

Mid-Year A&R Directory

Vol. XXII, No. 13 U.S. \$9.95 (Canada \$3.95)

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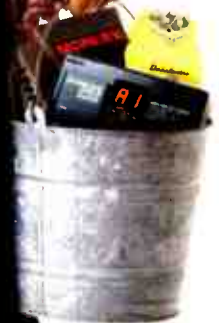
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FEATURES



NEAL PRINSON

26 Brian Wilson

One of pop music's most mysterious figures returns from a ten-year recording silence to release a masterful album, *Imagination*, which harkens back to his legendary work as the chief creative force behind the Beach Boys.

By Bernard Baur

40

In this entertaining piece, 45 A&R reps and execs, from major and independent labels, alike, tell *Music Connection* about the strangest, and sometimes scary things that budding recording artists have done to try and get their attention. See if you can find yourself in these stories.

By Amy DeZellar

How Far Would You Go To Get Signed?

45 A&R Reps Reveal Their Strangest Stories

- 12 A&R Profile: Jeff Cole, Doolittle Records By Tom Kidd
- 15 Songwriter Profile: Matthew Wilder By Dan Kimpel
- 17 Crosstalk: Producer Richard Bosworth By Jonathan Widran
- 19 Club Owner Profile: Janice DeSoto, Bar Deluxe By Tom Farrell
- 32 Mid-Year A&R Directory Compiled By Constance Dunn

COLUMNS & DEPARTMENTS

- 6 FEEDBACK
- 7 CALENDAR
- 8 HEART & SOUL
- 10 CLOSE-UP
- 11 SIGNINGS & ASSIGNMENTS
- 12 A&R REPORT
- 14 SONGWORKS
- 16 AUDIO/VIDEO
- 17 NEW TOYS
- 18 NIGHTLIFE
- 20 CYBER MUSIC
- 22 SHOW BIZ
- 24 LOCAL NOTES
- 46 SIGNING STORIES
- 48 DEMO CRITIQUES
- 50 DISC REVIEWS
- 52 CLUB REVIEWS
- 56 MUSIC MARKETPLACE

Cover Photo: Harry Langdon

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Tony Ferguson
Executive A&R, Interscope Records
(Rev. Horton Heat, Huffamoose, No Doubt)

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FEEDBACK

The Blues Police

Dear MC:

[In Vol. XXII, Issue #12] I had to laugh out loud when I read Paul Suter's description of KLON's Gary Chiachi as being a member of the "blues police," a term well known to us long-suffering L.A. blues players.

Almost all white middle-class males, these half-assed critics spoil the fun for the rest of us blues fans. To wit: we recently played a "locally famous blues club," and after covering "Back Door Man," the club's manager took us to task for playing "a Doors song," saying his crowd didn't want to hear classic rock. When we informed him that Willie Dixon wrote the tune in 1961, and made it a hit amongst Chicago blues fans of that time, we got the RCA dog look.

Keep up the good work, you blues policemen of the world!

John Rack

Connection and [Club Review Editor] Jon Pepper throughout '96, '97 and '98, we've got this big record company's interest and are recording three songs for them in June. Plus, it looks as if they're gonna pursue recording a complete album.

Thanks, and let us know what we can do for you. We owe you.

Rust And
The Super Heroes

King Of The Strings

Dear MC:

Hey, great interview with the man in black—Ritchie Blackmore (Vol. XXII, Issue #8). I really enjoyed reading about the man that invented the classic rock riff. Even with his new renaissance record the guy is a genius.

It's great to see that you guys are giving him the respect he deserves. Keep up the good work, MC, and remember, Ritchie Blackmore is, was, and will always be a genius.

GipsyDanzr@aol.com

Thank You!!

Dear MC:

Well, with the support of *Music*

CORRECTIONS

In the Demo Critique section of Vol. XXII, Issue #11, we printed the wrong contact number for the highest-rated band in that issue. The correct contact for Ursa Major, who received an overall rating of 7, is Solar Flare Music at 416-232-9342.

In the Songworks column of Vol. XXII, Issue #10, we printed the incorrect contact number for Katurah Clarke, who recently joined Zomba Screen Music as a composer agent. The correct phone number to reach her is 310-247-4300. Our apologies to all concerned.

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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

Synthesis International Foundation for the Performing Arts will host its First Annual Voice Symposium at the Los Angeles County Music Center's Dorothy Chandler Pavilion on June 27, from 12 noon to 4:00 p.m. Conducting the symposium will be Susan Nelson Howell, marketing expert and noted Performing Arts executive. The four-hour symposium will focus on career design, as well as creative vocal techniques and performance skills. Included will be lectures and hands-on workshops in powerful performance, voice technique, confidence building, and image enhancement. Guests will gain new insights into their voice, and learn new methods and formulas in gaining tighter control on their careers. The forum is open to professional singers, students and voice connoisseurs. SIF offers international exchange opportunities in dance, singing training and performance. Their mission is to harmonize international appreciation of the humanities, and expose nations to diverse expressions of the performing arts. For further information, you can contact SIF at 818-754-1760.

"Injuries, Extremities & Healing" is a free seminar which deals with the causes of extremity injuries, the underlying mechanisms, and how to speed the healing of ligaments and sprains. Also covered will be how to prevent unneeded surgeries, and how to utilize natural health care after surgery has failed to bring complete correction. Nutritional pioneer Dr. Arlo Gordin will be conducting the seminar on Tuesday, June 23, at 8:00 p.m. at the Gordin Center, 3434 Chahuenga Blvd. West, Suite 206, Los Angeles (near Universal Studios). Call 213-436-0303 for more info.

Join some of the top R&B, pop, rock and rap songwriters in the business as they participate in a UCLA Extension workshop about the craft of writing a great song, charting your path through the music business, and where the industry is going in the next century. The workshop will be led by Preston Glass, who has written 30 Top Ten R&B hits, five Top Ten pop hits and a Number One for Natalie Cole, as well as producing Number One singles for Earth, Wind & Fire and Kenny G's biggest-selling jazz album. The workshop meets on Mondays, June 29-September 14, 7-10 p.m. at UCLA's Schoenberg Hall. The fee is \$425, and earns four units of credit. Also available for those of you who need some guidance in your career, UCLA Extension is offering "Advancing Your Career In The Music Business." This course is led

by Tess Taylor, President of the National Association of Record Industry Professionals, and will feature many guest speakers who hold some of the top positions in the music industry. The fee is \$385, and students can earn three units of credit in Music. Finally, Chris Arnstein, a personal manager and international tour manager who has provided professional touring services for the likes of Julio Iglesias, the Eagles, Madonna, Journey, Stevie Nicks, Natalie Cole and many others, presents a ten-session course on "Tour And Event Management For The Music Industry." Scheduled guest speakers, who are subject to availability, include recording artist John Waite, CAA agent Rob Prinz, personal manager Kent Blackwelder, business manager Bernie Gudvi, ICM agent Scott Pang, Universal Concerts VP Alex Hodges, and HK Management's head of publicity Laurie Gorman. The course will also include a tour of the Greek Theater, led by general manager Mike Garcia and production manager Dan Wohleen of the Nederlander Organization. The course will meet on Mondays, June 29-August 24, 7-10 p.m., at UCLA, 329 Haines Hall. The fee is \$405. For more information on these courses, call UCLA Extension's Department of Entertainment Studies and Performing Arts at 310-825-9064.

For nearly two decades, the Percussion Institute of Technology (PIT), a part of Musicians Institute in Hollywood, California, has been the world's leading contemporary percussion program. With the inauguration of the Master Artist Series, PIT begins an alliance with Steve Houghton, Gary Chaffee and Horacio Hernandez which promises to add a new dimension to PIT's curriculum. The Master Artist Series will feature regular master classes by all three drummers, in addition to the current PIT program, which includes core skill development, continuous performing opportunities, private lessons, studio recording experience and music business training. For further details, contact Musicians Institute at 213-462-6978.

Re-Caps

Mike Campbell, veteran voice instructor, performer, recording artist and Vocal Program Director at Musicians Institute, will be offering a summer performance workshop. The class will meet every Monday night for eight weeks, beginning July 6, at Debbie Reynolds Studios, 6514 Lankershim Blvd., in North Hollywood. For further information, call 818-509-1029, or email mcampbell4@aol.com.

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-CARRIE COLOMBO

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


Fighting Racism

On Sunday, July 12, from 5-9 p.m. at Schooner Or Later (241 Marina Dr., in Long Beach) there will be a benefit show to raise funds on behalf of Eddie Tuduri, drummer for Jim Messina (of Loggins & Messina fame). Tuduri was injured in a serious accident last September which resulted in partial paralysis. While his prognosis is good, his recovery will take time and his medical bills are accumulating. Fellow bandmate/bassist Bruce Atkinson and his wife, Christine, are organizing the show for Tuduri's benefit. Performing will be Jim Messina, the Doo-Wah Riders (with surprise guests) and the Transitions. Food, beverages, beer and wine will be available for this outdoor show. The cost is a donation of only \$10 per person. If you cannot attend, but would like to help out, you can send your donation to: Eddie Tuduri Trust Fund, 126 Ash Ave. #9, Carpinteria, CA 93013.

It's M.A.A.G.I.C.

The production team of Sherrod & Cassidyne, together with Eddie Levert, Jr., have developed the Ray Allen M.A.A.G.I.C. Five Project (Musicians, Athletes & Actors Getting Involved with Children). Allen is the member of the NBA's Milwaukee Bucks who starred in Spike Lee's latest film, *He Got Game*. M.A.A.G.I.C. is a five-year, five-CD music production project which will feature a variety of artists and musical styles, including R&B, urban contemporary, jazz, country, rap and hip-hop. All tracks will be free of obscenities and negative lyrics. If you feel your band fits the criteria, send a package to: Nina Williams, University of Wisconsin, Milwaukee Outreach Center, 161 Wisconsin Ave., Ste 6000, Milwaukee, Wisconsin 53202. Final songs accepted must be submitted in a mastered DAT format.

Homeless Relief

Tramps, New York's legendary nightclub, was the scene of a benefit concert organized by the Prabhupada Sankirtan Society to raise money to feed the homeless. The concert featured some of today's top underground artists, including Absolute Bloom, Biohazard, Fahrenheit 451, Sub-Zero and Vision Of Disorder. The organization, which has been feeding the destitute since 1988, operates an emergency food relief program three-times-a-week, and with the \$12,000 raised from the concert, it will serve 500 hot plates of food, seven-days-a-week. Call 888-HUNGRY-5 for info. 

Singing For Food

Will Sing For Food—The Songs of Dwight Yoakam is a new CD released by producer Pete Anderson on Little Dog Records. Warner Publishing and Dwight Yoakam are donating the royalties from the songs used on the CD, and all sales proceeds will go to organizations which benefit America's homeless. Artists who took part in the project include Pete Droge, David Ball, the Blazers and Lonesome Strangers. For more info, check out the Little Dog web site at <http://www.littledogrecords.com>.



Pictured at the recent benefit concert at Tramps in New York are (L-R): (back row) Scott Koenig, RUSH Management; Danny Schuler, Biohazard; Kula Shakar; Paul Resta, Roadrunner Records; AJ Novello, Both Worlds; Tom Tighe, Roadrunner Records; (middle row) Anthony Ciovorelli, CIV; Pete Koller, Sick Of It All; Kapindra Swami, Krishna Food Bank Leader; Jennifer Meola, Roadrunner Records; Tim Williams, V.D.D.; Vicki Little, Roadrunner Records; Mark Scondatto, Shutdown; (front row) Evan Seinfeld, Biohazard; Freddie Cricien, Madball; and John Joseph, event organizer and Both Worlds' frontman.

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Larry Jacobson

Larry Jacobson has been appointed General Manager of Revolution/Giant Records. A member of the company's staff since its inception, Jacobson had most recently served as Head of Business & Legal Affairs for the label. For more information, contact Larry Solters at Scoop Marketing, at 310-360-6060.

Capitol Records has hired Justin Morris as Senior Vice President & Chief Financial Officer for the company. He was previously Chief Financial Officer for EMI-Capitol Entertainment Properties. Contact Capitol at 213-462-6252.



J.C. Kim

Young Chang America, Inc., the parent company of instrument manufacturer Kurzweil, has announced some major executive changes: J.C. Kim has been promoted to President of the company, and Charlie Won has been upped to Executive Vice President. In other Young Chang news, Art Olson has been appointed District Sales Manager for Young Chang Acoustic Pianos & Kurzweil Digital Pianos, for all of Southern California. Contact Joe Goodman at Joe Goodman & Associates P.R. (818-980-7871) for more details.

Ernie Lansford has been tapped as a Business Development Consultant by NAMM, the National Association of Music Merchants. According to the organization, Lansford has been hired to assist NAMM members in utilizing the tools, programs and assets offered by the association. For information, contact NAMM at 800-767-6266.

Virgin Records has expanded its Artist Development Department, with the addition of Brenda Walker, who will serve as Senior Director of Artist Development, joining current Senior Director of Marketing and Artist Development Bruce Henderson. They will each individually handle specific artists, overseeing marketing strategies for those artists, with particular emphasis on touring activities, direct consumer marketing, and new/non-traditional marketing opportunities. In addition, Brad Fox has been promoted within the department to Artist Development Manager. For further information, contact Virgin's Beverly Hills, California offices at 310-278-1181.



Grace Newman

The Windham Hill Group has promoted Grace Newman to Vice President, National Field Marketing. In her new post, Newman will work closely with the company's field marketing team and sales team to coordinate both marketing and retail agendas, as well as helping to manage the overall marketing of the label group's artists and corporate direction. Contact Windham Hill at 310-358-4800.



Steve Ellis

Steve Ellis has been upped to Senior Vice President, Promotion at Mercury Records, where he will work closely with all of the label's artists, as well as oversee the company's entire promotion staff. He was previously Vice President, Promotion. In other Mercury news, the label has named Mike Maska Vice President, Product Manage-

ment & Sales. He was previously the company's Vice President, Sales & Field Marketing/VP, Marketing, Associated Labels. Contact Mercury's New York offices at 212-333-8000.



Joann Ashman

Joann Ashman has been named Senior Vice President, Information Technology, for the Warner Music Group, where she will focus on enhancing information exchange for the Music Group's worldwide operations with the goal of increased operations efficiency. Contact WMG's Burbank, California offices (818-977-8777).

