience. There is also a very nice chemistry between the musicians, who obviously have been working together for some time.

Summary: While Goknar may not burn any houses down, he does play a very introspective, emotional set, which, at times, can be thought provoking. This sweet music will not bring people out onto the dance floor, but, then again, does it really have to?

—Jon Pepper



Evren Goknar: Playing a good blend of folk and alternative music.

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CLUB REVIEWS

The Monets
The Roxy
West Hollywood

Contact: Artist Hot Line: 213-655-2440
The Players: Kat Green, vocals, guitar; Billy Lincoln, lead guitar; Jeff LeGore, bass; Noah Lifshy, drums.

Material: Just a year or so ago, the Monets' material was called avant-garde and cutting edge. Now, even though the times have caught up with them, it's still very effective and moving. Although considered a female-dominated band, with Kat Green upfront as the lead vocalist, the songs are not necessarily oriented in one direction or the other. And it would be unfair to group this band as her soapbox for women only. In the past, Green was more likely to delve into the PJ Harvey/Alanis Morissette genre, but now the songs cover a wider territory, and appeal to any orientation. The song "Vanity" would certainly apply to anyone who's full of themselves. And the styles of music that the Monets give you are eclectic, indeed. They can change from a hard punk rock sound to a soul-searching ballad. Their music moves along between styles and themes, with ease. But no matter what particular choice is made, it's always strong. At this gig, each song seemed to get better and better, which shouldn't be much of a surprise. The Monets have been around for some time, and they know their strengths as well as their audience. They offer something for everyone, without pandering to them. Smart songs with smart lyrics, and an attitude to boot, the Monets are still playing some of the best music around.

Musicianship: The group has changed drummers with no loss in the overall sound. They're tight, solid and powerful. They play as if they were born together. Lincoln's leads are perfect, though a bit understated. Green's leads move her to cradle her guitar like a lover, and her vocals are right on, sounding at times like Sheryl Crow, and at others like Courtney Love. It's a range to die for. This band has its own personality, and it's not only Green's. Their sound is distinctive, yet varied. When they're playing, you can hear them through the open doors of the club, and people walking by walk right in. This is no bar band—it's a band destined for success.

Performance: The Monets are a booker's dream. They pack a club with the best of them. Green is captivating as the ever-moving seductress—she can headbang one moment and then grind her body against her guitar the next. But as Green goes, so go the Monets. When she's "on," there aren't many like her. She was doing Sheryl



The Monets: Avant-garde, cutting edge, effective and moving.

Crow before Sheryl Crow did, and takes it a step further, throwing in Chrissie Hynde for good measure. She still wears glittering eye shadow, but her moves have been refined to perfection, especially the way she handles that guitar. And she is proof positive that a female leader doesn't have to bare her belly to quicken your pulse or show you her soul. This is a truly professional club band that deserves to be taken off the streets and put into a studio with the right producer. They've already got the sound down, they just need the mix.

Summary: If you haven't seen them already, or if you haven't seen them in a while, don't miss the Monets the next time they play. It should have only been a matter of time before they were signed, but they're still plugging along. Not only have they not given up, but, more importantly, they haven't lost any of their enthusiasm. This band has paid their dues, and it's about time that the industry give them the attention and respect that they have earned. —Bernard Baur

Stem
The Viper Room
West Hollywood

Contact: Anthony Cordova: 415-437-9393
The Players: Michael Parker, vocals, guitar; Haroun, lead guitar; Steve Nutting, drums; Bob Flake, bass.

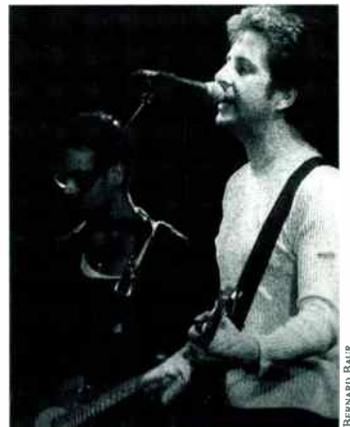
Material: Stem's material consists of very hard driving rhythms, topped by perceptive and intelligent lyrics. It is not testosterone-driven by any means, being much more sensitive than the usual macho approach to hard driving modern rock. In fact, the lyrics are almost Lennonesque in their use of language and phrasing. Surprisingly, I found myself much more engross-

ed in the lyrics than the music, which just moved the song along. The song "All of This Time (I've Been Waiting For You)" could easily be the anthem for all the good guys out there that women claim they're looking for, but always pass up for a bad boy. Indeed, most of the songs are about relationships, patience and a few social issues. But this sensitivity does not come across weak or whiny; instead, it creates a strength in its openness and vulnerability which is very appealing. This is mature songwriting that addresses issues in an original and unique way. And when combined with the hard driving rhythms behind it, you end up with some very compelling material.

Musicianship: The overall musicianship was top-notch, but not very challenging. It was well-paced, with simple progressions and structures. Nutting, on drums, was impressive in his steadiness. Haroun's lead guitar was simple and understated, but at times he overused the wah-wah to a riff's detriment. Flake was solid on bass and had the most interesting personality on-stage, but tended to keep to his own little island on the side. And Parker, leader and vocalist, was intense and serious, but made good connection with the audience. His vocal style and tone was, at times, eerily close to John Lennon's. And a few of the songs were a bit Beatlesque, but Stem is definitely not Oasis. They're smarter, but not quite as exciting.

Performance: This is an area that Stem could use some help in. Parker related well to, and connected with, the audience. Flake was the most animated, but seemed to be in his own world half the time. Otherwise, this group just stands there and plays. Maybe it's the material or just the way they are, but a little movement and action could help to sell some of the songs more than they did.

Summary: Stem is a group with a lot of potential, just on the basis of their material, but their stage legs need to be seasoned, and they need more time to develop. —Bernard Baur



Stem: Mature songwriting with engrossing lyrics.