Paul Cremo has been promoted to Vice President, Film & Television at Sony Classical, where he will be responsible for securing and developing film soundtrack projects for Sony Classical, in conjunction with Sony Music Soundtrax, as well as for developing Sony Classical film projects with classical music themes. Contact Sony Classical at 212-833-8000.



Daniel Savage

Daniel Savage has been appointed Senior Vice President of Marketing for Island Records. Previously Vice President of Product Development at Atlantic Records, Savage will now oversee all marketing functions at Island, including product development, advertising, merchandising and new media, as well as supervising the label's artist development department. Contact Island's New York offices at 212-333-8000.

The Zomba Recording Corporation has announced the appointment of Neil Ross as Senior Director, Business Affairs for the

company. For more information on Ross's appointment, contact Beth Nussbaum at Dan Klores Associates P.R. (212-685-4300).

Julie Murphy has been named Director of Packaging Production for MCA Records, where she will oversee the scheduling, editorial and art trafficking for all MCA releases. Based out of MCA's Universal City, California headquarters, Murphy was previously Associate Director of Packaging Production. Contact 818-777-4000.

David Orleans has been promoted to the newly-created position of National Marketing Director for independent distributor Alternative Distribution Alliance (ADA). For more on this appointment, contact Lydia Sherwood at Presto Public Relations, at 520-579-8064.



Diarmuid Quinn

Sony record label the WORK Group has named Diarmuid Quinn to the position of Senior Vice President, Marketing, where he will oversee all marketing and touring functions for the label, as well as serve as the label's liaison to the Epic Records Group's Sales Department. Quinn was previously Senior Vice President, Marketing at Hollywood Records. He can be contacted at 310-449-2100.

Rhino Records has named Barry Benson Associate Director of Urban Promotion for the label, where he will create and implement strategies for urban radio campaigns to promote Rhino's catalog and new releases. Based in Los Angeles (310-474-4778), Benson has been a member of the Rhino staff for three years.

Country music label Intersound Country, a division of Platinum Entertainment, has announced changes within its organization: former RCA staffer Kim Reinbold has been named Manager of Publicity, and David Friedman has been promoted to the post of Director of National Promotion. Contact Intersound Country in Nashville at 800-859-9850.

Massachusetts-based label Rykodisc has promoted Ron Decker to the position of Director of Product Management, and David Greenberg has been named Senior Product Manager. For further information on these promotions, contact 978-825-3236.



Jeff Cole
President
Doolittle Records

Duties: Full Service
Years With Company: 6
Mailing Address: P.O. Box
4700, Austin, TX 78765
Phone: 512-472-4200
FAX: 512-472-0900
E-Mail: cole@doolittle.com
Web Site: http://www.
doolittle.com

Background: Doolittle Records is the brainchild of Jeff Cole. Though he officially goes by the title of President, Cole also serves as Doolittle's A&R rep, staff producer, engineer, rock radio promoter and Internet technology administrator. He's also an accomplished musician and soundman. This is one industry insider who understands what it means to be a musician.

He also understands what it takes to be excited about music, particularly the kind driven by loud, kick-ass guitars. That's the common thread Cole finds in all Doolittle releases, whether it's Slobberbone—a band compared to Lynyrd Skynyrd; Mount Pilot—a pumped-up country/blues hybrid; or singer-songwriter Todd Thibaud. What they also have in common is that Cole believes in them.

Why Austin: "I had bailed on an electrical engineering degree in the mid-Eighties—21 credits shy, top three percent of my class—because they wouldn't let me spend the last 21 credits over two years and keep my scholarship. I was here at the University Of Texas. Losing my scholarship meant losing two grand a semester and having to pay out-of-state tuition that is ten times the in-state tuition. It didn't really make sense to pay that kind of money to find out if music was what I wanted to do.

"So I went back to Albuquerque, got a job, and played in cover bands. In 1989, I went to the Berkeley School Of Music in Boston, and got my job in music production engineering in 1991. I didn't want to go to L.A., New York or Nashville, and so I came back to Austin. I knew they had a music scene."

Label Growth: "At that point, I was just looking to engineer records. The label just sort of happened be-

cause I needed a vehicle for getting a production rep. If a band's paying for the demos and it's their money, it's pretty hard for me to come in and say, 'Do it my way.' So I hit up my father and my grandfather for a couple thousand dollars, and we did a record for this woman, Meredith Miller, back in 1992.

"At that point, the label was just something to put it out on. I was going to sell it in Austin and Dallas, and that would be it. It got a rave review in *CMJ* and that precipitated this interest I was unprepared for. So, rather than put money in and do another record with her, I asked myself whether a label was something I really wanted to be involved with.

"I took a couple years where I was looking for investors. I needed money, and I knew it was going to be expensive if I constantly had to pay for my next release by selling the first release. I think that's a hard way to run a business and I respect anybody who does it."

Financial DIY: "I hooked up with a friend of a friend of the family's, who was retired and living outside of Houston. I went down to meet with him and asked him to help me develop a plan. He pitched it to a guy, then he brought in another friend of his. It's old Houston money.

"The first two things we had, we signed to Mercury, which were Prescott Curlywolf and Hamell On Trial. The Mercury deal left us without a roster. Then the Slobberbone record got a lot of major label interest. There were a couple of production and distribution deals on the table that my investors were excited about taking. I said, 'Look, in the short-term, for cash, this may be a great deal, and it's great for me personally, but if you truly want to own a label and carry it on in the future, this is a bad idea. It gets Slobberbone off our roster. It gets the next four things we sign off our roster. At the end of two years, we're in the exact same place with the same capabilities, except for five acts we thought were great are no longer on our roster.' They backed me 100 percent and we turned down that short-term cash thing.

"I think a lot of the major labels that tried to sign my acts right away are starting to realize that I'm not going to go away. I've been very clear to my investors that this is a long-term thing."

Metal Bands: "I was weaned on metal. Being from Albuquerque, New Mexico, it's a wonder I discovered the Replacements or Hüsker Dü. It was a notorious heavy metal town. I'd sneak out to see the Scorpions, Kiss, Saxon, back when it was denim and leather, not the watered-down kind of shit.

"When I went to Berkeley, a lot of my friends were into starting up electronica types of bands and

stuff, and I just can't. It's not that I don't enjoy it, it's that I wouldn't necessarily know how to pick it. What makes something good? It's just not in my frame of reference."

Screaming Guitars: "One of the things I look for is guitar. It's what I'm drawn too, on a songwriting level, also. If they can't sit down and play it for me on their acoustic guitar and have it make sense, then I have a hard time comprehending it in terms of what I consider a good song."

Other Signings: "I got turned on to Mount Pilot by John Keane, who was working on the Slobberbone record. He had produced them for a week for nothing. He gave me a copy of it and I didn't listen to it for a few weeks. I popped it in and I was on the phone with them.

"The third act, Todd Thibaud, I got turned on to by a woman who books a club in Boston who's a big Slobberbone fan. A friend of hers is a publicist who sent me Todd's CD. I put that in and I was amazed at how good it sounded. I couldn't believe it wasn't on a major label. I called him up. We took the masters and had Jim Scott remix it, and that's basically the record that's out now. There are also a couple of other things I'm looking at. There's another band out of Denton that Columbia and Mammoth are vying for."

Flooding The Market: "Everybody acknowledges that there's too much product out there. Yet when I'm talking to distributors they tell me I don't have enough releases. But I'm working releases I do have. The major label attitude seems to be that because there's a lot of stuff out there, the only way they can keep market share is to have a higher percentage of junk. To me that doesn't make sense. Build a better product." —Interview By
MC Staff Writer Tom Kidd

The Other Beach Boys

Since we're catching up on the career of Brian Wilson with this issue's cover story, we thought you might like to know what his former band has been up to. In late May, mariachi group Sol De Mexico released their latest album, *Acapulco Girls*, on EMI Latin, featuring a couple of appearances from the Beach Boys. The group's leader, Jose Hernandez, was apparently approached by Beach Boy Bruce Johnston, who came up with the idea of retitling the group's classic "California Girls" as "Acapulco Girls." The boys also lent their patented vocal sound to a cover of their last Number One hit, "Kokomo." The album, itself, is in Spanglish—both Spanish and English. If you'd like more info on Hernandez, check out his web site at <http://www.mariachi-sol.com>.

Radio For The Unsigned

Former KROQ radio personality the Poorman has hit the airwaves again, but this time he is looking for undiscovered talent to fill his new show, *Anti-Radio*. The program debuted on June 8 on KPLS (830-AM), and will be carried on the station between 3 p.m. and 5:30 p.m., Monday through Friday.

So what's so "anti" about Anti-Radio? "Anti-Radio will be the ultimate new music format," says the Poorman, "with an unprecedented blend of country, hip-hop, modern rock, dance, even classical. I see myself as a DJ who's focused on discovering and cultivating artists and their followings—the way DJs used to be."

Any unsigned bands, and those on indie labels, from all musical genres are welcome. The only prerequisite is that the artists make their "maiden voyage" on the Poorman's show. *Guitar Center* has already signed on as an official sponsor and has agreed to be the

THEIR PHAIR LADY



Matador/Capitol recording artist Liz Phair was recently presented with gold records for 1993's *Exile In Guyville* and 1994's *Whip-Smart*. Phair's long-awaited third album, *Whitechocolatespaceegg*, is due out on August 11th. Pictured (L-R) at the presentation are: Scott McGhee, Phair's manager; Gerard Cosloy, Co-President, Matador; Liz Phair; Chris Lombardi, Co-President, Matador; and Gary Gersh, President/CEO, Capitol Records.

MIRRORING HIS SUCCESS



Country star Randy Travis presented the DreamWorks Nashville staff with a custom-made mirror to decorate the label's conference room. Travis' first DreamWorks single, "Out Of My Bones," is currently in the Top Ten of *Billboard's* Country chart. Pictured (L-R) are: Elizabeth Travis, Randy's wife and manager; Abbe Nameche, Sr. Level Administrator; Suzanne Durham, Southwest Radio Promotion & Marketing; James Stroud, Principal Executive; Wayne Halper, GM/Head Of Operations; Johnny Rose, Head of Marketing; Randy Travis; Bob Mitchell, West Coast Radio Promotion & Marketing; Jerad Sloan, Head of Technology & Creative Services; and Allison Brown, Head of A&R.

drop off point for submissions. Indie or unsigned bands may drop off tapes, CDs and promotional materials at any Guitar Center location in the Southland. In addition, the Local Independent Network of CD Stores (LINCS) has also agreed to sell the CDs featured on the program through such stores as Fingerprints in Long Beach, Rhino Records in Claremont and Mad Platter in Riverside. For further info, contact RMH Media at 213-934-9651.

An Urban Initiative

Virgin Records America has announced that they are stepping up their commitment to urban music, highlighted by a restructuring of the company's marketing resources and the creation of the Virgin Records Urban division. The effort centers on Virgin's successful Noo Trybe Recordings label, whose marketing and promotion staffs are now part of Virgin's newly created Urban division, which is headed by Noo Trybe founder Eric L. Brooks.

Noo Trybe's creative team will continue to sign and develop artists and release albums under the Noo Trybe Recordings imprint, however all marketing and promotion activities will now be coordinated through the main Virgin company by Virgin Records Urban. Other labels that will be marketed via Virgin Record Urban include Rap-A-Lot Records, Cheeba Records, Soulpower and AWOL Records. Contact Virgin's L.A. offices at 310-288-2419.

Zutaut & Mercury

Mercury Records has entered into a worldwide imprint deal with

Tom Zutaut's label, the Enclave, in which Mercury will own, market and distribute all records signed to the label. Zutaut, who will work out of Mercury's New York offices, will carry the title of President, and may also A&R and oversee various Mercury artists.

Zutaut built his A&R reputation at Geffen Records where he signed such acts as Guns N' Roses, Edie Brickell & The New Bohemians, Elastica, Toni Childs, Tesla and Enya. Contact Mercury in New York at 212-333-8357.

He's An Owner Now

Legendary jazz pianist/composer/producer Herbie Hancock has

launched Hancock Records, an artist-driven imprint under the Verve Records umbrella. Hancock and David Passick will create new releases and spearhead its artistic direction. The label's debut album, *The Return Of The Headhunters*, is a reunion of the acclaimed jazz-funk band formed by Hancock back in 1973. The release is due out July 21st. You can contact Verve at 212-333-8138.

More Label News

Chipie Records has reached an agreement with Belgium-based KK Records, forming KK America, for the release of selected titles in North and Latin America. KK Records, a pioneering label in the electronic music world, is home to artists from Europe, Japan and Australia. Chipie will be the force behind the venture, handling the marketing, sales and promotion of the North American releases. Contact 818-655-9790.

Sound Image Entertainment has finalized a joint venture agreement with USG Records International, the European-based record and publishing company, forming Sound Image/USG Records. The label will be distributed by Eastwest Records in Germany, as well as through established distributors in all of Europe and the U.K., and is currently negotiating for distribution in other territories as part of its worldwide strategy. Contact 818-787-5558.

King Of Country

In what promises to be the most comprehensive collection of Hank Williams material ever put together, Mercury Nashville is planning a ten-CD box set for release in September, in conjunction with the 75th anniversary of the late artist's

birth. *The Complete Hank Williams* contains over 220 recordings—including more than 50 previously unreleased tracks—from his earliest studio sessions in 1946 to his final ones in 1952, and will initially be released as 10,000 numbered units. No word yet on the asking price.

New Releases

Guitarist Nick Webb, a founding member of the contemporary jazz outfit Acoustic Alchemy, passed away in February of this year after a bout with cancer. But this past May, GRP released *Positive Thinking*, the group's tenth album. Webb and his longtime musical collaborator, Greg Carmichael, worked on the album's material, but he was too ill to enter the studio, although he selected John Parsons to take his place.

GRP has also released *Standing Together*, the latest album from jazz icon and eight-time Grammy winner George Benson, whose latest album flawlessly blends his smooth tastes for jazz, R&B and pop.

Rhino Records has released *Bespoke Songs, Lost Dogs, Detours & Redevous: The Songs Of Elvis Costello*, which was compiled in collaboration with the artist, himself. Among the 21 artists covering material—recorded between 1979 and 1997—are Paul McCartney, Roy Orbison, Dave Edmunds, Nick Lowe and Johnny Cash. Order through RhinoDirect at 800-432-0020.

Reprise Records has put out *Heart Of Chicago 1967-1998, Volume II*, which features classic Chicago hits as well as two new songs produced by former E Street Band pianist Roy Bittan.