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PRO PLAYERS



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- Jazz funk drmr lking for band that actually reads books, has brains. Dave 213-654-4972.
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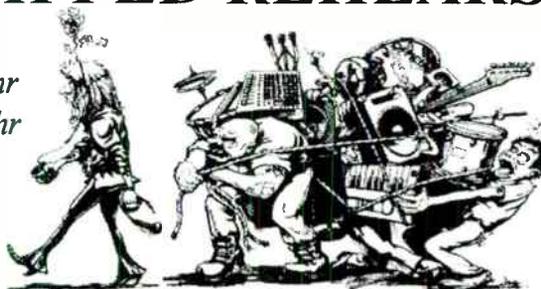
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• Rock drmr lng for pro rock band. Serious only. Infl Purple, Bad Co, Aero, Tommy 818-703-5083.
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• Fem singr/sngwrtr sks co-wrtr/instrmntst for maj label presentn of demos. Style of J/Osborne, Seal. Have recrdng studio, connx, rehrls spc. 213-258-0329.
• Fem sngwrtr/voc. Seasonnd, unique. Skng musicn/producer for proj collab. Be sincere, open mind. STP, Throwing Muses, Love Spilt Love. Blue 818-584-0463.
• Fem voc avail for recrdng sessns, proj's, etc. Very strong vox, very pro, ready to work hrd. Debra 310-416-9681.
• Fem voc avail for sessns, demos, top 40, showcs. Leads/bckgrnds, pro, tape avail. 818-769-7198.
• Fem voc, pro, has workd w/Eltton, D/Fostr, Jareau, Cosby, Sks studio, live, TV, film, tours, demo. Paid gigs only! 213-660-1994.
• Fem voc/lyricist sks guit/composr for collab. Melodic blues rock style. Infl from Janis & Free to Cult to GL/Bufallo, Tracy 818-342-0956.
• Fem voc/lyricist sks sngwrtr/arrngr or band w/unique vibe for collab, infl Moncheeba, Garbage, Cranbrns. Groove/blues edge ok, serious, pro only. 818-754-2430.
• Fem voc/sngwrtr skng orig band or top 40 proj. Strong vocs. 818-259-0206.
• Great vox, range. Ala S/Perry, L/Graham, ballads & rock, 12 yr pro, dedicatd-are you? Curtis 310-318-0457.
• Groove orientd. Infl Kravitz, acid jazz, triphop. 213-782-0317.
• Insane singr/sngwrtr, hvy industrl proj, Infl Ministry, NIN, Mantronix, Emotnl, hvy, nd full band or not. Crazy, motivatd, dedicatd, nd you. Tony 818-882-0249.
• Lead voc, fem, w/male style vocs. Exp in sngwrtrng, recrdng, touring. Lngng for proj w/label int only. Tyler 213-651-1954.
• Male cntry singr/sngwrtr lngng to form band or front working band. Origs & covers. Xlnt demo & matrl. Serious only. Doug 213-397-9379.
• Male lead voc, world class talent, xtremly prwfl. Infl G/Allman, J/Bruca, early Free. Also avail for demos. Nathan 818-243-2696.
• Male pop singr avail for demos other sessn work. Have talent, exp, range. Pop, R&B, cntry, foreign tangs. G/Michael sndalike, Steven 213-676-3703.
• Male singr lngng to start Andy Gibb tribute band. Glenn 714-804-3185, 714-590-9858.

18. HORN/WIND PLAYERS AVAIL.

- Baritone sax plyr avail. Lngng for orig band. Blues or swing. Serious only. Must have directn. Upcomng gigs. 310-358-7194.
• Sax plyr avail, all styles. Tenor, alto, flute. Also horn sectn. Ralph 562-804-5723.
• Sax, flute, clarinet plyr avail for studio work, demos, all styles. Also for horn sectn arrngmnts. Rick 818-845-9318.

19. SPECIALTIES AVAILABLE

- ASCAP lyricist avail for your song, demo, album. All styles & projs. 310-208-3772.
• Crazy Eng guy wnts collab w/self containd musicn. Infl not import. Just be receptv. NIN, Depeche, Bowie, Techno, rave, dance. Tony 213-398-8575.

20. VOCALISTS AVAILABLE

- 23 yr old tenor avail for recrdng sessns, concerts, bckgrnd or front. Eng/Spain. Styles Madonna, Babyface, M/Jacksn, D/Fostr. Shemm 213-390-7780.
• 25 yr old male sks to start/join proj similar to Rage, Rollins, Manson. Adam 213-650-8416.
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• Attractv fem alt lead voc lngng to recrd your demo. Also do great bckup vocs & harmonys. Pro & paid slt only. Toni 818-845-2176.
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- Male voc, model, w/tenor like G/Michael, degree in music, lking for bckgrnd work w/signd grp or paid gigs. Clark 818-788-4884.
- Male voc. Elton meets Henley, sks pro for live/studio work. Very serious & pro. Sngwrtr, rthym jkt, also musical theatre bckgrnd. Mark 818-787-2599, Grammywvnr@aol.com
- Model/singer avail for bckup singer, R&B/jazz/pop styles. 909-289-2649, M-Sa 9am-8pm.
- Pro male bckgrnd voc avail for paid pro snts only. Exp & lk is there. James 213-969-8133.
- Pro singer w/exp in perfrmng, recrdng, lyric wrting, sngwrting, guit & keybrds lking for estab rock band based in OC. Robert 714-937-5424.
- Pro tenor voc, very versatil, avail for demos, gigs, projs. Lead & bckup. JR 818-884-2146.
- Pro voc ala Steve Walsh, Steve Perry w/maj album & tour credits sks pro classic rock w/deal/mgmt. Seasoned vets. 213-655-1570.
- Pwrrfl fem voc sks estab melodic orig band. Also avail for demos, sessns. Wide range, R&B style Lennox meets Chakkah. Devrha 310-235-5692.
- Pwrrfl male baritone-C/tenor, 37, talentd w/some exp, sks other sane musicians. Any style but HR considered. Serious about rehrls. John 818-760-1717.
- Serious, talentd voc lking for real strong new snd. Infi Tool, AIC, Q/Ryche. 213-848-5203.
- Sngnr/sngwrtr lking to join/form band. Also nd to work w/someone w/midi equip. Infi Rage, Prince, Madonna, REM, No Doubt, Soul Coughing. 818-960-6878.
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- Skng guit/voc to collab on Beatles & orig matrl for siml gigs & recrdngs. 714-648-2170.
- Voc w/voc & image sks to join/form band. Into Buzzcocks, Bowie, Cast, Ash, Squeeze, Jam, Beatles. David 213-933-7926.
- Voc/frntman wnts, nds, bleeds for 90s HR sit. Motivatl, dedicatl, great att, can wrte. Infi Tyler, Cornell, Bach, Roth. 213-739-6126.
- Voc/keybrd plyr searching for right band Infi U2, Seal, T/Fears. Serious only, must have xint songs. 213-427-5809.
- Xtremely talentd & pro R&B singer avail for studio & live perfrmnc work. Denyse 213-883-9537.
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- AAA Jim Morrison nnd for Doors tribute band. Bkng agent. Pls send tape/px to 21824 Providencia St. Woodland Hls, CA 91384 C/O S.Kaye.
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- Attractv fem voc/lyricst w/range wntd for melodic, contemp proj w/sngwrtr/musicn. I have studio, many songs. The table is set! Jonnie 310-838-5249.
- Bjork & Iggy have twins namd Courtney & Trent, move to India & start NIN. Top drawr proj sks true talent. Rick 213-469-6748.
- Contemp hiphop gospel choir w/orig matrl lking for slammng voc. Must be avail for Sunday & Wed srvc. Sat rehrls. Sierra 213-464-9233.
- Fem bckup voc nnd for estab working orig grp. Playng hrd edged rock, funk, reggae. Sexy image & strong harmonys. Aeon 310-392-3680.
- Fem bckup voc wntd for electric techno industrl proj. 310-314-0076.
- Fem singer wntd for industrl/alt band w/songs, gigs, label int. Infi Blondie meets M/Manson, Garbage meets Tool. Serious only. 213-368-6169.
- Fem voc nnd for cntry/swng proj. Traditnl & alt type att. Stack 213-650-2779.
- Fem voc wntd by alt rock band. Ala Garbage, STP. Must have strong vocs & meloys, be ready to recrd & gig. David 818-528-9268.
- Fem, hvy groove, 90s band lking for singer/sngwrtr. 213-665-7571.
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- If your vox snds like Dio/Coverdale, Tale. CD-proj/recrdng in progress. Be pro, we are! Dennis 818-623-9414.
- Industrl fem voc for hvy music w/oud soufl vocs to pretty vocs to make style unique. Lyric wrting a must. Infi Lords/Acid, KMFDM, NIN. 818-501-4414.