—Compiled By MC Senior Editor Steven P. Wheeler

PLAYING IN COLUMBIA'S PLATINUM GARDEN



Columbia Records execs presented Australian duo Savage Garden with plaques commemorating the global success of their self-titled debut, which was recently certified triple-platinum in the U.S. Pictured (L-R) are: Tom Corson, Senior VP, Marketing; Larry Tollin, Larry Tollin Entertainment; Don Jenner, President; Savage Garden's Daniel Jones; Lee Leipsner, VP, National Pop Promotion; Savage Garden's Darren Hayes; John Ingrassia, Executive VP, Columbia Records Group; Will Botwin, General Manager; Rich Yaffa, Senior Director, National Sales; Mitchell Cohen, Senior VP, A&R; Julie Borchard, VP, International Marketing; and Bridget Roy, Senior Director, Product Marketing.



TYE-V TURMAN SIGNS WITH SESAC



R&B writer/producer Tye-V Turman has signed with SESAC. Turman, a veteran singer with the L.A. Reid/Babyface production team, formed her own group, Black Girl, in 1994. In collaboration with Rodney and Fred Jenkins, she has worked with such artists as Brandy and Diana Ross and on the upcoming soundtrack for *Dr. Dolittle*, starring Eddie Murphy. Pictured (L-R) are: Tye-V Turman; Trevor Gale, Director, Urban and R&B, Writer/Publisher Relations, SESAC, New York; and Linda Lorence, VP, Writer/Publisher Relations, SESAC, New York.

BMG MUSIC EXECS GATHER IN FRANCE



Top executives from BMG Music met in France to plan the company's next fiscal year. Pictured (L-R) are: Stephane Berlow, Managing Director, BMG Music Publishing France; Andrew Jenkins, VP/Director, BMG Music Publishing International; Stan Schneider, VP, Legal & Business Affairs, BMG Music Worldwide; Danny Strick, President, BMG Songs; Nicholas Firth, President, BMG Music Publishing Worldwide; and Paul Curran, Managing Director, BMG Music Publishing U.K.

ASCAP Breaks Record

ASCAP CEO John LoFrumento has announced that the performance rights organization collected a record-breaking \$125 million in radio receipts in 1997, an increase of nine percent over 1996. LoFrumento attributed the signifi-

cant increase to the continuing value of ASCAP music to broadcasters, plus the dedication of the ASCAP broadcast licensing staff.

ASCAP uses three sources to track radio play: BDS (Broadcast Data Systems), station logs and audio tape audits. According to BDS Senior VP & General Man-

ager Joe Wallace, "ASCAP has been BDS' largest performing rights customer for the past four years, and we appreciate their demand for accuracy." ASCAP can be reached at 213-883-1000.

In other ASCAP news, the Society recently honored songwriter and Motown founder Berry Gordy with its first American Legend Award at their annual Pop Music Awards. The event was co-presented by Dick Clark, Smokey Robinson and ASCAP President Marilyn Bergman. Diane Warren was honored as ASCAP Songwriter Of The Year, as well as winner of Song Of The Year for "Unbreak My Heart." Warner-Chappell Music was ASCAP's Publisher Of The Year.

signed the Dave Matthews Band to an international publishing deal. BMG will represent the multiplatinum-selling rock outfit worldwide—with the exception of the U.S., Canada, South Africa and Australia. The deal coincides with the release of the group's third album, *Before These Crowded Streets* (RCA Records), which in its first week sold 422,000 units in the U.S., hitting Number One, and finally sinking the *Titanic*—at least on the *Billboard* charts.

MCA Music Publishing has signed Canadian singer-songwriter Holly McNarland to a worldwide publishing deal. McNarland is a recording artist for Universal Records who recently won a Juno Award for Best New Solo Artist.

Composer/lyricist/producer Frank Wildhorn has signed a worldwide publishing deal with Warner-Chappell Music. Wildhorn composed the music for the Broadway play *Jekyll & Hyde*, which spawned two recordings, *Highlights* and *The Complete Work*. Another Wildhorn musical, *The Scarlet Pimpernel*, opened on Broadway last year, and *The Civil War—An American Musical* is due to hit the boards in '99.

Acclaimed violinist Lili Haydn has also signed to Warner-Chappell. Haydn's songs blend influences as diverse as Brahms, Stevie Wonder and Soundgarden. Her self-produced Atlantic debut was recently re-released.

Todd Wolfe and R. Scott Bryan have inked a co-publishing agreement with Hamstein Publishing. Wolfe and Bryan have also formed their own band, Mojo'Son, now signed to A&M Records, and are slated to release an album later this year. The pair are former members of Sheryl Crow's band, and have writing credits on "Hard To Make A Stand," a Top Ten hit for the singer in the U.K. and Europe.

ASCAP POP AWARDS



Pictured at ASCAP's annual Pop Awards dinner in Beverly Hills are (top, L-R): ASCAP CEO John LoFrumento, ASCAP President/Chairman Marilyn Bergman, and Warner-Chappell Music's top executives, Les Bider and Rick Shoemaker. Also attending were (bottom, L-R): Smokey Robinson, American Legend Award honoree Berry Gordy and Dick Clark.

Songwriting Contest

Yamaha Corporation of America's Pro Audio & Combo Division, in conjunction with DAS Ventures Ltd., recently announced the launch of the Second Annual John Lennon Songwriting Contest. The event, which is produced in agreement with Yoko Ono and the Estate of John Lennon, is open to professional and amateur composers, with over \$200,000 in cash and prizes being awarded in twelve different categories.

As part of the 1998 contest, a multimedia tour bus equipped with Yamaha musical instruments and recording gear will crisscross the country, visiting high schools, colleges, festivals, outdoor music venues and music conferences to expose students and visitors to the contest's efforts on behalf of music education. For more information, visit their special web site at <http://www.jlsc.com>.

Songwriter Signings

BMG Music Publishing has

MCA SNARES MANCINI CATALOG



MCA Music Publishing has signed the prestigious Henry Mancini catalog on an exclusive worldwide basis. Pictured at the signing are (L-R): (back row) Michael Petersen, VP, Business Affairs, MCA Music Publishing; Mike Sammis, CFO, MCA Music Publishing; Robert Allen, Senior Director, Business Affairs, MCA Music Publishing; Scott James, Senior VP, Film & Television, MCA Music Publishing; and Irwin Griggs, VP, Special Projects, MCA Music Publishing; (front row) Betsy Anthony-Brodey, VP, Talent Acquisitions, MCA Music Publishing; Larry Kartiganer Esq.; Monica Mancini; Felice Mancini; Ginny Mancini; and David Rezner, Worldwide President, MCA Music Publishing.

EMI Appointments

Damon Booth has been named Director, Creative for EMI Music Publishing, West Coast where he will be responsible for signing artists and the current EMI roster. Matt Messer has been appointed Manager, Creative for EMI

Music Publishing, West Coast. Contact 310-652-8078.

At EMI Nashville James Houser has been appointed Creative Director, and Robert Mather has been named Associate Vice President, Nashville Administration for the company. They can be reached at 615-742-8081.

BATTEAU INKS WITH PLAYTHING



Plaything Music, the music publishing wing of the management firm Shankman De Blasio Melina, Inc. (SDM), has announced the acquisition of the David Batteau Music and Xayas Songs catalogs and a new long term co-publishing agreement with David Batteau for his future output. Batteau (spotlighted in *MC's* Songwriter Profile, Vol. XXII, Issue #9) co-wrote "Fundamental Things" on the most recent Bonnie Raitt album, and his catalogs contain approximately 600 songs. The acquisition follows the seventh anniversary of the launch of SDM's publishing companies—Plaything, Playhard, Playfull and Music Pieces—with songs on more than 20 records on the *Billboard* charts in the past year. Pictured at the signing are (L-R): (standing) Ned Sharkman, Plaything Music; Gary Wishik, attorney; Ron De Blasio, Plaything Music; (seated) Alan Melina, Plaything Music; and David Batteau.

Matthew Wilder

As a producer he scored big with No Doubt, and now this veteran has co-written the songs for Disney's latest animated release, *Mulan*.

By Dan Kimpel



Once upon a time, Matthew Wilder might have been a contender for a chapter in the book of one-hit wonders, for 1983's "Break My Stride." Fifteen years later, Matthew Wilder is red-hot—as a co-writer of songs for Disney's upcoming animated release, *Mulan*; as the producer of No Doubt's multi-platinum album *Tragic Kingdom*. and, thanks to the miracle of sampling, as a co-writer of Puff Daddy's "Nothing's Going To Hold Me Down," a urban reworking of "Break My Stride."

If that weren't enough, Wilder is expanding to theater as the composer. Lyricist and librettist on the score of the new Robert Stigwood-produced musical, *Cry To Heaven* (based on Anne Rice's novel), which is slated to open in London's West End in 1999.

Wilder's career began in the early Seventies, when he played twelve-string guitar on the streets of Manhattan with partner Peter Darmi. After plying his trade on the Eastern seaboard, he relocated to Los Angeles and signed an artist deal in 1978 with Arista Records. The label actually passed on "Break My Stride," but the song was subsequently released by a subsidiary of Epic Records and hit #5 on the *Billboard* charts.

During a seven-year tenure as a staff songwriter at Geffen Music (and later Interscope), Wilder's songs were covered by a diverse roster of artists, including Aaron Neville, Sheena Easton, Patti LaBelle, the Pointer Sisters and Natalie Cole—whose rendition of "Wild Women Do" was included on the *Pretty Woman* soundtrack in 1990.

So just how did this pop writer become an architect of the magical Disney kingdom? "Disney became aware of me because of *Cry To Heaven*," Wilder explains. "They heard the score and their interests were piqued. They brought me on board not knowing what they wanted to do with me, but to develop me in some capacity; then this opportunity opened up."

Mulan is based on a 12th Century Chinese fable of a young girl who dresses as a boy in order to take her father's place in a war. "It has an amazing amount of heart and comedy," says Wilder. "It's one of those Disney moments that's so well-balanced and interpreted visually. We used flavors of Chinese instruments, but no more or less than Rodgers and Hammerstein—no five-tone scales," he says with a laugh.

As a baby boomer, growing up on rock & roll, did Wilder ever envision a movie or theatrical career? "When I was a young man, I was caught up in the Beatles and pop music and being a young hipster," says Wilder, "but I grew up on Broadway. My father was a theatrical advertiser, so I saw the original cast of *Oliver* and *The Sound Of Music*. I had a real love for that grandeur, but it wasn't until I matured that I was capable of tackling something as big and sweeping as a Disney film."

The success of No Doubt is a different type of fairy tale—a veteran Orange County band who became a ten-year overnight success story. "I had produced the odd song here and there, mostly something already associated with a project," Wilder says, in answer to questions about his tour of duty with No Doubt. "I was producing music for the film *The Air Up There* with Jimmy Cliff. Tony Ferguson, who was A&R-ing the project, had No Doubt. They were looking for a producer and Tony asked if I'd look at the band. At the time they hit, there was nothing like it on the radio. That can be a blessing or a curse. But the charisma of the band and Gwen, and her sense of style—she's a unique and unmistakable voice."

As for other projects, Wilder exhibits a reverence for the artistry of his recent collaborators. "I just got through writing and producing with Stevie Wonder," he says, continuing his thought. "He and Jimmy Cliff are both legends and they didn't get there by luck or happenstance. There is real substance behind their genius; the power that emanates is just indescribable. Going from Jimmy Cliff to No Doubt—this is how it gets passed down from generation to generation."

Contact Chasen & Company (310-274-4400).



IT'S PAT: On June 16, Rhino Home Video released *Pat Benatar: Live In New Haven*, a concert video filmed in 1983 when the pop/rock songstress, who was responsible for such hits as "Heartbreaker," "Hit Me With Your Best Shot," "We Belong" and "Love Is A Battlefield," was at her commercial zenith. This 60-minute performance video features Benatar performing fourteen tunes, and carries a suggested retail price of \$14.98. Order your copy from RhinoDirect at 800-432-0020, or visit the Rhino web site (<http://www.rhino.com>).

STUDIO BITS: Island Records act the Cranberries have officially begun work on their fourth album. The group is recording at a location in the south of France, with producer Benedict Fenner (Brian Eno, Elvis Costello). There is no estimated release date for the album as of yet...MCA Records act the Murmurs have been putting the finishing touches on three new songs for their next album, with producer Matthew Wilder.

(see Songwriter Profile on page 15), who had a hit in the early Eighties as an artist, with the song "Break My Stride," is most noted for his production work on No Doubt's chart-topping *Tragic Kingdom* album...Medium Cool/Restless Recording act Perfect recently wrapped up sessions at Ardent Studios in Memphis, for their new album, *7 Days A Week*, due out on July 14th. Jim Dickinson produced. **SKIP SAYLOR:** L.A.'s Skip Saylor Recordings has recently hosted a number of top acts. Polydor Records group Buffalo Tom was in mixing their upcoming album, with mixer Chris Sheldon (Foo Fighters). Alien Crime Syndicate was in mixing for an upcoming WB release, with Foo Fighters producer Gil Norton and engineer Ben Hiler (U2). And, on the urban tip, Aftermath Entertainment chief Dr. Dre was in mixing his new album, and R&B crooner R. Kelly was in at work on a new single. Contact Skip Saylor Recording by calling the facility at 213-467-3515. **MC**

AEROSMITH'S ARMAGEDDON



RYAN MCGUIRE

Aside from earning a distinction as one of the most anticipated films of the summer, Touchstone Pictures' *Armageddon* can also boast an impressive soundtrack, with previously-unreleased contributions from the likes of Journey, Jon Bon Jovi, Shawn Colvin, Chantal Kreviazuk and others, including a new Aerosmith tune, "I Don't Want To Miss A Thing," the video for which is already airing on MTV. Pictured above on the set of the "I Don't Want To Miss A Thing" clip are (L-R): Aerosmith members Brad Whitford, Joey Kramer, Steven Tyler, Tom Hamilton and Joe Perry. The *Armageddon* soundtrack is slated for a June 23 release on Columbia Records.

SUMMERS' COMIN'



WORK Group artist Cree Summers is pictured at a Bahamas recording studio, where she is working on her debut album with producer (and recent *MC* cover subject—Vol. XXII, Issue #11) Lenny Kravitz. Pictured (L-R) in the studio are: Summers, Kravitz, *WORK* co-President Jordan Harris and Summers' manager, Ruth Carson.