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- Lead singer to compltRock En Espanol band w/dk image. Infi Cure, Los Heroes. Image a must! Alex 818-989-1010.
- Lking for 2 blk & 2 wht fems to form R&B, pop, alt grp. Label int. Serious only, all girls must be soufl, betwn 18-25. OJ 310-669-4525.
- Lking for attractv fem latina voc that sings various styles. Serious only. 310-368-7749, 310-289-7232.
- Lking for voc for psychedic band, CUSH. Nd pro, w/hrs under belt, famlr w/psychedic scene. Have gigs all over LA. Serious, deterrmd voc. 818-343-5905.
- Male cntry singer wntd for 2-song recrdng proj. Must have curr Nashville snd. \$75 for both songs. 213-858-9180.
- Male voc wntd for band w/fresh new snd, hi energy, full of groove, 70s meets 90s. Very diverse, aggress, laid back, moody. 213-360-6584.
- Male voc wntd for serious proj. Alt rock/ electric/ groove music. Strong vocs/meloys/lyrics. Ala T/Reznor, Prince, C/Cornell. Steve 310-453-2348.
- Male/fem vocs nnd by keybrds/arrngr for demo work on spec. Vandross, Whitney style. Aaron 213-482-8443.
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- Pro fem voc wntd for orig band w/reglr gigs. Garbage, Lennox, Portishd, Colctv Soul infl. Lloyd 310-840-9209.
- Rhythm guit sks singr to help form band. Buddy Holly, Beatles, Ramones, Sonic Yth infl. Less/more, noise/nice. Sayne 818-794-8143.
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MUSICIANS WANTED

- RU the next Tina or Janis? Pro R&B band sks fem singrs w/strng vox, hot & sassy stage presnc, great looks & att. Paid gigs. Larry 818-881-9688.
• SFVly band sks male/fem singr. Weiland, Bonham, Love, S/Manson, Frischmann, de la Rocha, Jourgensen, Rollins, Graffin, Keenan. Lv msg 818-996-0123, dennis@ecom.net
• Singr/frntman w/balls wntd to complt Hillywd band. Infl Axel, Morrison, Tyler etc. All orig, band age is mid 20s. Have rehrl spc, PA etc. 213-368-6537.
• Singr/lyricist, male/fem, for demo & poss album recrdng. Style Bowie, Bjork, Depeche, Beck. After 6pm 213-953-8861.
• Sngwr/guit plynr sks singr w/vox & charisma to collab on pop rock punk songs. Infl Beck, Weezer, Oasis. Kwan 310-478-6809.
• Sngwr/voc ndd for Hillywd glam upbeat pop/punk band. Bk hair, lipstck, you write hit songs like Cheap Trick, BCR, Beatles, you're in. 213-427-8214.
• Top 40 cover band audting vocs. Must play keybrd, Reggae, modrn rock, more reggae, some disco, more reggae. Pls pros only. Frank 310-578-6507.
• Voc wntd for fem R&B jazzy type hiphop grp. Must be able to harmnz. Stacy or Michelle 818-506-5344, 818-762-7621.
• Voc wntd for new proj. Have mgmt, oppor awaiting us. If you can flow, wnt to be part of succsf band call. 213-938-9383.
• Voc, pref male, wntd to complt rock band w/spec deal & mgmt for gigs & recrdng. Ray 818-883-9802.
• Voc/frntperson/poet for trippy funky groove. Sly Stone to Chern Bros to Tricky. Brian 818-762-0524.
• Voc/lyricist wntd, male/fem, for loud haunting acous/elec proj. Infl Stones, Stoooges, R/Johnson, S/Barnett, Harmonica plus. 213-465-0321.
• We've got fresh, hvy yd diverse snd. Plus connex, financ bkng, drive to make it happen. Who's got the missing vox? 818-901-7102.
• WIND OF CHANGE skng voc/sngwrtr. Open mindd, versatl, pwrfl. Infl Tale, Halford, Mercury, Perry 818-767-6227.
• Yng blond glam rockr to front hot top 40/orig band. Infl Benatar, Madonna, Lauper, Blondie. Video & payng gigs in works. Ernie or Cory 805-964-3035.

22. GUITARISTS WANTED

- #1 classic rock workrs for modrn rock melodic band, well known, hrd rocking. Top mgmt, int. to break band. France 310-798-8294.
• 1 funky guit wntd for funk/rock band. Must be humorou, passionate, intellg, inlformd, have gigng & recrdng exp. Vic 714-708-DRUM.