UNINVITED IN NASHVILLE



Pictured above is Alanis Morissette, following her recording sessions for the song "Uninvited," from the *City Of Angels* soundtrack, at Ocean Way Studios in Nashville. Take a good look, because it's likely to be the last photo of the singer in the studio that you'll see for a while. As "Uninvited" continues to perform well, boosting the *Angels* soundtrack to the top of the albums chart, Morissette is holed up in an undisclosed L.A. studio with producer Glen Ballard, and the two are recording in absolute seclusion. Her upcoming Maverick Recordings album is expected to be out later this fall. Pictured (L-R) at Ocean Way are: engineer Allen Sides, Morissette, arranger David Campbell and producer Rob Cavallo.

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COMING IN JUNE TO WEST HOLLYWOOD!



Richard Bosworth

Taking his time getting to the producer's chair, this veteran engineer/mixer is working with the Knack and looking for new talent

By Jonathan Widran

While some folks have to take full control the minute they first step in the studio, Richard Bosworth worked up to a thriving career as a producer the old-fashioned way: by working with, and learning from, the cream of the crop, as mixer and engineer on some of the most notable recordings of the Seventies and Eighties.

From famed producer Peter Asher and notable engineer/producer Val Garay, the Rhode Island native learned a very simple, enduring truth: "Great vocals make great albums." And who could argue this, based on Bosworth's all-star resume? He was behind the boards for Roy Orbison's *In Dreams* album, Don Henley's *Building The Perfect Beast* and Neil Young's *Landing On Water*, and he's also mixed recordings for everyone from Warren Zevon and Dolly Parton to Lita Ford and Was (Not Was).

While working on Steve Perry's 1984 hit, *Street Talk*, the lead producer quit and Bosworth stepped in and produced a few vocal tracks. But he still wasn't ready to wear the full producer's hat until a few years ago. "I really nurtured my career slowly but surely, but I learned how to be a better producer by waiting longer and gaining more and more experience," says Bosworth, whose early career exploits also included recording the Hollies at Abbey Road. "I didn't feel excited about the kind of music that was popular ten years ago, and I didn't feel I could add anything to it as a producer. But these days, a lot of recurring things excite me."

"Maybe it was just a matter of everything old becoming hip again, because Bosworth's most high-profile project these days is yet another resurgence of the Knack, this time on the very committed Rhino Records label. Rhino is releasing the band's all-new *Zoom* album on July 14, in conjunction with a *Best Of The Knack* collection, which will include Bosworth-produced covers of songs written by Elvis Costello and Nick Lowe.

"I was involved in the studio when they came back in the early Nineties, but that was the Knack trying to do something different than the sound we knew and loved," he says. "The new music harkens back to the *Get The Knack* era, and the way the market is, the kids in their twenties are really digging the music from that era. I think they have a good shot this time."

Unlike many producers who love to cut, paste, sample and texture sounds and tracks ad nauseum, Bosworth recorded most of *Zoom* live, in only one or two takes, for a more organic quality. "That doesn't always work as well when you're recording solo vocalists like the English girl Jessica Blake I just did for Chrysalis," he admits, "but in a band situation, it's a can't miss way to capture the perfect moment."

Bosworth is currently establishing a production company to launch up-and-coming bands, which, in his words, "will combine my education and old school knowledge with the new school information and technology to the sounds I get on tape."

Among the discoveries who he is nurturing along are Edan Everly (son of Don), pop/rockers 00Spies (Double Naught Spies), and L.A. band Ferdinand. "I'm the ultimate champion of up-and-comers in this business," he says. "Eventually I'd like to develop new bands for an established indie label, because my A&R instincts for new talent are good. I think the young artists I work with appreciate the work I've done in the past and are hoping to achieve that sort of classic sound."

"It's easier to produce them at the beginning of their career, because they don't have to equal or top themselves like older artists. I always say, 'Don't make your *Sgt. Pepper* out of the box.' Start with something simple and go from there. I'm always looking to work with artists who have depth and the potential for longevity."

Contact Anton Kline at the Kubro Group (818-343-1510).



Seymour Duncan's Nashville Studio Pickups



The Five-Two Series is the new line of Nashville Studio replacement pickups for the Telecaster guitar, which uses alnico 5 magnets for the three low strings and alnico 2 for the three high strings; hence the name Five-Two. This combination of multiple alnico magnet types is said to deliver a bright, springy

bottom end, and a full and smooth top end, without sacrificing that great Tele twang. The lead pickup has traditional output level and vintage details, such as black yarn wrapping and waxed cloth hookup cable. The chrome covered neck version is reverse wound with reverse polarity, to create a hum-cancelling effect when used with the bridge pickup.

The Five-Two for the Telecaster sells for \$106 retail, while the Strat version goes for \$99. For more about them, contact Seymour Duncan at 5427 Hollister Ave., Santa Barbara, CA 93111-2345. Phone them at 805-964-9610, FAX 805-964-9749, or send e-mail to evan@seymourduncan.com.

Marantz Portable Digital Recorders from Superscope



Both the PMD680 and PMD690 digital recorders use PCMCIA cards—also called PC cards—to store either uncompressed PCM (Pulse-Coded-Modulation) or compressed MPEG (Motion Picture Experts Group) digital audio. Once recorded, each track of audio is converted to an MS-DOS file or a .WAV file which can be imported and edited on any computer. Since the PC card is a solid state memory card, there is an inherent resistance to shock, temperature extremes and the elements, as compared to conventional tape-based or hard-disk recorders.

The PMD680 is a mono recorder and requires less than 15MB of memory for one hour of audio recording, with a bandwidth of

7kHz. There is also a telephone interface for record and playback over a standard POTS (Plain Old Telephone Service) line.

The PMD690 is both a mono and stereo recorder which requires 120MB of PC card memory for one hour of 20kHz stereo audio. The 690 also has 48-volt phantom mic powering and vari-speed of +/- one octave.

Features common to both units include a variety of pro input and output connections, XLR microphone inputs, digital outputs for real-time transfer to your PC, DAT or CDR, and optional rechargeable battery pack for up to three hours of operation.

The PMD680 sells for \$799, while the 690 goes for \$999. Both are compatible with hard disk PC cards making for a cost effective digital field recorder system.

For additional information about these machines, contact Superscope Technologies at P.O. Box 2066, 1000 Corporation Blvd., Aurora, IL 60504. Phone them at 630-820-4800 or send a FAX to 630-820-8103.

Gretsch Brass Snare Drums



Gretsch has ten new professional one-piece brass snare drums. Made in the U.S.A., there are two shell sizes available: 5x14 and 6x14. Most of the sonic characteristics and differences are determined by the shell manufacturing technique and the hardware finishing processes. Black Brass versions are made with a choice of chrome or Broadkaster Gunmetal Gray hardware. Gunmetal Gray and all-white brass drums come standard with Broadkaster Gunmetal Gray hardware, while the polished brass shell drums come with chrome hardware. These drums are available in either eight or ten lug configurations.

Retail prices range from \$695 to \$780.

You can learn more about these drums, as well as the whole Gretsch drum line, by contacting Fred Gretsch Enterprises at P.O. Box 2468, Savannah, GA 31402. Phone them at 912-748-7070.





TOM FARRELL

KROQ's "Big Tad" with pro wrestler Sting.

ROCK & WRESTLING

KROQ morning show sidekick "Big Tad" is pictured above with World Championship Wrestling star Sting at a recent in-store appearance, promoted by the radio station. There was a bit of confusion when fans heard that Sting would be headlining the **Great Western Forum** on July 10, and holding an in-store autograph session at the **Long Beach Tower Records/Good Guys** outlet on May 29th.

Actually, not too much confusion, since the ads—targeted to the audience of World Championship Wrestling hero Sting, who wears make-up slightly reminiscent of the *Crow* movie character—clearly showed a picture of the famous pugilist. The musical Sting—a.k.a **Gordon Sumner**, the **A&M** recording artist and former **Police** frontman—doesn't wrestle, but one thing he does have in common with the Huntington Beach-based grappler is enormous popularity. The wrestling Sting will bring his WCW/NWO

wrestling pals to the Great Western Forum on July 10, where they are expected to sell-out all 18,000 seats. But the rock & roll ties don't end at the name game.

Rock & roll and wrestling have been intertwining as entertainment forms for years, all the way down to the L.A. club circuit. In the Eighties, **Cyndi Lauper** tried to integrate wrestling into her career; in 1996, theatrical speed metallers **GNAR** did a rock and wrestling tour which featured bouts in between mini-sets; and last year, on the Los Angeles club circuit, promoters held a **Rock & Wrasslin'** weekend event at **Moguls**, which featured bouts onstage between band sets. That event featured more than 25 bands and wrestlers, prompting a host of others to book imitation events marrying rock music to wrestling.

Local promoter **Michael DeMilbiss**, who is planning a rock and wrestling promotion event for late summer, points out, "It's all about that important 18-35 demographic. WCW Wrestling reaches well over 50,000 fans in person, and over 25

million by television, every week, and that's probably a conservative guess. Many of the wrestlers use clips from popular songs to signal their arrival. One rock band even got members of the WCW to star in their video and do a guest spot on MTV. Most rock bands would kill to be able to play a wrestling event, which is what I'm counting on when I put together my concert later this summer, which will incorporate local bands and upcoming wrestlers."

DeMilbiss says he's still scouting for a venue which will allow him to successfully bring together what he calls "two very popular modes of entertainment which share essentially the same audience."

CATHOUSE & BORDELLO CLOSE

Riki Rachtman has thrown in the towel on the **Cathouse** and **Bordello** nightspots, which he brought back to life earlier this year at the **Key Club** and **Martini Lounge**, respectively.

Citing the fact that running the venues had become "work, and was no longer fun," Rachtman opted to shut down both the re-opened **Cathouse**, which ran for nearly six months, and **Bordello**, which ran for nearly three months. He also points out that dwindling attendance was a key factor in his decision to pull the plug on the re-structured venues.

Rachtman helped launch both clubs to worldwide fame during the **Sunset Strip's** Eighties heyday, when they played host to such regulars as **Guns N' Roses**, **Faster Pussycat** and **L.A. Guns**.

At present, Rachtman has no immediate plans for other forays into the L.A. nightlife scene, but, as he proved with the return of the **Cathouse** and **Bordello**, anything's possible.

BAR DELUXE NEEDS PROMOTERS

Janice DeSoto—who is featured with her venue, **Bar Deluxe**, in this issue's Club Owner Profile (opposite page)—is looking for a Sunday night and possibly a Monday night promoter for her nightclub. For more information, or to be considered for the gig, contact 213-469-1991.

CHECK THE JOINT

On May 1, the **Joint** opened at 8771 W. Pico Blvd., the location of the now-defunct **Club Sirius**, near the corner of Pico and Robertson, one block east of Beverly Hills, or "in the Bronx of Beverly Hills" as in-house promoter **Howie B.** calls it. Known for his work with the **Dragonfly**, Howie tells us that the venue will book live bands seven-nights-a-week.

"I'm looking mainly for modern rock," the promoter says, and he promises that the Joint will feature "the bands of tomorrow on our stage today." The Joint, which has a capacity of about 100, sports a vibe which Howie B. sums up as "sort of a scene out of a *Twain Peaks* episode, with disco balls and golden elephant tusks."

They also rent the venue out for private parties, movie shoots, industry showcases and so forth.

Bands interested in playing the Joint should send tapes or CDs, along with a bio, photo and any available press clippings you may have, to Howie B.'s attention, care of the Joint, 8771 Pico Blvd., Los Angeles, CA 90035.

Howie points out that the Joint is an excellent place for up-and-coming, as well as established bands, and that he usually books a month in advance. For more information, you can call the Joint at 310-275-2619.

EL REY UPDATE

The May 6 decision by the **Los Angeles Fire Department** to cut the **El Rey Theater's** crowd capacity from 771 to 499 (see *Nightlife*, Vol. XXII, Issue #11) is already having a snowball effect. **Goldenvoice** has pulled several shows out of the El Rey, which is now scrambling to make up for the lost revenue, as well as dealing with the financial impact of a smaller capacity.

According to in-house promoter **Paul Assimacopoulos**, the Tuesday night **Stagefright** concerts, which spotlight local unsigned talent, have been put on hiatus until the capacity issue can be resolved.

"You do the local thing because you like to cultivate new talent," Assimacopoulos stated, "but if you don't have the bread and butter of doing your national concerts, with the door sales

and bar sales—it's hard to keep one thing going without the other.

"We're in a phase where we lost the **Sonic Youth** show, we lost **Tori Amos**, we lost **Creature**, we lost all of these shows. We're rushing to fill things left and right. We're trying to take up that slack. We still have shows with **Goldenvoice**, but some of our shows have already sold x-number of tickets above our new legal capacity, [and] that puts us in a really bad situation. Many of the shows have been moved, and we put that information on our answering machine as soon as we get it."

The El Rey's capacity was cut when an L.A. Fire Marshall pointed out that one of the venue's emer-



gency exits had recently become fenced in, and, according to a press release issued last month by El Rey owner **Rodney Nardi**, "the theater's neighbors are preventing the venue from installing an emergency exit gate in the fence, leaving the hall stuck at its reduced capacity and in financial danger."

The neighbor in question is reportedly the **His And Hers** hair goods company, a 35-year-old business which makes wigs, beards and related hair accessories for the TV/movie industry and the private sector, as well.

Since the fenced off area in question lies on His And Hers' property, it is up to them as to whether or not a gate may be installed.

A spokesperson for **His And Hers** issued a 'no comment' statement, referring us to their attorney, who was unavailable for comment.

El Rey owner Nardi told *Music Connection* that there is an upcoming judicial hearing scheduled regarding the matter. However, regardless of the outcome, Nardi says that he will continue to operate the venue, with a slight shift away from rock and more toward musical styles better suited to the 500-person capacity limit—most likely along the lines of jazz, blues and adult acts.

Nardi is also seeking experienced jazz and blues promoters, with a proven professional record, should the theater's musical focus change.

Contact Rodney Nardi and the El Rey at 213-936-6400.

KEY CHANGES

The Key Club, formerly known as Billboard Live, is undergoing even more changes in its staff, booking policies and appearance. On the booking front, while the venue will now be open seven-nights-a-week, the majority of its open time will be dedicated to local independent dance promoters. However, the club will continue to book live music and local talent in the early time slots, with dance music promoters hosting the club from 10:30 p.m. until closing.

On Mondays, Greg Lites and Icon Productions will bring a much-needed boost of hip-hop and rap to the Key Club, booking both live talent and DJs. In-house promoter Damian Brawner points out that the first Icon night, held on June 1, sold-out immediately.