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MUSICIANS WANTED

- 2nd guit wntd for estab Thin Lizzy tribute act. Some vocs nec, must be famir w/malrt, learn quickly/accuratly. Jeff 310-316-9564.
• 31 yr old singr/sngwrtr/bass sks guit, M/Sweet, XTC, Polansky, Sheik, Glendale area. Will nd drmr next. Commid artists call. Greg 818-507-4470.
• A pro sit nds fem/male lead guit for immed showscng. label int. Must have style, gear & transpo. Infl Radiohd, Pumpkins, Foolghtrs. Donny 818-753-5722.
• A1 guit wntd by keybrd plynr. Must have xint rhythmic sense. Serious only. Infl KROQ snd, melodic pop. 310-358-7194.
• A1 guit wntd for orig band w/deal. Must have xint chops. Infl Duran, Steve Stevens, T/Fears. 213-427-5809.
• Aggress, violent, moody, Into G&R, Pistols, Stoooges. 213-461-7606.
• Bluesy alt HR band w/demo, shows, good followng, free Hillywd rehrl spc, sks guit, some pay. Origs only. 213-461-5678.
• Ex-Melicas singr/guit lknng for bass & guit for new band. Infl Pixies, Devo, Beck. 213-960-8881.
• Famous actor/sngr formng all-star band. Nd guit plynr who also plays mandolin, sings bkcup, w/pro gear etc. Financly rewardng proj. Beatles, D/Matthews, Sheryl. Pros. 213-874-4141.
• Fem guit wntd for orig all fem pop alt proj. Must be reliable, energetic, creatv. Vocs & sngwrng a plus. Debra 310-473-6420.
• Fem singr/sngwrtr/guit lknng for exp guit plynr for recrdng & gigs. 310-842-7830.
• Great guit w/image & great bkcup vocs ndd to complt great band. Hvy grungy psychedic alternapop w/hiphop tilt. Chris 818-763-2608.
• Guit plynr wntd by singr & drmr to complt orig HR proj. Infl Molley, early Halen, G&R, Billy 818-887-7279.
• Guit plynr wntd for hiphop sks hvy funk groove for 90s. Infl Beasties, Sublime, 311. Have gigs, lckout, int. 310-331-3018, 310-397-7381.
• Guit plynr wntd to form HR band w/bass plynr. Infl Queen, Journey, Halen, Zep, John 818-761-3979.
• Guit w/strong writng skills/exp ndd to join/frm band. Into Buzzcocks, Bowie, Cast, Ash, Squeeze, Jam, Beatles. David 213-933-7926.
• Guit wntd by hvy & exprmtl band. Infl Cure, Tool, Tricky, Sepultura. 818-382-2813.
• Guit wntd by singr/sngwrtr for band. Must have arrangng skills, play w/groove, time & feel. Variety of styles, team plynr only. 213-462-7465.
• Guit wntd by voc/guit/bass/sngwrtr to form intellgnt, open mindd, creatv, dedicatd punk, metal, gothic, industr, alt amalgamatn. Tony 818-446-2521.
• Guit wntd for 90s HR sit. Have songs, CD, just lknng for partnr in crime for collab & to finish proj. Infl Sndgardn, AIC. 213-739-6266.
• Guit wntd for hrd & soufl proj. Orig music for immed album & showscng. Call for more info, audtin now. Samson 909-468-1140.

Vocalist & Drummer Wanted
Do you want to write great music, improvise & destroy musical boundaries? Influences: Miles, Jane's, Bungle, Zappa, call Clownhead Hammer (818) 342-6078

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MUSICIANS WANTED

- Guit wntd for trio w/own indie label & releases. Must be hrd & loud w/groove for wacky/crazy HR band. 213-850-7215.
• Guit wntd. Song orientd, aggress rock w/soul. Rehrrse 3xwk. Must have traps, Melanie 818-789-6502.
• Hvy polyrhythmic guit wntd w/aggress psychotc new snd/tatt to go over the edge. Lo tuning pref. Team plynr, music must be #1. 213-225-9731.
• Industrl/metal guit ndd for collab w/sane singr/sngwrtr. Infl NIN, Manson, hvy, emotl. Are you sick? I am. Good songs writn. Tony 818-882-0249.
• Infl Richards, Hendrix, Cropper, Beatles, Page, Must sing bkcup. No prejucdices. Have natl distribn & aggress label. Serious pros only. Mac 818-762-9594.
• INSTRONAB nds rhythm guit for orig instrumntl band. Huevos Rancheros, Los Straitjackets. 818-788-5098.
• Lead guit to complt Rock En Espanol band w/drk image. Infl Cure, Los Heroos. Image a must! Alex 818-989-1010.
• Lead guit wntd to complt rock band. 23-26 only. Have songs, demo, rehrl spc. Team plynr, ready to gig. 310-712-2890.
• Lead rhythm guit wntd by band w/fem singr. Alt HR, all orig songs. Rehrl spc, demo w/producer, exp in vocs a plus. 818-380-7108.
• Mature, reliable guit wntd for R&B/funk cover band. Rehrls in Venice. Poss gigs upcoming. Infl J/Brown, Prince. Jeff 310-305-7030.
• MYGRAIN is lknng for aggro-hvy groove, creatv & dynamic guit. Style like Korn, Downstn, Coal Chamber but still unique. Must be hungry. Gregg 818-379-9863.
• Pro callibr male lead voc sks guit for writng partnr & to form hrd edged blues rock band. Gibson tone only. Nathan 818-243-2896.
• R&B funk gogo gospel & jazz infl lyricist sks guit. I have the words & meloys, you bring the music. Stevie 310-206-3138.
• Rhythm guit wntd for trashy R&R band, for upcoming shows. Infl Dolls, Stones, Thunders, Mott, A/Cooper, Hanoi, Dogsdamour. 310-862-0398.
• Singr/sngwrtr sks guit for recrdng/showscng band sit. Infl Cntng Crows, Oasis, etc. Pro mindd only. Jonas 818-766-3159.
• Singr/sngwrtr/guit plynr w/13-song CD demo sks guit/bckgrnd vocs for anithem/pop/punk band. Live & recrdng. Scott 805-522-1183.
• Sndtr/sngwrtr/guit sks male/fem bass/drums & poss 2nd guit. Formng pop Brit type ala Pooch, 311, Elastica, Wheezer & S/Phillips. No egos or atheists. franki@earthlink.net
• Vivacious fem singr/sngwrtr sks acous guit to collab & form alt folk grp. Infl T/Chapman, Sarah Maglachlan. Katie 818-766-0266.
• Wntd, blues classic rock guit plynr that can sing. Have equip, paid sit. Doug pgr 310-556-6152.
• Wntd, versatl 2nd guit for gigng band w/contax. Infl Pretendr, Petty, Pistols. 818-762-3666.

23. BASSISTS WANTED

- 1 funky rockd bass plynr wntd for gigng all orig pop rock band. Infl Gabriel, Seal, U2, Mark King. Derek 213-389-6619.
• A1 alt band lknng for bass plynr. Gd level & commitmnt. Bush, U2, Blur. Lv msg 310-371-7908.
• AAA bass ndd for Sheryl, Alanis, Cranbrype type band. Pro bass only. Have gigs, must be able to commit. 818-343-9234.
• All pop band w/Brit infl nds great bass plynr. Band has maj label develop deal, recrdng commit. 213-851-1680.

Singer Songwriter
Seeks collaboration with writer with own studio who plays keyboards well. Must be experienced programmer with full MIDI capability for various projects in R&B, Pop, Rock, etc. Must be hip to what's happening HOW. No burned out musicians desperate for \$. Call (800) 351-5381

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MUSICIANS WANTED

- Band curr recrdng debut CD nds gltd bass plynr for crackng & subgrnt toung. Have game plan, have songs. Voc & guit abil a plus. 818-241-4435.
• Bass guit wntd for KABUKI, Style blues rock pop funk. Infl everything. David 310-752-6450.
• Bass plynr ndd to be creatv, explore new territortory, full band, recrdng. Infl Radiohd, A/Cooper. 213-467-0456.
• Bass plynr ndd to complt now-formng, fresh sndng alt band. Bckup vocs a must. Serious & dedicatd only. 25-30. Origs, top 40. James 213-888-5516.
• Bass plynr ndd to complt R&R band w/pop punk edge. Image importnt. Care what you wear. Eric 310-820-1827.
• Bass plynr ndd to rule the world plyng deep, viby grooves ala Bowie, Radiohd. Full band, lckout, rehrl. Recrdng, gigng. Paris 213-989-9859.
• Bass plynr w/bkcup vocs ndd for HR endeavor. 818-845-1518.
• Bass plynr wntd by band. Infl Radiohd, Verve Pipe, Failure, Nirvana, My Bloody Valentine, Sonic Yth, Pavement. Pgr after 5pm 800-759-8888, x1454279.
• Bass plynr wntd by singr & drmr to complt orig HR proj. Infl Molley, early Halen, G&R, Billy 818-887-7279.
• Bass plynr wntd by VICTORY JOHNINNY, orig blues, funk, rockabilly trio. 818-766-5223.
• Bass plynr wntd for contemp orig singr/sngwrtr style band. Infl Dylan, Beatles, Springsteen. 818-989-4840, 818-248-0975.
• Bass plynr wntd for modern pop band w/CD, gigs, great songs. Pros only pls. 310-530-8877.
• Bass plynr wntd for rock en espanol. Serious only. Val 818-845-9740.
• Bass plynr wntd for Sneaker Pimps style music. Mike 310-445-1987.
• Bass plynr wntd to complt long term band. No P'tims, no flakas, no jaded scenesters, passing tones a must. Bowie, Beck, R/Waters, 213-463-3796.
• Bass plynr wntd. Sonic Yth, Pixies. Dwnrtwn rehrl. Robert 213-413-7721.
• Bass w/great groove & bkcup vocs wntd for sit totaly ready to go. Serious only. BMI shows, gigs, recrdng. Call for demo. 213-656-3170.
• Bass wntd to start all trippy punk band? Never been in a band but have few yrs exp, creatv & willing to commit? Lv msg 818-591-0939.
• Bass wntd by guit & drum team to form band. Have mgmt. Infl anything blues or hrd & hvy. Must be versatl. 25-30. Serious only. 818-316-4230.
• Bass wntd by singr/sngwrtr for band. Must have arrangng skills, play w/groove, time & feel. Variety of styles, team plynr only. 213-462-7465.
• Bass wntd by voc/guit/bass/sngwrtr to form intellgnt, open mindd, creatv, dedicatd punk, metal, gothic, industr, alt amalgamatn. Tony 818-446-2521.
• Bass wntd for band w/fresh new snd, hi energy, full of groove, 70s meets 90s. Very diverse, aggress, laid back, moody. 213-360-6594.
• Bass wntd to form band w/sngwrtr/guit, 24. Zep, Candlebox, G&R, Sndgardn, Bk Crowes. Alan 818-882-3508.
• Bass wntd to form grp. Rock, jazz, funk, blues infl. All orig songs. Ryan 310-476-1289.
• Bass wntd. Melodic, hrd, crunch pop. Serious dedicatn essentl, vocs helpul, not vital. Gigs waitng. New CD avail. Beatles, Jam, Weezer, David 213-933-2361.
• Bass wntd. Song orientd, aggress rock w/soul. Rehrrse 3xwk. Must have traps. Melanie 818-789-6502.
• BLUE BARON BAND sks versatl, energized bass. Blues, rock, R&B, funk. Covers & origs. Pros only pls. 818-988-1358.
• Blues bass wntd for blues band. Reglr rehrls & local gigs. Emphas on plyng o.t. Good equip, good feel. Trent 310-305-9612.
• Crossover pop proj sks bass plynr w/vocs & sngwrng. Into Seal, Oasis, Crowdd Hse, Pumpkins. 26-34. Gene 213-660-0994.
• Dark wave, ambient or gothic bass ndd for live shows. Stage presnc a must. Infl Peter Murphy, Japan, Gary Numan. Pyre 818-752-7140.

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MUSICIANS WANTED

- Drmr & bass w/voc abil wntd to form ultimate multi-voc pwrpop sensatin. Flambynt popstar types only. Spaceshog, Elastica, Oasis, C/Trick, Babes, Sweet. 213-862-0073.
• Drmr & guit w/CD coming, sk bass who can play & sing for showccs & tour. New frontier of music. 818-848-2273, 805-263-8787 for audtn tape.
• Ex-Members singr/guit lng for bass & guit for new band. Infi Pixies, Devo, Beck. 213-960-8881.
• Ex-members of Greta & Pinching Judy lng for bass plyr, many infi, w/label int. 310-391-8059.
• Exp bass plyr w/lead, dynamics ntd to complt band w/kitout & label int. Sndgarden, Spaceshog, Bob 818-989-1511.
• Exp angwrting voc/guit duo w/CD sks bass plyr. Vocs a plus. Infi Toad, Mellenccamp, Live, 714-960-8301.
• Famous actor/sngwr frmng all-star band. Nd bass who sings bckup, w/pro gear etc. Finandy rewardng proj. Beatles, D/Matthews, Sheryl. Pros only. No drugs/alcohol/excuses. 213-874-4141.
• Fem bass wntd for orig all fem pop all proj. Must be reliable, energtic, creatv. Vocs & sngwrng a plus. Debra 310-473-6420.
• Fem bass wntd to create something great. Have ADAT's & mixing equip. Want to perform & make cool CD. Ross 818-385-1021.
• Fem snglr/sngwrtr who has recrded for maj label skng bass plyr. Singr has fat vox & strong songs. Lisa 310-306-9823.
• Fem snglr/sngwrtr/guit lng for exp bass plyr for recrdng & gigs. 310-842-7830.
• Guit plyr/sngwrtr/snglr & drmr from Austria nd bass to complt 3 pc band. Style AEC, STP. Clemmons 213-653-6071.
• Guit/vsnglr to form strait up blues band. Nd bass plyr, drmr, sax, keybrds/organ. Infi Albert, BBKing, R/Earl. No Hendrix, Mark. 310-829-7065.
• Hvy polyrhythmic bass wntd. Aggress, intense, psych, nd snd, att. Team plyr. Music 1st priority, very dedicatd. Korn, New Sepultura, Snot, Machinehd. 213-225-9731.
• INSTRBAND Knds bass plyr for orig instrumntl band. Huevos Rancheros, Los Straijackets. 818-788-5098.
• Jamerson, McCartney, Entwistle, Slax Volt. Must sing bckup, Malo/tem ok. Mac 818-762-9594.
• Lead rhythm guit sks bass plyr for HR HM proj. Infi Zep, Pantera, Metallica, etc. Lenny 818-767-1415.
• L'king for bass to go midl on xpermtl techno band. Infi int in live human midl techno band call. Michael 213-464-1242.
• Mature, reliable bass plyr wntd for R&B/funk band. Rehrsls in Venice. Poss gigs upcoming. For more call, Jeff 310-305-7030.
• Nd bass plyr w/walking style, no pics, for hiphop band w/label int. Must groove, under 30. John 818-788-1789.
• Pop rock band lng for bass plyr. Bright, simple snd. some punk infl. Aryl 310-822-9325.
• Pro bass wntd for orig band w/reglr gigs. Garbage, Lennox, Portishd, Collectv Soul infl. Lloyd 310-840-9269.
• Pro bass wntd for orig studio album & formath of band. Must be creatv, versatl, melodic, serious. Gabriel 310-854-2005.
• R&B funk gogo gospel & jazz infl lyricist sks bass. I have the words & melodies, you bring the music. Steve 310-206-3138.
• Rapper nds bass to funk the world w/fat grooves thru hiphop jazz funk spacey snds. Funky souls only. 818-901-7475.
• Rock en espanol proj sks bass for live gigs, TV, etc. Solid team plyr, great image & att regr. 20-30. Great oppor. 818-981-9997.
• Roots rock flavord w/blues, R&B, cntry. 213-969-8506.
• SCARLET BLUE sks bass plyr w/bckng vocs. 310-320-1271, 714-523-4141.
• Snglr/sngwrtr sks bass for recrdng/showccsng band sit. Infi Cntng Crows, Oasis, etc. Pro mindd only. Jonas 818-766-3159.
• Snglr/sngwrtr/guit plyr sks bass/bckgrnd vocs for anthm/pop/punk band. Live & recrdng. Scott 805-523-1183.
• Snglr/sngwrtr/guit w/recent demo w/members of Petty, Joe Walsh, Knack, sks bass plyr for live band. Have drmr, guit, Butch 818-902-1847.
• Skng bass plyr into Blue Cheer, MCS, Sunner Magnet. 213-993-8553.
• Sndtrk sngwrtr/guit sks male/fem bass/drms & possr 2nd guit. Formng pop Brit type ala Poohd, 311, Elastica,