"They [Icon Productions] are pretty heavy promoters, they sell out all of their shows, and it will sell out every Monday night," predicts Brawner. Icon Productions can be contacted through Greg Lites at 818-783-5058.

On Wednesdays, it's Wicked, which Brawner describes as being "younger dance alternative with a couple of bands featured." Wicked can be reached through Ryan Chalme at 818-587-8264.

On Thursdays, the Key Club hosts Acapulco Gold to replace the now-defunct Cathouse. "They are going to feature a band every Thursday, plus DJ Homicide from Sugar Ray is going to be onstage spinning," says Brawner, "so look for some special guest appearances." Brawner adds that the vibe will be along the musical lines of such groups as 311, Sugar Ray, Funkdoobiest and Tricky. Contact Acapulco Gold through Adrian Miller at 213-651-0175.


The Key Club is currently negotiating a new contract for its Friday night slot, but on Saturdays, the venue continues with Reality, which has been running smoothly for over a year. Sundays are held open for special events and concerts. For concert information, call 310-274-5800, ext. 555.

The Key Club has also been undergoing a series of personnel changes. Brawner cites that there is "a lot of new management, a lot of new employees and a lot of new charisma" in the organization. In addition to Brawner, who recently took over the booking reins, the Key Club welcomes Audrey Kimball aboard as their new publicist.

Brawner also mentioned that the venue's new sign—which was supposed to be up earlier this month—would be going up "any day now." Brawner states that the spectacular Jumbotron should be going up sometime within the next few months.

CHANGES AT 14 BELOW

There have been some changes made recently at popular Santa Monica nightspot 14 Below. The venue's stage has been expanded, deepening by three feet, the club's sound system has been upgraded, and the back pool room has been remodeled.

On the business side, John Ellis will no longer be handling the booking chores at 14 Below. "He just got burnt out," says the club's owner, Todd Christiansen, who is also now booking the venue. Christiansen does add, however, that he is open to working with other promoters who have experience in the local rock scene. Interested parties should contact Christiansen at 310-451-5040, Monday-Friday, between 1 and 4 p.m. 



Capitol Records alternative rock acts Marcy Playground and Everclear recently stopped in at venerable L.A. venue the Palladium in Hollywood, as part of their tour with Hollywood Records act Fastball. A number of Capitol Records execs came out for the show, and partied afterwards with members of both acts. Pictured (L-R) following the show are: Steve Rosenblatt, VP, Marketing, Capitol; Dan Rieser, Marcy Playground; Everclear manager Darren Lewis; Everclear's Art Alexakis; Phil Costello, Sr. VP, Marketing & Promotion, Capitol; Gary Gersh, President/CEO, Capitol; Marcy Playground's John Wozniak; Everclear's Greg Eklund; and Brian Corona, Sr. Director, National Promotion, Capitol.

CLUB OWNER PROFILE



A veteran of the L.A. music scene, Janice DeSoto started off as a dance promoter at Imperial Gardens (now known as the Roxbury) during the mid-Eighties. Even then the venue was a star-magnet, attracting celebrities from Bruce Springsteen to Madonna. After a couple of years, DeSoto moved into live band promotion via her famous White Trash Au Go-Go night at the now-defunct Oskos, which was located on La Cienega near the Beverly Center.

During the two-year reign of White Trash, DeSoto quickly became a key promoter in the then-burgeoning Los Angeles club scene, giving many of the area's up-and-coming groups a place to play—"I booked all of the happening trashy glam bands," she says, with a smile. Her longest run was around the corner with English Acid, which happened once-a-week at the Peanuts venue, for nearly four years.

The shows were "really crowded, always packed," recalls the woman who booked such notable acts as Alice In Chains, Weezer, Pearl Jam, the Smashing Pumpkins and Reverend Horton Heat, many of whom broke their first ground in L.A. at English Acid.

As the scene began to change in the early Nineties, DeSoto brought English Acid to a close to pursue a goal she's had since her early days as a promoter: to become a club owner.



TONY FORTUIT

Janice DeSoto

Owner
Bar Deluxe

Send packages to:
1710 N. Las Palmas
Hollywood, CA 90028.
Phone: 213-469-1991


herself. Always known for her sense of atmosphere, DeSoto also wanted to have a hand in the club's overall design, look and feel, in addition to owning it.

In 1994, she bought the old Tandoori Inn restaurant on Las Palmas St., north of Hollywood Blvd., and set about transforming the space into the venue of her dreams.

"I basically bought a space that I thought had potential, a little old divy Indian restaurant with nothing there," she says. "It was really ugly—just a kitchen and a bit of space. I saw the potential—it had the 'bones' I liked. I consider myself an artist and designer, and I wanted something very dark, eclectic, moody, and with a voodoo vibe, and I proceeded to design and transform the space. I never had an architect or anything—just a carpenter who thought I was a lunatic for wanting things like my 125-gallon aquarium suspended in the bar, but we did it. We exposed sections of the beam and brick upstairs to give it a really cool look. I'm really happy with the way it turned out."

It took DeSoto eight months of solid work to reconstruct the former restaurant into the hip nightclub it is today. How hip? Well, her design work garnered praise from such media outlets as the L.A. Times and Time magazine. And when the E! channel did their segment on the World's Coolest Clubs, master of ceremonies Brian Setzer used Bar Deluxe as his host headquarters.

Six months after opening Bar Deluxe, DeSoto began booking live music into the venue. "Right now, we have live music five to six-nights-a-week," says DeSoto, who only books the weekend slots.

Sundays at Bar Deluxe feature no cover charge, but also no bands. Mondays are a no-cover karaoke night, with an emphasis on Sinatra, whose sounds DeSoto has been pumping since the first day the club opened. On Tuesdays, club soundman Dirty Ed books raucous rock & roll bands, mainly with a garage rock edge. On Wednesdays, Mexican Marco pulls in some of the area's best up-and-coming rock en Español bands. On Thursdays, local promoter Mike Jöhles brings in alternative and modern rock acts. And DeSoto handles the Friday and Saturday night slots, when, she says, she does "a lot of different stuff. We do a lot of rockabilly, punk and psychobilly. It's a mixture." 



PLAY SUGAR RAY: Hats off to the new media developers at Atlantic Records for their latest creation, the interactive *Sugar Ray Pinball Machine*, accessible at the Atlantic web site (<http://www.atlantic-records.com>).

The Shockwave-based game, tied to the SoCal act who've been riding high on the smash single "Fly," plays just like a real pinball game, with dual flippers, tons of surprise

bonuses and even the ability to hit the "machine." And, of course, as your score advances, the game will play more and more Sugar Ray tunes.

For those who want to be immortalized in cyberspace, you might want to work at landing a high score, because—in the tradition of great arcade games—high scorers have the chance to enter their initials and have their score displayed online for all to see. Good luck!

SOME GUYS HAVE ALL THE LUCK: In conjunction with the release of his latest album, *When We Were The New Boys*, mod-rocker Rod Stewart has launched a new web site at <http://www.rodstewartlive.com>.

Kicking off with a cybercast of Stewart's trip down L.A.'s Sunset Strip on June 2—an exciting, evening-long event which included a Stewart in-store at the Tower Records on Sunset and five performances at stalwart venues the Roxy and the

It's also a catchy visual site, and it loads pretty quickly for as much graphic content as it contains. Do ya think he's sexy? If so, check him out online.

BUY DIRECT: The BMG Music Service—as in "Get 13 CDs for only a penny!"—has expanded its online presence with a recently redesigned web site, at <http://www.bmgmusicservice.com>.

At BMGMS's site, club members can do everything from update their profile to interact with customer service representatives online, as well as browse through the company's entire catalog in searchable database format. And, best of all, the site allows users to sample soundclips from records before they order them.

There are also exclusive special deals, available only through the site, and other unique features are expected to be added soon. And if you're not a BMG Music Service member, you can still visit the site, and there's even a form to sign-up for the club right online.

AMAZON SAFARI: Already established as one of the top online book retailers in the world, virtual bookstore Amazon (<http://www.amazon.com>) is about to venture into new territory with the addition of a full store of music titles soon to be available.

Whisky—the new site is loaded with info about the singer, both past and present.

In addition to the usual artist web site faire (bios, photos, etc.) there's an interactive online store for Stewart merchandise, updated news, upcoming events and more.

Currently, the site's proprietors are seeking feedback from web surfing music fans as to what they would like to see at the Amazon music store. By visiting Amazon's site, you can put in your two cents as to what would make Amazon the ultimate online music store for your needs.

You'll also want to check back at the site frequently, as no exact launch date for the music store has been announced, but it's expected to open shortly. Don't close the book on Amazon yet.

LIVE LIVE LIVE: The New Media Department at House Of Blues is continuing to build on its already well-established LiveConcerts.com branch, at <http://www.liveconcerts.com>.

The powers that be at Live Concerts recently kicked off their Summer '98 Series by broadcasting live from the Tibetan Freedom Concerts in Washington, D.C. on June 13 and 14, and that was just the beginning.

LiveConcerts.com will be the place to catch up with some of the summer's hottest festivals and shows, with a myriad of live cybercasts planned, more being added, and expanded programming which will now include weekly Friday cybercasts.

Not only will the outlet be broadcasting from major touring festivals, they will also be bringing re-

BMG Music Service online

gional and local events to the web which people in other parts of the country will not have a chance to see.

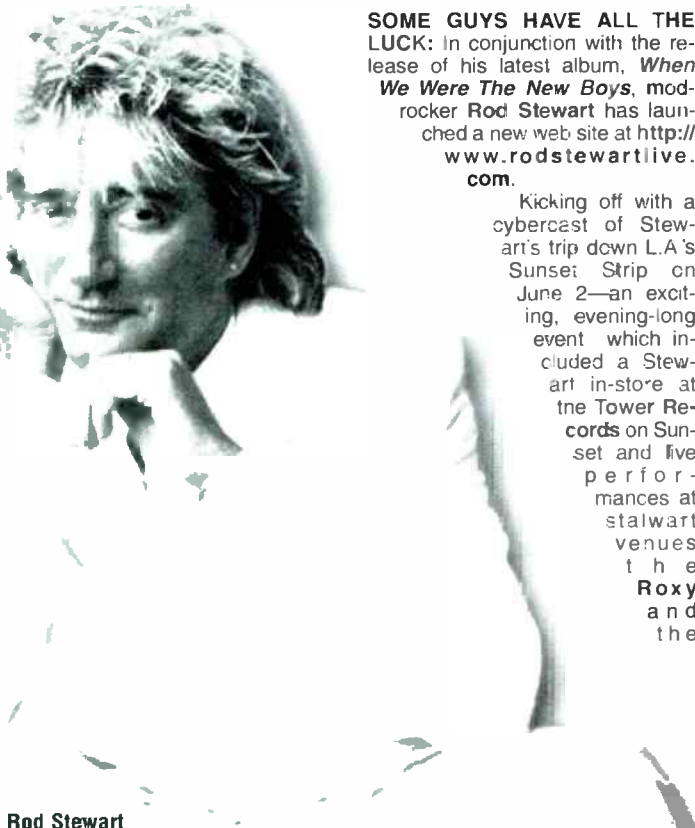
Among the shows slated for the summer are: Southern Comfort's Summerfest, from Milwaukee, WI; two dates from the Ozzfest Tour, featuring Ozzy Osbourne, Tool, Megadeth and more—including the Ozzfest meets the Warped Tour date in Somerset, WI; two Smokin' Grooves dates, with the likes of Busta Rhymes, Public Enemy, Wyclef Jean, and additional acts; Bummer-shoot, live from

amazon.com

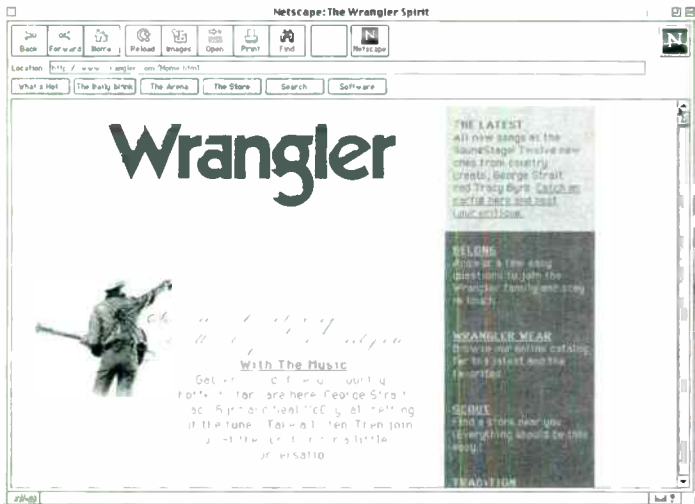
Books, Music & More

Seattle; the San Jose Jazz Festival; and Highway 61. You'll need your RealPlayer plug-in loaded to enjoy the fun, so make sure you have it running.

For exact show dates and times, visit LiveConcerts.com.



Rod Stewart



HONKY-TONK HIP-HUGGERS: If indie songstress Ani DiFranco is right, and everything in music today is about cross-marketing, then there is no greater example than the folks at Wrangler Jeans, who have added a new country music area to their web site (<http://www.wrangler.com>). After all, as they claim, "What's country music without a good pair of jeans?"

The fan-driven "With The Music" area of the Wrangler site (accessible from the homepage) is loaded with country bits, including audio clips from some of the genre's top Wrangler-clad artists—the likes of George Strait, Tracy Byrd and Neal McCoy are currently featured among others—and plenty of space for visitors to the site to share their own views and experiences on the twang-driven music, from areas dedicated to line dancing to a space devoted just to new up-and-coming country talent.

It may not be the first place you'd think of to find the latest dish on country music, but cowboy hats off to the folks at Wrangler for taking an interesting idea and executing it well!