MUSICIANS WANTED

- Wheezer & S/Phillips. No egos or atheists. Frankli@earthlink.net
• Sngwrtr/bass ntd for Hilywd glam upbeat pop/punk band. Bk hair, lipsbck, you write hit songs like Cheap Trick, BCR, Beatles, you're in. 213-427-8214.
• Souflr, rock, R&B band nds funky drmr & bass plyr. 818-786-0185.
• SthBay area rock band w/mgmt, overseas distrib sks bass plyr w/bckng vocs. 310-320-1271, 714-739-2044.
• Versatl bass wntd by guit to form progressv metal/fusion band. Must play 5 or 6 string bass, fretd/fretls. Pros only. Chris 213-212-4906.
• We just nd someone in their early 20s who can play bass like Phil Lesh or McCartney. We have our own songs, L'king to jam too. We're not pros. 818-216-9198.
• We've got fresh, hvy yet diverse snd. Xint groove, mature & dynamic. Nd a lasty melodic bass plyr his head on strait. 818-901-7102.
• Wntd, souflr bass for rock/R&B band. Andrea 213-397-2491.
• Wntd, Stones, Crowses type bass plyr. Must be in 20s to do showccs. Band has A&R int, paid postn. 818-338-3106.

24. STRING PLAYERS WANTED

- Cellist wntd, prf w/previous band exp & gear. Upcoming CD release, shows bookd. Must be dedicatd & ready to perform. Cami 213-464-3675.

25. KEYBOARDISTS WANTED

- 1 grooving versatl modern keybrdst wntd for giggering all orig pop rock band w/label contax. Infi Seal, T/Fears, Gabriel, Level 42. Derek 213-389-6619.
• AAA+ keybrd plyr w/voc abil wntd to flnd snd of estab orig blues rock band w/rocm sectn. Lv msg 800-815-4968.
• Band finlshng 2nd album sks organ plyr or keybrdst w/organ snds. Bluesy rock ala Stones, Wallflwrs, Petty. Steve 818-547-6939.
• Bass, drmr & snglr sks keybrds/sngwrtr for latin jazz pop proj. Elliott 818-702-6887.
• Blues piano/keybrd wntd for blues band. Reglr rehrsls & local gigs. Emphasis on plyng out. Good equip, good feel. Trent 310-305-9612.
• Creatv chamberln plyr wntd for eccentric trio. Trip adaglo. 213-482-8869.
• Dark ambient keybrdst ntd for live shows. Stage presnc a must. Infi Gary Numan, Peter Murphy, Siouxsie, Pyre 818-752-7140.
• Early Winwood, Dr. John, Lt Richard, Jerry Lee, Booker T. Have nat'l distribn & aggressv label. Serious pros only. Mac 818-762-9594.
• Fem snglr/sngwrtr who has recrded for maj label sks keybrdst w/alent for creatng snds. Has fat vox & strong, unique songs. Lisa 310-306-9823.
• Guit/vsnglr to form strait up blues band. Nd bass plyr, drmr, sax, keybrds/organ. Infi Albert, BBKing, R/Earl. No Hendrix, Mark. 310-829-7065.
• Incredbl keybrd plyr wntd by guit to form progressv metal/fusion band. D/Theatre, Rush, Yes infl. Bckup vocs a plus. Pros only. Chris 213-212-4906.
• Keybrd plyr wntd for rock en espanol. Serious only. Val 818-845-9740.

MUSICIANS WANTED

- Keybrd/electrc bass plyr wntd for techno pop band proj. Also sampling. Pro only. 310-399-8831.
• Keybrdst ntd to complt pro live R&B funk proj. Must be reliable. Call ASAP. 310-488-3580.
• Keybrdst wntd to start alt trippy punk band? Never been in a band but have few yrs exp. creatv & willing to commlt? Lv msg 818-591-0939.
• Keybrdst wntd for lates 70s early, 80s style Sneaker Pimps style music. Mike 310-445-1987.
• Keybrdst wntd. Melodic, hrd, crunch pop. Serious dedicatd essentl. Gigs waitng. New CD avail. Beatles, Clash, Supergrass. David 213-933-2361.
• L'king for groove orientd keybrd plyr to form band. Infi Brand/Hyvs, Portishd, acid jazz, triphop. 213-782-0317.
• Male snglr/sngwrtr sks keybrdst/sngwrtr for acid jazz proj. Brand/Hyvs, Jamiroquai, Maxwell, Smooth groove, no rocks. 213-650-3752.
• Off the wall Chrstn worship svcs sks magntv keybrdst w/grasp of Chrstn & secular music, plus abll to improv. Jane 310-474-4511.
• Pro keybrdst wntd for orig band w/reglr gigs. Garbage, Lennox, Portishd, Collectv Soul infl. Lloyd 310-840-9269.
• Pro keybrdst wntd for orig studio album & formath of band. Must be creatv, versatl, serious. Gabriel 310-854-2005.
• R&B funk gogo gospel & jazz infl lyricist sks keybrdst. I have the words & melodies, you bring the music. Steve 310-206-3138.
• R&B jazz & gospel male voc sks keybrdst for clubs, recrdng. Bckup vocs a must. Infi J'ngnam, L/Ritchie, Vandross. Jimmy 818-904-9320.
• Rock en espanol proj sks keybrdst for live gigs, tours, TV, etc. Must have seqnr for loops. Great att & image. 20-30. Great oppor 818-981-9997.
• Top 40 cover band audting keybrdst. Vocs are must, prf lead vocs. Reggae, modrn rock, reggae, some disco, more reggae. Pis pros only. Frank 310-578-6507.
• Voc duo sks pianist/arrangr for eventual gigs. Standards, jazz, blues, pop. Tracy 818-342-0956.
• WIND OF CHANGE skng keybrds/sngwrtr. Must be open mindd, versatl, creatv. Infi Sabbath, Journey, Floyd, Sltx. 818-767-6227.

26. DRUMMERS/PERCS. WANTED

- #1 90s rock band, SUNSHINE SUPERMAN, sks top modrn rock drmr ala Cameron, Chad Smith, Kretz. For great songs. We're ready, are you? 818-789-1042.

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MUSICIANS WANTED

- #1 modrn rock, HR band w/great songs searching for modrn drmr. Infi all styles of music. Must have xint chops. Grant 818-508-0174.
• Abolutely pro drmr/percansnt sought by all top AAA band w/gigs. Total pros w/great commlt & att. 818-343-9234.
• Aggress, offbeat, versatl exp drmr ntd. D/Theatre meets Faith/More & parties w/Beatles. Curt 818-996-1881.
• All orig HR band sks pro mindd drmr. We have pro gear, rehrsl incl pro kit for auditts. Infi Fleetwood, Ozzy, Zep. 213-644-9049.
• Alt pop band w/Brit infl nds great drmr. Band has maj label develop deal, recrdng commlt. 213-851-1680.
• Atten drmr, Are there any ing-haird R&R drms left? 714-963-2923.
• Band nds exp, open mindd drmr for orig rock band. Matr! ready for recrdng & gigs. John 818-577-6664.
• Band sks drmr for dark Brit snd. Infi Cure, Bauhaus, Love/Rockets, Bush. Have songs & recrdng oppor. Steve 818-769-8749.

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Blues drrm wntd for blues band. Reglr rehrls & local gigs. Emphasis on plying out. Good equip, good feel. Trent 310-305-9612.
Blues rock, solid in/pocket plyr, orig proj, similar styles P/Rodgers, Muddy, Gary Moore, Beck, ZZTop. Sngk serious mindd, good availibty. George 310-455-2800.
Christn drrm/percnst sought by glgng modrn rock band. Atmosphc, passionl, driven. Not strait ahead rock. Believr only pls. Non Ministry. Pasadena area. 213-857-7420.
Creatv brush drrm, eccentric percnst for trip adagio trio. 213-482-8869.
Drrm & bass w/voc abil wntd to form ultimate multi-voc pwrpop sensatl. Flambynt postpar types only. Spacehog, Elastica, Oasis, C/Trck. Babies, Sweet. 213-662-0073.
Drrm into groove wntd for crossover pop proj. Ala Seal, Oasis, Crowded Hse, Pumpkins, 26-34. Gene 213-660-0994.
Drrm nnd for gut-orientd elec blues/rock band. Willng to work often, covers, orig recrdngs. Vocs a plus. Mature pros. Dave 818-282-5359.
Drrm nnd for high school punk band, very soon.

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- Westchestr/Playa Del Rey area. 14-18. Pgr 310-848-8125, 310-641-0573.
Drrm nnd for hiphop band w/label int. Serious metronome skills, under 30. John 818-788-1789.
Drrm nnd for HR endeavor. 818-845-1518.
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Drrm nnd for Silverlake alt rock punk gaw pwr pop band w/CD. Ready for tour. 213-664-4987.
Drrm nnd to complt lineup for hvv rock band w/gigs & tour pendng. Serious only. No hobbyists. CCR, Nirvana, Sabbath. Matt 213-876-9816.
Drrm nnd to complpro live R&B funk proj. Must be reliable. Call ASAP. 310-488-3560.
Drrm nnd, 18-25 yrs old, for band w/label int. Infl Suede, Blur, Elastica. Lv msg 818-569-5540.
Drrm nnd. Crush groove trbal pwr. Infl Toof, Helmet. Clutch. 213-205-8499.
Drrm to complt Rock En Espanol band w/drk image. Infl Cure, Los Hereros. Image a must! Alex 818-989-1010.
Drrm w/bckng vox wntd for versatl, dynamic rock band. You have style, maturity, imagin. We have studio, demo, contax, CD coming. Christn ethics desirb. 818-848-8853.
Drrm wntd to start alt trippy punk band? Never been in a band but have few yrs exp, creatv & willing to commit? Lv msg 818-591-0939.
Drrm wntd by orig LngBch alt band, hrd hitting w/lesse. Infl Nirvana, STP, REM, 310/562 only, no 213/818. Bob 562-986-5761.
Drrm wntd by VICTORY JOHNNY, orig blues, funk, rockblty trio. 818-766-5223.
Drrm wntd by voc/guit/bass/sngwrtr to form intellgnt, open mndd, creatv, dedicatd punk, metal, gothic, industrl alt amalgamain. Tony 818-446-2521.
Drrm wntd for alt band. Bush, U2, Blur. Ready, able to play on click. Commitmt. Lv msg 310-371-7308.

MUSICIANS WANTED

- Drrm wntd for band KABUKI. Styles blues, rock, pop, funk, Infl everything. David 310-752-6450.
Drrm wntd for funky HR band, outrageous & bizzare, vry groovy. Infl Aero, G&R, Peppers. 310-288-6529.
Drrm wntd for rock an espanol. Serious only. Val 818-845-9740.
Drrm wntd for trashy R&R band, for upcoming shows. Infl Dolls, Stones, Thunders, Mott, A/Cooper, Hanoi, Dogsdamour. 310-862-0398.
Drrm wntd to complt rock band w/spec deal & mgmt for gigs & recrdng. Ray 818-883-9802.
Drrm wntd to form band w/sngwrng guit. 24, Zep, Candlebox, G&R, Srdgardn, Blk Crowes. alan 818-882-3508.
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Fem drrm wntd for org all fem pop alt proj. Must be reliable, energtc, creatv. Vocs & sngwrng a plus. Debra 310-473-6420.
Guit/sngvr to form strait up blues band. Nd bass plyr, drrm, sax, keybrds/orgn. Infl Albert, BBKing, R/Earl. No Hendrix. Mark 310-823-7065.
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INSTRDBAND nds drrm for orig instrumntl band. Huevos Rancheros, Los Straijackets. 818-788-5098.
LA: have set of pwrpop/punk waiting, lkng for drrm. Jon justad@wayinteractive.com
Lead rhythm guit sks drrm for HR HM proj. Infl Zep, Pantera, Metallica, etc. Lenny 818-767-1415.
MYGRAIN is lkng for aggro-hvy groove, creatv & dynamic drrm/compsnt. Style like Korn, Downset, Coal Chamber but still unique. Must be hungry. Gregg 818-379-9863.
Percnat. Lkng for at least 5 drrms. If you dbl on melodic instrumnt, maj plus. Steven 213-257-5558.
Pro drrm/percnst wntd w/passion in your blood, commit to music that heats not steals. For orig acous/elec rock band. 562-987-4977.
Rapper nds drrm to form foundatin for funk hiphop jazz avant garde space band, to refunctionalize the planets wth. 818-901-7475.
Recently signd band PROPHECY, sks fem african style percnsnt. 20 yrs exp, some techno undgrnd. Timothy 818-716-8450.
Rhythm guit sks drrm to help form band. Buddy Holly, Beatles, Ramones, Sonic Yth infl. Less/more, noise/incl. Sayne 818-794-8143.
Sngvr/guit & bass lkng for drrm/progrmr/percnst/sngvr. U2 & Depeche infl. No drugs. Jason 818-880-5367, popmart@juno.com
Sngvr/sngwrtr sks drrm for recrdng/showcsgng band st. Infl Crtng Crows, Oasis, etc. Pro mindd only. Jonas 818-766-3159.
Sngvr/sngwrtr/guit plyr sks drrm/bckgrnd vocs for anthempop/punk band. Live & recrdng. Scott 805-523-1183.