PLUG-IN IN NEW YORK: As part of the week-long Intel New York

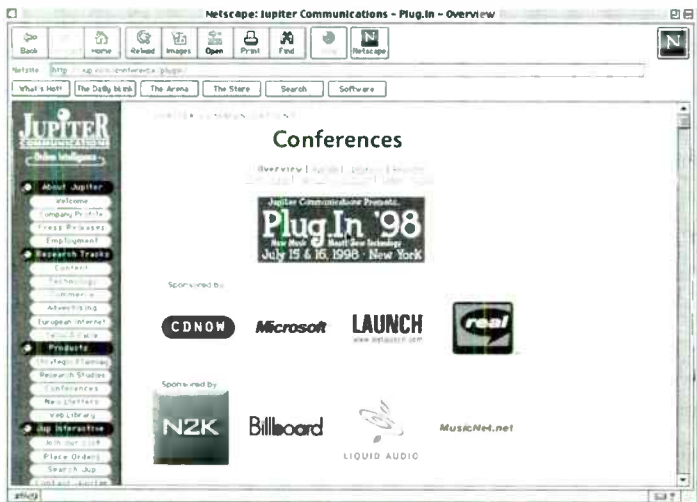
Music Festival (see *Cyber Music*, Vol. XXII, Issue #10), online market research firm Jupiter Communications, *Billboard Magazine* and the INYMF will present the third Plug.In "New Music Meets New Technology Forum" on July 15 and 16, in New York City.

The annual meeting of music and new media minds will once again include a series of panel discussions, networking events and intense sessions, and will certainly be useful to anyone currently involved in the music and online technology industries, or for anyone looking to start a career in the field.

To learn more about Plug.In, visit the conference's official web site at <http://www.jup.com/conference/plugin>, or contact Jupiter Communications at 800-488-4345 and get Plugged.In. **MC**

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Varese Sarabande has released a disconcerting collection called *Broadway's Biggest '97-'98*, in which guitarist Grant Geissman and his quintet reinterpret some of the biggest songs to debut on Broadway in the past year, and it's a nice thought. Divorcing songs from hit shows (like "Circle Of Life" from Disney's *The Lion King*) as well as from flops ("Satin Summer Nights" from Paul Simon's *The Capeman*) emphasizes the melody while downplaying the bombast that normally accompanies Broadway productions. It's not an entirely successful separation, though, because once Geissman takes these Broadway melodies out of their context, he forgets to add anything of his own. This is cocktail jazz; background music for drinking geriatrics. It's an interesting concept that could have been so much more.

Touchstone Pictures has released the ultimate in chick flicks: *The Horse Whisperer*. Robert

Redford directs and stars in the story of four-year-old Grace MacLean (Scarlett Johansson) who is emotionally and physically scarred after suffering a terrible riding accident while astride her prized horse. Grace's mother, Annie (Kristin Scott

Thomas), a high-powered magazine editor, launches an all-out campaign to find a "horse whisperer"—someone with a unique gift for curing troubled horses. She learns of Tom Booker (Redford) and heads off to Montana to seek his help. As Booker works to rebuild the lives shattered by the accident, love blooms between the horseman and the uprooted sophisticate, and—well, you know the rest. The film features gorgeous shots of Montana skies and a score by Thomas Newman. In general release.

On *Mothers Against Drunk Driving Presents: Honor Them All*, Windham Hill has brought together an engaging collection of tracks from some of the top artists on the BMG family of labels. While not every track is new here, each serves to hold together an album paying tribute to victims of drunk driving. Featured here are Carly Simon with "Let The River Run," originally from the soundtrack to

MOTHERS AGAINST DRUNK DRIVING

HONOR THEM ALL



A WINDHAM HILL COLLECTION

the film *Working Girl*; Brian Wilson with the lighthearted instrumental "This Isn't Love," from *Songs Without Words*; a fresh instrumental from Carole King called "Blue Modal Morning Alive," and a surprisingly fulfilling new song from veterans America. Also here are cuts from Lorrie Morgan, Gordon Kennedy, Jim Brickman, Janis Ian and Yanni. MADD receives \$1.25 from the sale of each CD and .80c from the sale of each cassette. Available wherever you buy worthy music.

Rhino Records has released *Runway Hits: Music From The Catwalk*, an interesting concept CD which brings together songs that have become synonymous with fashion shows. Included are runway hits such as En Vogue's "Free Your Mind," R. Kelly's "She's Got That Vibe," Sheila E's "The Glamorous Life," and a previously unreleased extended dance version of Xpansion's "Elevation," a song whose original version is known for opening and closing the annual Paris fashion shows.

Also on the way from Rhi-

chedelic Furs' "Pretty In Pink," Orchestral Manoeuvres In The Dark's "If You Leave," Simple Minds' "Don't You (Forget About Me)," the Thompson Twins' "If You Were Here," and twelve others. The album is due out on August 4th.

Oscar-winning composing team Richard and Robert Sherman (*Mary Poppins*) have the score for *The Mighty Kong*, a direct-to-video animated film just out from Warner Brothers. The film is an attempt to capitalize on the interest in classic movie monsters that *Godzilla* has scared up.

Leading hip-hop magazine *The Source* has announced plans to launch its first TV series this summer, as part of a co-production deal with Access Entertainment Network, a new 24-hour cable channel. The hour-long show, *The Source: Television*, will feature videos of the latest and best in hip-hop music.

Los Angeles band Swamp Boogie Queen made their live TV debut when they performed on the launch of *Sargent Saturday Night*, a new weekly program on UPN's Los Angeles affiliate, KCOP (channel 13). The group performed acoustically, playing two songs from their N2K Encoded Music debut,

I'll Gotten Booty, at Borders Books & Music, during the half-hour music show hosted by KCOP entertainment reporter Kenny Sargent. The program also aired the band's first video and single, "Ease My Mind," with part of it animated in the technique called AniMagic.

You know that you've made it when you become a cartoon. The recently married Ani DiFranco has joined the ranks of Willie Nelson, Burt Reynolds and Green Day as a guest on the FOX animated series *King Of*



Touchstone Pictures' romantic drama *The Horse Whisperer* stars Robert Redford, Kristin Scott Thomas and Scarlett Johansson.



Full On The Mouth

The Hill. The episode, which originally aired on Mother's Day, featured DiFranco as **Emily**, a feminist rocker who encourages the matriarchal **Peggy Hill** to ditch her vacuum for a guitar. Late country luminary **Tammy Wynette** also appeared in the episode, as patriarch **Hank Hill's** mother, **Tilly Hill**. The popular tale of propane salesman Hill and his dysfunctional clan will be in repeats over the summer. Check your local TV listings for show times in your area.

MCA Records has announced

and **Queen Latifah**, and a soundtrack which will include new jazz covers by Latifah, plus classic tracks from **Tony Bennett**, **Mel Torme** and **Etta James**. *Sliding Doors* is in general release and the soundtrack album is wherever you buy music.

Don't ask **Shirley Temple Black** about her latest video. *The Shirley Temple Sing And Dance Along* video, recently released by 20th Century Fox (her movie company of many years), is being touted as a celebration of the 70th birthday of "America's favorite sweetheart." However, this is not much of a present. Black notes she isn't getting "a dime" out of it and does not wish to comment on the video one way or another.

Jewel says she's tired of touring and is looking for her debut role as an actress to give her career a push in another direction. She will star in *To Live On*, based on a **Daniel Woodrell** book, about Missouri farm boys who become Confederate raiders. Keep your eye out for more information on the project, soon.

Warner, Sony and Polygram are all ready to begin exploiting the next hot technology, **DVD**. Look for DVD titles in the coming months from performers including **Metallica**, the **Beatles**, **Rage Against The Machine**, **Hanson** and **Elmo**. The **Metallica** product will be one of the first to let the viewer choose among various camera angles.

Music by **Pioneer Music Group** electronic rock act **Full On The Mouth** will be featured on the upcoming soundtrack to *Road Rash 3D*, the follow-up to the popular *Road Rash* motorcycle racing video game. Full On The Mouth has one song featured in the game and on the **Atlantic Records/Electronic Arts** soundtrack, joining more established artists including **Sugar Ray**, **CIV** and the **Tea Par-**

ty. The enhanced CD contains game, interview and music video clips, as well as an exclusive remix of the band's debut single, "People Mover." The disc is one of those rare gems: a driving electronic record with melody and harmony. "People Mover" has also been released by Pioneer, wholly owned by audio giant **Pioneer Electronics**, as the world's first DVD single. You do need to hear this CD, even if you don't own a DVD player. Contact **Mazur Public Relations** by calling 609-426-1277 or, in keeping with the electronic spirit, send them e-mail at MazurPR@aol.com.

VH1's new *Opening Night Live* showcase kicked off on June 5, with exclusive live coverage of the **Dave Matthews Band's** first two songs from their sold-out show at **Foxboro Stadium** in Foxboro, Massachusetts. In addition to the live songs, the half-hour VH1 telecast included interviews with the band, music videos and tour date information. You can expect more of the same on Wednesday, July 15, when *Opening Night Live* will broadcast the first two songs from the first concert of **Rod Stewart's** upcoming national tour, from the **Meadows** in Hartford, Connecticut. Check your TV guide for air times and upcoming program information.

To celebrate **Black History Month**, legendary recording artists and songwriters **Ashford & Simpson** got together with spoken word performance artist and noted author **Dr. Maya Angelou** at **Walt Disney World**. Ashford & Simpson and Dr. Angelou performed renditions of material from their joint release, *Been Found*, as well as some of Ashford & Simpson's greatest hits, at Disney's newest venue, **MGM**

Studios. The concert was part of the **Big Bang Concert Series**, a concert series based out of the **Walt Disney World Resort**. Big Bang Concerts are syndicated to hundreds of radio stations nationwide and, in 1998, will begin airing as special televised events.

Coming to a video store near you is *Black Spring Break: The Movie*, just released to video by **South Boy Films**. The film was shot entirely on location in **Daytona Beach, Florida**, during the **Black College Reunion**, by **Daron Southboy Fordham**. The production was a class reunion of sorts for **Bethune-Cookman College** alumnus **Southboy**, who featured several of his former fellow students, including noted rapper **Master P**, in the film. In addition to P, the film's soundtrack features contributions from **Notorious B.I.G.**, **2 Pac**, **2 Live Crew**, **69 Boyz**, **Luke,**



Filmmaker **Southboy** (left) hangs with rapper **Master P** (right) on the set of *Black Spring Break: The Movie*, in **Daytona Beach, Florida**.

Dolemite, **Kenny Flyy** and the **Jackson 5**, and is available on **South Boy Records**. Both the video and soundtrack should be on sale at a retailer near you. **MCA**



Gwyneth Paltrow and **John Hannah** star in **Paramount/Miramax's Sliding Doors**.

that they have joined with **Jersey Records** in a long-term distribution agreement which includes the release of both soundtracks and frontline artists. The first fruit of the partnership is the soundtrack to the **Paramount/Miramax** romantic comedy *Sliding Doors*, which stars **Gwyneth Paltrow**. The album features a virtual sampler of today's pop and funk artists, including cuts by **Aqua**, **Brand New Heavies**, **Blair**, **Dodgy**, **Jamiroquai** and **Space Monkeys**. Next up for the two companies will be the soundtrack to **Universal Pictures' Out Of Sight**, based on the **Elmore Leonard** novel and starring **George Clooney** and **Jennifer Lopez**. Following that will be *Living Out Loud*, a new film starring **Holly Hunter**, **Danny DeVito**



Songwriters **Ashford & Simpson** recently joined poet **Maya Angelou** at **Walt Disney World** to celebrate **Black History Month** by performing works from their joint album, *Been Found*. Pictured at **Walt Disney World** are (L-R): **Walt Disney Attractions' Carole Monroe**, **Ashford**, **Angelou** and **Simpson**.



GETTING HIP WITH HIP-O: While you may not miss the decade of the Seventies, you may miss the music, but **Hip-O Records** has done something about it with the release of *70's Hit(s) Back* and *70's Hit(s) Back...Again*, a pair of digitally remastered compilations featuring classics from the likes of **BTO**, the **Stories**, **Argent**, **Jefferson Airplane**, **Rufus**, **Brownsville Station**, **Joe Walsh**, **Lynyrd Skynyrd**, **Bad Company**, **Player**, the **Doobie Brothers**, **Orleans**, **Raydio** and **Three Dog Night**. Each CD contains fourteen tracks and is available in stores now.

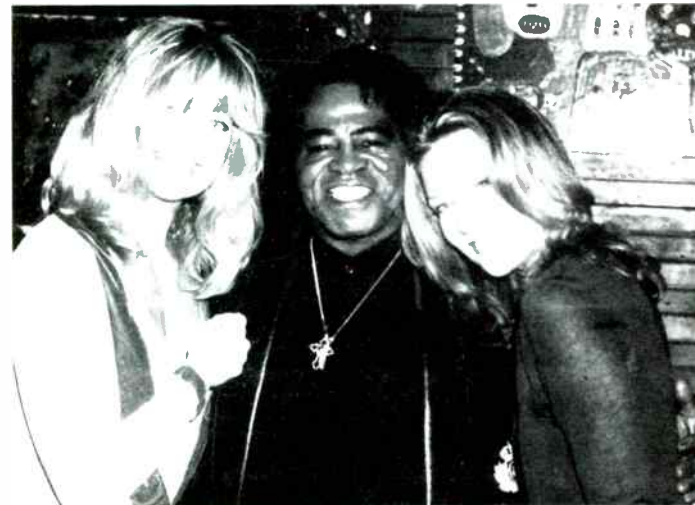
In keeping with the era of Watergate, disco, mood rings, bell bottoms, puka shells and gas shortages, the label has also released *Super Bad On Celluloid: Music From 70's Black Cinema*, which

includes such notables as **Isaac Hayes**, **James Brown**, the **Four Tops**, **Aretha Franklin**, **Marvin Gaye**, **George Benson**, and **Curtis Mayfield**, whose songs were used in such films as *Shaft* and *Claudine*.

METAL, RAP AND...UKULELE?: **Rhino Records** has released a variety of new compilations for rockers, rappers and even fans of ukulele: *Youth Gone Wild: Heavy Metal Hits Of The '80s, Volume 4*; *'80s Underground Rap* with subtitles *Can I Kick It?*, *Can You Feel It?* and *Don't Believe The Hype*; and *Legends Of Ukulele*, which is the label's follow-up to their self-described "remarkably unsuccessful" *Legends Of Accordion*. All of these releases are available through **RhinoDirect** (800-432-0020).



FIRST RAITT: Guitar great and Capitol Records artist **Bonnie Raitt** recently kicked off her "Fundamental" tour of intimate venues, in support of her current album of the same name. Pictured backstage following Raitt's recent date at New York's **Beacon Theatre** are (L-R): **Manager Ron Stone**, **Capitol Records Sr. VP of Promotion & Marketing Phil Costello**, **Raitt**, **Capitol President/CEO Gary Gersh**, **Capitol Executive VP Liz Heller**, **EMI Recorded Music North America Deputy President Roy Lott**, **EMD Executive VP of Sales & Marketing Gene Rumsey** and **Capitol Sr. VP/GM Lou Mann**.