Production

- Sk drrm for song orientd pop rock band. 818-713-1569, 310-472-7747.
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Wntd, soullf drrm for rock/R&B band. Andrea 213-397-2491.

27. HORN/WIND PLAYERS WTD.

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Band members or studio musicn's rdd for pro studio proj. Must have rite snd. Pete 818-904-1740.
Bands & musicn's wntd for live shows & tapings. Matt 805-273-5066.
Crazy Eng guy wnts colab w/self containd musicn. Infl not import. Just be receptv. NIN, Depeche, Bowie, Techno, rave, dance. Tony 213-398-8575.
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Voc duo sks pianist/arranger for eventual gigs. Standards, jazz, blues, pop. Tracy 818-342-0956.
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29. SONGWRITING

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Atten: sngwrtrs. Send tape 120 N. Victory #205, Burbank, CA 91502. Lkng for pop/R&B songs for fem duo vocs. Jazzy, hiphop, funky.
Exp voc/guit, lkng to form/join org &/or cover band. No metal or HR. 310-325-7804, 310-375-7480. Nudedeuce@pacbell.net
Fem sngwrtr/voc. Seasond, unique. Sngk musicn/producer for proj colab. Be sincere, open mindd. STP, Throwing Muses. Love Spit Love. Blue 818-584-0463.
Fem voc/lyncist sks sngwrtr/arrng or band w/unique vibe for colab. Infl Morcheeba, Garbage, Cranbrys. Groove/blues edge ok, serious, pro only. 818-754-2430.
I am an exp sngwrtr living in London, Eng. E-mail your words & prepare for stardom. timeless@eriko.demon.co.uk
If you nd a pop R&B lyricist call. 213-734-2217.
Lyriclat wntd by recrdng artist/keybrst w/2 albums. Must have xnt connex to get songs placed. 818-342-3100.
Male cnytr sngvr/sngwrtr w/strong demo pckg lkng for writng partnr for develop &/or show. Dup 313-397-9379.
Multi-talentd sngvr/sngwrtr avail for considrath by pub-lishr/collab. Strong folk/rock/cnytr writing style, guit/keybrd, NoCal based, lkng for rite connex. David 916-482-5105.

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• Publishd sngwrtr & arrang avail for pro projts. Write many diff styles of music, have many songs publishd for albums, TV, film, 909-396-9908.
• Snglr/guit/sngwrtr lking for drmr/sngwrtr person(s) to collab on Christn-infl U2-esque music. Jason 818-880-5367, popmart@juno.com
• Snglr/sngwrtr/guit sks lead fem voc for my origis. Joni meets Neil Young w/visit from Jimi. Serious pros only. Tim 714-645-5408.
• Sngwrtr lking work w/somebody who knows mid Steinberg cmpr equip. Also indivs, bass plyrs, Infl Soul Coupling, Rage, Prince, No Doubt, REM. 818-960-8878.
• Sngwrtr/musicn ndd for Hillywd glam upbeat pop/punk band. Blk hair, lipstick, you write hit songs like Cheap Trick, BCR, Beatles, you're in. 213-427-8214.
• Very strong fem sngwrtr/snglr lking for bonafide producer w/studio & connex in biz. Very gd songs, marketbl, pro, hrd workr. Debra 310-416-9681.
• Voc/sngwrtr wntd for new band w/mgmt, label int. Into hrd beats, jungle noise guit. Serious only, we are ready. 213-938-9383.

30. COMPOSERS/ARRANGERS WTD.

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• Sngwrtr/composer skng lyricist to write songs for recording. 818-785-4267.
• Spanish snglr lking for nice pop/rock arrang/composer w/studio in Hillywd. Serious only. Maria 213-388-2950.

31. PRODUCERS WANTED

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• SHE'S NOT JEFFERY. Wntd, exp producer in AAA format for band w/maj label int, unique snd. 818-360-5887.
• Snglr/sngwrtr lking for producer w/hot tracks & some writing skills. Pls only serious inq. Denyse 213-883-9537.
• Soul Mama w/CD release, deal pending. Hip-hop, soul producer/seqncr/keybrd wntd. Serious only. 213-655-4665.
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• Bush, Blur, Loud aggreav Brit pop band lking for mgmt, recrd co, producjn. Demo avail. Eric 310-208-3772.
• Fem snglr/sngwrtr who has recrded for maj label sks represntn w/verifiable track recrd. Has unique voc w/strong & unique sngwrting abil. Lisal@leonardo.net
• HR band skng mgmt, focus on touring. Matthew 213-962-7309.
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• ZOES GARDEN sks pro mgr. We are hrd working, highly motivatd, att-free rock band. Great music, nd help w/biz. Scott 805-446-1162.

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ZOES GARDEN http://members.aol.com/zoesgarden/

EQUIPMENT RENTALS

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ORGANIZATIONS & ASSOCIATIONS

- AIDS Project Los Angeles <http://www.apla.org>
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- American Pianists Association <http://reality.mibor.net/src/piano>
- Artists Against Racism <http://www.vrx.net/aar>
- Association For The Advancement Of Creative Musicians <http://csmaclab-www.cs.uchicago.edu/AACM>
- Bands Of America <http://www.bands.org>
- Black Rock Coalition <http://users.aol.com/brcnyc/home.html>
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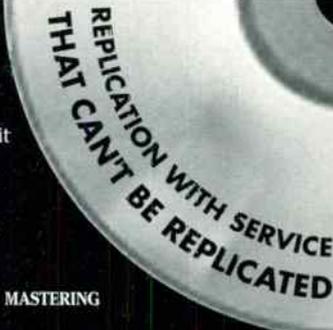
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