GOLDIE MEETS THE GODFATHER: Actress **Goldie Hawn** and her daughter, **Kate Hudson**, met the "Godfather Of Soul," **James Brown**, after his performance at the **House Of Blues** in Los Angeles. Brown is promoting his latest album, *Back Again*, on **Private I Records**.

HONORING SIMON: Veteran singer-songwriter **Carly Simon** is pictured receiving an honorary doctorate in music from **Lee Eliot Berk**, President of the **Berklee College Of Music** in Boston, during Berklee's recent graduation, in which 535 graduates from 43 countries received their degrees. Simon surprised the crowd when, following the presentation, she sang an a cappella rendition of the last verse of her 1972 hit "Anticipation."



BOB KAY/VEP



BAYWATCH COMES TO NEW YORK: *Baywatch* beauty **Angelica Bridges** recently introduced the **Tories** before the band's gig at New York City's **Roseland Ballroom**. The show was part of **VH1's "Rock Across America"** with **Cheap Trick** and **Todd Rundgren**. Pictured (L-R) are: band members **Steve Bertrand** and **James Guffee**, **Angelica Bridges**, **VH1 Vice President of Event Marketing Tom Buffolano**, and band members **J.J. Farris** and **Brent Klopp**.

BILL THOMPSON



DRUMMING UP BUSINESS: **Stephen Perkins**, the percussive force behind such alternative acts as **Jane's Addiction** and **Porno For Pyros**, recently completed clinics at **Guitar Center** locations in **Tempe, Arizona** and **Dallas, Texas**. Co-sponsored by **GC**, **DW** and **Zildjian**, each free event drew over 200 people, and featured Perkins performing on drum and percussion set-ups. Perkins is pictured here signing autographs for his fans following one of the clinics.



JACKSON ANNOUNCES BENEFIT CONCERTS: At a recent press conference in Los Angeles, "King Of Pop" Michael Jackson announced his intention to organize and headline a series of concerts to benefit the World Peace Foundation for Children, an international organization being established by the pop superstar to provide aid to needy children and families around the world. The first event will take place on October 11 in Seoul, South Korea, to raise funds for the Korean Peace Foundation for Children. Jackson will be joined by Luciano Pavarotti

and Elizabeth Taylor at the concert, with additional performers to be announced shortly. Flanking Jackson are David Goldberg, Don Mischer Productions; and Michael Hyun, Cheil Communications.



MARILYN & NUMAN: New wave icon Gary Numan made his first L.A. concert appearance in over sixteen years, recently, with his performance at the Palace, where he was joined on-stage by Marilyn Manson during his performance of "Down In The Park," which Manson covered as a b-side on his band's 1995 EP *Smells Like Children*.

and Elizabeth Taylor at the concert, with additional performers to be announced shortly. Flanking Jackson are David Goldberg, Don Mischer Productions; and Michael Hyun, Cheil Communications.



LUCKY TICKET: Country crooner Garth Brooks is pictured with his wife, Sandy, and fellow artist Trisha Yearwood, as they congratulate Greg and Melissa Siener who were the four-millionth

ticket buyers on Brooks' current tour. The couple was surprised backstage prior to Brooks' show at Roberts Stadium in Evansville, Indiana, where they received four gifts as a result: a four-day, four-night trip to one of four Florida resort locations, \$4,000 in cash, his and hers golf clubs, and a new Chevy Suburban. Pictured at the show are (L-R): Sandy and Garth Brooks, Greg and Melissa Siener, and Trisha Yearwood.



SEMISONIC HITS MIDTOWN: MCA recording act Semisonic took their music to the streets of Atlanta at the city's fifth annual Music Midtown Festival. The trio performed songs from their latest album, *Feeling Strangely Fine*, which includes their hit single "Closing Time," on the 99X Radio main stage. Pictured following the performance are (L-R): Michelle St. Clair, Sr. Director, Alternative Promotion, MCA; Just Jill, 99X; Dan Wilson, Semisonic; Chris Williams, 99X; Jeff Davis, Regional Promotion Manager, MCA; Jacob Slichter, Semisonic; Sean Demmery, 99X; and Leslie Fram, 99X.

JUST SAY YES: Legendary prog-rock band Yes was honored at the Hard Rock Cafe in New York by a variety of industry entities, including Atlantic/Elektra Records, Ticketmaster/JAM-TV, Delsener/Slater, Sam Goody and Musicland, for their 30-year career. Pictured accepting a slew of platinum plaques for various Yes albums are (L-R): keyboardist/guitarist Billy Sherwood, drummer Alan White, bassist Chris Squire and vocalist Jon Anderson. To support their latest album, *Open Your Eyes*, Yes recently launched their North American Surround Sound Tour, coming to SoCal in late July.



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



1990—Brian's Girls (Issue #10): *MC* spoke with Wendy and Carnie Wilson, daughters of current cover subject Brian Wilson, and Chynna Phillips, the daughter of John Phillips, founder of the Mamas And The Papas, who, in 1990, were collectively known as the hit trio Wilson Phillips. The three were asked about their musical ancestry, and Carnie went on to describe her unique childhood: "I was in the studio since I was born. It was great. A lot of my memories are of watching the Beach Boys stargazing around singing harmonies and Mike [Love] trying to get the lead vocal down for the millionth take."

5th Annual Directory Of A&R Reps **20** 1997-1998
MUSIC CONNECTION The Shifting Foundation Of **A&R**
SPECIAL REPORT
 30-Second Musicians: How A Group Of Talented Artists Helped Turn One Company Into A Single Giant
 Cyber Music: 1. Five Players 2. Employment 3. Free Classifieds

1997—The A&R World (Issue #1): In January of 1997, *MC* spoke with A&R reps about the changing world of A&R. Bruce Flohr, Senior VP of A&R/Artist Development at RCA Records stated: "More and more acts are getting signed before they're necessarily ready for a major label. It's no different than it was in the past, it's just that now 'A&R' and 'artist development' are the buzzwords for the mid-Nineties, whereas, in the early Nineties, it was all about promotion. Companies were more promotion-driven."

Brian Wilson

The Boy Of Summer Returns

By Bernard Baur

As a composer, arranger, producer, vocalist, and chief creative force behind the Beach Boys, Brian Wilson has enjoyed a remarkable career—helping to redefine pop music in the Sixties and producing some of the most admired songs and albums this side of Liverpool. With the 1966 release of *Pet Sounds*, Wilson's creative muse would become legend.

Although he would write, produce and record some of the finest pop music ever put to tape, pushing the creative envelope to dizzying new heights in the process, it didn't result in personal happiness for Wilson, himself. Despite scoring a dozen Top 10 singles and ten Top 10 albums, between 1963 and 1966 alone, this acclaimed musical genius would eventually retreat into a self-imposed bed-ridden exile filled with drugs, too much food and mental instability.

Over time, those lost years, and the subsequent inter-family squabbles that arose as a result, would be reported again and again, bolstered with as much speculation as fact, eventually leading to a brief recovery and a "Brian's Back" publicity campaign back in 1976.

However, in the early Eighties, Wilson had been fired from the group he founded, and his brother, Dennis, the Beach Boys drummer, died in a bizarre drowning incident. In 1988, the band was inducted by Elton John into the Rock & Roll Hall Of Fame, and Wilson began recording again, releasing his first solo album, simply entitled *Brian Wilson*.

Despite the critical accolades and commercial resurrection, things were never fully straightened out in Wilson's private life, and by the early Nineties, he was embroiled in bitter lawsuits against former attorneys, managers and others who he felt were trying to take advantage of his precarious personal situation.

Fortunately, over the past few years, Wilson has found a semblance of peace on the family front—although he lost his mother, and his brother, Carl, in recent months. He married Melinda Ledbetter in 1995, and the couple have two daughters—Daria (seventeen months)



and Delanie (three months)—and this change has helped bring Wilson back to his art, albeit at a much slower pace than he managed to maintain during the draining success of his Sixties period.

Wilson recently released *Imagination* on Giant Records—his first album in ten years—which will shock the fans who believed that his best work lies somewhere in the past. A semi-autobiographical recording, *Imagination* takes a look at the dark days of his past, while looking forward to a brighter future. But most inviting is the overall upbeat aura which permeates the album. Filled with the same majestic melodies, dazzling harmonies and the sunny California symphonies he's famous for, Wilson is indeed back, and he's more than willing to let people know about it.

This particular interview took place at his West Coast home in a gated community overlooking Los Angeles, but the thrill of meeting the musical icon was tempered with some trepidation. After all, Brian Wilson's reputation precedes

him, and he has never been known as an easy interview subject. But sitting in his den, surrounded by ceramic angels, a piano and a room full of photos, one is struck by the coziness of the place.

Still, meeting him for the first time is not quite as comfortable as one might hope—unless you enjoy crowds, that is. Over the years his various handlers have sought to preserve his delicate psyche by overprotecting him to such an extreme that he's often seen more as a man-child than an independent adult. Agents, assistants and family members hovered—making him appear more fragile than he truly is. Because, once left alone, Wilson opened up in a most forthright manner, needing no assistance from anyone.

Looking fit and trim, the 56-year-old recording artist is a charming man, although a bit shy. However, he's totally aware of his status in the pop music pantheon, and, best of all, he quickly warmed to the situation swirling around him and proceeded to talk candidly about all facets of his life and career.

MC: Since your last album came out ten years ago, the first obvious questions would have to be: How are you and what have you been doing?

BW: I'm doing really good. It's been pretty good times for me. I've been relaxing, swimming, and writing now and then. For the past year, I've been working solidly on this new album and just finished it a few weeks ago. It's a magical, very happy album.

MC: What motivated you to do a new album at this particular point in time?

BW: Well, it was really my wife, Melinda, and Joe Thomas, my co-producer, who both encouraged me to do it—if I felt like it. They told me it might be a good idea if I worked on an album.

I already had some songs I had been working on, and so I thought about it for a month or so and said, "Yeah, okay, let's do it." My wife and kids really put me into a good space, so that I was ready to make music again. And Joe made it very easy for me, helping me set up a studio in the basement of my house in Illinois, and helping with the production and co-writing some songs.

MC: Illinois? What's a Beach Boy doing in the midwest?

BW: I like it there, the pace is much slower. It's sort of a come-as-you-are place with a low-key lifestyle. I like that. And Joe, who's been a friend for about four years, lived in Chicago. When we decided to do the album together, we moved side-by-side into houses in St. Charles, a real rural area. And that helped a lot, because there wasn't the pressure and hurrying about of city life.

MC: How many songs did you write for the album, and how long did it take?

BW: I had a bunch of songs I had written over a long period of time. Joe heard them and said that we could probably use some of them and write new ones together. In all, it took about four to five months to put together the material. We ended up with a little over 30 songs, and chose eleven of them to put on the album.

MC: Besides writing with Joe, there are some very notable songwriters you collaborated with on this album, including Carole Bayer Sager, J.D. Souther and even Jimmy Buffet. How did those collaborations come about, and do you necessarily like to write with others?

BW: Well, Irving Azoff, President of Giant Records, signed us, after hearing two songs, and then hooked me up with the other writers. You know, I always like working with collaborators because I really like to bounce ideas around. I think two heads are better than one, and I prefer to have a lyricist so that I can concentrate more on the feel of the music.

Carole was so nice and patient—we worked over the telephone together and she wrote a great lyric to "She Says That She

Needs Me." Souther came over to the house and we didn't do much work at first, but then we ended up with the lyrics to "Where Has Love Been," a really sweet, sad song. But Jimmy Buffet was the most fun. He's crazy. Joe and I had all the music on his song recorded and we went down to Key West to meet him. He didn't have anything ready, but once we started working on it, it came real fast and turned into one of my favorite songs, "South American."

MC: All of these writers are certainly class acts in the pop genre, but did you ever think about writing with anyone else?

BW: Oh yeah. Paul McCartney. I'd like to write with him but I didn't say anything. I was too shy.



"I think this album is another *Pet Sounds*. I feel the exact same way about it. It has a similar vibe to it, with songs that turned out just as good—if not better—than the ones on *Pet Sounds*. I believe we have eleven singles on this album."

MC: What about more current writers? Are you into any of the new generation of artists?

BW: No, no, I don't listen to anything current. I only listen to oldies on the radio. I used to watch MTV, but that was a long time ago. I don't even know who the current artists are. I'm really out of touch with what's going on, but you'd understand if you knew what was going on inside my head. I'm concentrating on my music for now and hanging onto artists I know. You know there are very few things that I can really hang onto.

MC: In terms of songwriting, how do you usually go about writing your material?

BW: I work on the "feel" first, just playing

chords and rhythms on the piano. That gives an overall sound to a song and produces a feel for it. In the beginning, I have to really concentrate on what I'm doing, then it starts to go by itself.

For me, it's a lot like starting a car. You've got to turn on the ignition first, then the car goes after that. So it's just getting that ignition going, that's the hardest part, because it's scary. You don't know if there's anything there, or if you used it all up. I believe there's only so much you can tap into before you're empty again. Then you just have to wait for it to come back, hopefully.

MC: You always hear about creative people going through periods where they can't seem to create. Was there ever a time when you weren't able to write?

BW: Oh yeah. I go through dry spells, but the worst time was back in the Seventies. There was about a four-year period when my heart just wasn't in it. I didn't even want to go near a piano. My mind was so screwed up, I couldn't concentrate on songs. And then, bam, it all came back to me, little by little.

MC: Looking back over your career as a writer, when you were writing with the Beach Boys in the Sixties, you were in touch with the vibe of the times. Do you think you managed the same thing with this record?

BW: I think we touched on the very heart and soul of pop music with this recording. And I think it's relevant for the times, because it's always appropriate to feel love and happiness. You know, that's what I write about anyway, and a lot of this record is about me and how I feel. It's about things I've been through and where I am now. I think this new album is a great little spark and I hope it starts a new trend—a new pop movement that inspires other creative people to move forward.

MC: Over the years, most rock historians have said that the Beach Boys' 1966 album *Pet Sounds* was your masterpiece. Do you think this album matches it?

BW: I think this is another *Pet Sounds*. I feel the exact same way about it. In fact, I think it's the best recording I've ever done since *Pet Sounds*. It has a similar vibe to it, with songs that turned out just as good—if not better—than the ones on *Pet Sounds*. I believe we have eleven singles on this album. You know, right now a couple of the songs are getting radio play in Chicago and I hear they're doing really well.

MC: Did you encounter any problems during the making of the album?

BW: The biggest problem was the pressure I felt. There was a lot of pressure on my head to get it done, you know. A lot of people were counting on me, and the record company had given us money and wanted to hear the results. But it was a lot less pressure than I felt when I did *Pet Sounds* or tried to do *Smile*. Back then, I was trying to catch up with other artists.

Now a big part of the pressure is that I have to meet the same standard I set for myself. It has to be a Brian Wilson song and I have to try to be as good as I was. So I guess you could say I put the pressure on myself.

MC: You mentioned the album *Smile*, the famous follow-up to *Pet Sounds*, which you began working on in 1967 but never completed. Is there anything meaningful in its material that you can use now?

BW: Not really. Now when I think about it, it was just bits and pieces without any real body to it. I don't think there's anything there that's useful. It would have been a nice album, but it also would have taken a lot more work. Probably the closest song to it on this album is "Happy Days."

MC: So how long did it take you to finish the album? And did you utilize any unusual recording techniques or instrumentation like you did on some of your earlier works?

BW: It took a little over a year to record it all. And yes, we did play with the sound on a couple of tracks. On "Happy Days," we used a bunch of distortion and distorted music in the beginning of it. I think we even used some morse code in there, you know, asking for help.

We wanted to capture my life as it was back in the Seventies. I even used lyrics I wrote back then. The first part of the song is all about the hell I've been through, and then, with a lot of movement changes, it becomes more about happier times—just like my life. And on "Cry," we used some strange

tones we got out of a synthesizer—it sounded like a percussion instrument of some kind. Other than that we pretty much recorded it straight, except for the vocals.

MC: Right. I wanted to ask you about that. Is it true that you used 96 vocal tracks on this album?

BW: Yeah. Maybe a little more on the whole album. On "Happy Days" alone, I think we used somewhere around 72 vocal tracks—mostly backing vocals. Most people will do one lead vocal and then put an

overdub on it. I do 1-2-3-4 on top of the lead, and sometimes double that over again which makes it fatter and gives it more feel.

On this album I did every voice—it's all me. And usually there's at least a four or five-part harmony for the lead, and the rest are used for backup. It all ends up sounding like a small choir which is what I like. It makes it full, there's no space in it.

MC: When you're writing do you hear the overall sound of the track in your head?

BW: No, not anymore. Most of the time it happens in the studio, playing with the

best thing about it are the lights; they're beautiful. You ever see a moon when it's three-quarter full? Well, there's lights like that around the top edge of the room, and they give off this milky soft, very cool light. It's a great atmosphere.

And everything is digital. It's the latest technology. I can't believe how many new instruments and machines there are. They're really different to work with, and Joe had to help me out with a lot of it. But I found that once you know how to do it, it's much easier, because it allows me to work slower and pay more attention to what's happening.

MC: I heard that you have a hearing impairment, and I was wondering how that affects your ability to listen to the mix and balance the tracks?

BW: Well, I've lived with absolutely no hearing in my right ear for most of my life, and I've managed to adjust. Basically I hear in mono, so when we're playing it back in stereo, I just turn my head towards the speakers and walk around the room so that I can hear it from different angles.

MC: Do you think you're a better writer or producer?

BW: I would definitely say I'm a better writer. I'm not a real good producer. I can't produce just anybody. I know I produced the Beach Boys for years, but I can't imagine producing anybody else. Most people want to go too fast, and I'm only comfortable doing it at my own pace.

Even then it stresses me and everyone else out. But even so, I've managed to do everything I've ever wanted in production. I've pretty much done it all, but I'd rather write any day.

MC: In general terms, what would you say the overall creative process does for you?

BW: It does wonders. It energizes me. It's a tough and scary process, though, because I do a lot of waiting. In fact, I do a lot of waiting in my life in general. I can't always do everything I want when I want. It doesn't

The Beach Boys



“When the Beach Boys were on top of the world, we had a good handle on what we were capable of and what sells. We always gave something extra to the music—a little added spark in the vocals or melody, and that’s what made the difference. But I think Carl’s death closed that chapter, things will never be the same.”

—Brian Wilson (pictured top, far right)

tracks. I don't create as much in my head as I used to. I can't seem to concentrate as well as I used to, either. Now I use the studio time to find the sounds I want.

MC: You mentioned that you recorded the album in your home studio in Illinois. What kind of set-up do you have there?

BW: Well, the heart of it is a 72-track soundboard, and there's a lot of different booths for engineers, vocals and listening. It's all built in the basement of my home, so it's right there for me—it's fantastic. But the

come that quick. I have to wait for it to come to me, I can't force it. And sometimes I have to let go of other things before anything happens. I bump into a lot of walls that I build myself. That slows me down and makes me cautious.

MC: Despite your admitted problems in the past, and the fact that you've gone through so many trials and tribulations, you still manage to write and record happy music. How does this sense of happiness surface amidst the turmoil?

BW: I can't dwell on the bad stuff. I don't want to hear about it and I try not to know about it. So I take advantage of that and get on a roll that's positive. I try to create music that elevates the human spirit. And why not? Who wants to feel bad all the time?

I feel so inspired that I'm able to work at something I like, because there are so many people who can't. They either don't have the time or the energy to do it, and then it's hard to feel good. I believe that it's really important that if you have the time, you use it well. Do something for the other guy—try to make one person happy. Try to do something that will help somebody else so they can say, "I appreciate that, it made me feel better." I really feel a strong bond to the way other people feel, and I want to give them love and happiness. And, personally, it helps me get things in perspective and helps me deal with my own life better.

I just want to motivate people to hear good music. To play it, to feel it and say, "Right on, that's it!" I know I've been through a lot of hell in my life, but I'm still around and feel that I can do more.

MC: Are there songs on your latest album that have a special significance for you?

BW: Yeah, a few. I think they're all great, but "Happy Days" is very special, because it's all about my life—going through hell and coming out alive. "Dream Angel" reminds me of my children, and "Lay Down Burden" is a song about my brother Carl. It wasn't initially written for him, but, after he died, it fit the situation. It's about moving on past sad times.

MC: A few years ago you made a documentary with Don Was called *I Just Wasn't Made For These Times*. Do you still feel out of synch?

BW: I sure do. Don't get me wrong, I feel really good about my life and what kind of person I am right now, but I've had so many bad trips in my life that it's hard to be totally comfortable. I'm not upfront or outgoing in any situation. I'm more of a behind-the-scenes kind of guy. I'm not current first-hand—I see life through other people. I don't want to be the first one to deal with things, and it keeps me from being a really current person who's with it.

MC: You've obviously gone through some tough times in your life, but you've survived. Do you have any lessons that you've learned that you'd like to pass on?

BW: Yes. Hang on to what you know you

Brian Plays The Name Game

At one point during the interview, Brian Wilson was asked to give his response to the names of various notable personalities. What follows is the exchange:



MC: Phil Spector?

BW: Oh my God, he's great. He's been a huge influence on me. I was always chasing him. I think I finally matched him production-wise with "California Girls."

I believe that it was as good as "Be My Baby," or even better. But, of course, he may not agree with that.



MC: Paul McCartney?

BW: Boy, he's a very versatile artist. He's always said nice things about me. I'd love to work with him, but I'm scared. I don't know if I'd be able to. I think he might be too intense and like to work too fast.



MC: John Lennon?

BW: I loved John Lennon, and I identified heavily with his death. I always felt that he had a physical death at the same time I had an emotional and spiritual one.

MC: Brian Wilson?

BW: He's very versatile, too. He's gone through some tough times, but he's a great songwriter and artist. His music's very pretty.

MC: Are there any other names you would add to the list?

BW: Yes, Three Dog Night. Along with the Beatles, they were a real kick in the ass. A while after *Sgt. Pepper* I thought the Beach Boys could probably give it another shot—the shock and panic had worn off and I was getting ready to go again. But by then there was Three Dog Night and it was like, "Get your ass moving, you've got to catch them." It was a whole lot of pressure and I never caught up with them. It just froze me.

MC: Are there any artists now that you feel you're competing against?

BW: Other than my past self—just Paul McCartney and probably Kenny Rogers. I don't know who else is out there. But I know those two are great pop artists.

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"That's one of the biggest feathers in my cap for my whole life's achievements—the Beatles and the Beach Boys trying to top each other. After *Sgt. Pepper* though, we kind of

hung it up. We knew the ride was over—nobody could top that album. And the fact that Paul McCartney said *Pet Sounds* inspired them to do it was wonderful and made me feel real good. But I still don't see how the music from *Pet Sounds* had anything to do with *Sgt. Pepper*."

BW: Oh man, that's one of the biggest feathers in my cap for my whole life's achievements—the Beatles and the Beach Boys trying to top each other. It was a great time, we were brothers in music. After *Sgt. Pepper* though, we kind of hung it up. We knew the ride was over—nobody could top that album. And the fact that Paul McCartney said *Pet Sounds* inspired them to do it was wonderful and made me feel real good. But I still don't see how the music from *Pet Sounds* had anything to do with *Sgt. Pepper*.

MC: What are your thoughts on the Beach Boys now?

BW: At the time when we were on top of the world, we had a good handle on what we were capable of and what sells. We were very

competitive and knew that we could do something special. We always gave something extra to the music—a little added spark in the vocals or melody, and that's what made the difference.

But I haven't talked to the boys in a long time. I think Carl's death closed that chapter. We were all hit hard by it. I was able to handle it alright, but things will never be the same.

MC: How did you deal with the fame and all the adulation that came with you being considered some sort of musical genius at such a young age?

BW: It affected me deeply. I really liked it, though sometimes it got out of control when I got too full of myself. But now it just blows my ego and I feel great. What I need to do now is just keep pushing forward, because I still want it. I really need it. I don't even know why. I want people to scream, "Yeah, Brian's back, and he's doing it again!" I want that and it keeps me going.

MC: The Beach Boys have always been a touring band, but your personal touring

history has been very sporadic. Do you think that you'll tour behind this album?

BW: I'd like to give it a try. Hopefully, I'll be stable enough to handle it. I have to get my mind set on it. You know, sometimes when I'm out there I'll get scared and then I don't want to do it. I used to always say, "Writing is a cinch, but playing live is really difficult." I'm somewhat past that to a certain extent. I'm starting to prepare myself now so that maybe I can do it in a few months.

I'll have people I call the Regulars with me. Joe will probably be there to play synthesizer, then there's Brent Rowan on guitar, Michael Rhodes on bass, a guy named Teddy on drums, and me on piano boards. We'll also have a string and horn section—it's gonna be a whole band.

MC: Although you just finished this album, is there anything else that you're working on now, or that you plan on pursuing in the future?

BW: Yeah, I have an idea about doing different kinds of vocals. I want to use them differently than I have in the past. I don't have a clear vision yet as to what they would be, but I just know I want to change the feel of them.

I'm also thinking about doing different types of songs. I'd like to try to do more "statement" songs—either a social statement or a personal one; something appropriate for the times, content-wise. The closest I came to that on this album was in "Happy Days," and, for me, they are.

But I don't think that far ahead—only about a year at a time. I think I'll see how the touring goes first and then I might like to start another album. We have a lot of songs left over and maybe I'll try to do that rock album. I'd like that. I'll just have to see how it goes. You never know.

MC: How do you hope that pop historians will remember you?

BW: I'd like history to see me as somebody who had the courage to stick it out as long as I did. Who kept going regardless of circumstances. And who created great music out of it all. I also think I should get a Purple Heart for all the pain I've been through.

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can do and be patient. The bad times will pass. While you're going through them keep thinking that when you get your chance you'll do your best and show everyone how it's done. You gotta have faith in yourself, and keep a nice defensive, but positive attitude. And when you finally do get your turn—because everyone does—use the frustration to motivate yourself.

MC: When you were with the Beach Boys it seems that you were always concerned about being considered hip. Do you think you're hip yet?

BW: I'm getting there, and I still care about it. I still don't think I've rocked enough, but it's just a matter of time. I'd like to try to do a real rock & roll record—hard rock with lots of movements and changes and guitars and drums. Something with a heavy beat; you know, the whole nine yards. I'll do it eventually. Maybe then, I'll be hip.

MC: Throughout the Sixties, the Beatles and the Beach Boys seemed to have a friendly rivalry, but also seemed to feed off each other's creativity. What was that like?

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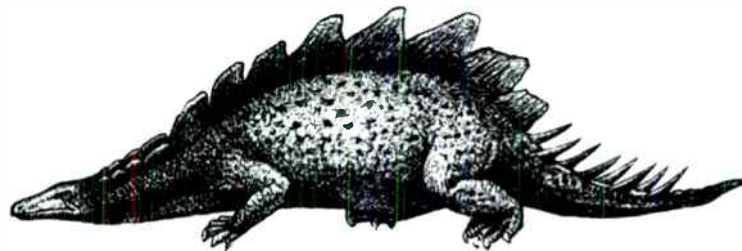
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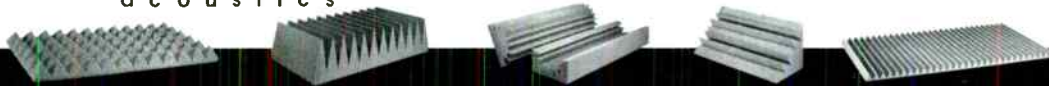
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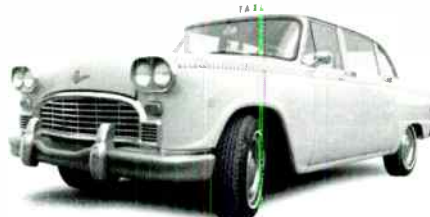
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How Far Would You Go to Get Signed?

45 A&R Reps Reveal Their Strangest Stories

By Amy DeZellar

Getting discovered in the music business has never been an easy task—not unlike winning the lottery—and, with odds like that, it's not all that surprising that artists have been trying to capture the attention of the industry's talent scouts in bizarre ways for decades. So just how far would you go to secure a record deal? We presented that question to 45 major and indie label A&R reps from all across the country—from high-level executives to street level talent scouts and A&R assistants—who revealed to us what artists have done to them over the years to catch their eyes and ears. While some of those who took the time to share their experiences wished to remain anonymous for a variety of reasons, what we ultimately found was that very rarely do such strange shenanigans pay off for the artist. However, as you'll see, once in a great while, the questionable antics of an artist or their representatives can actually result in that sacred record deal. And maybe, just maybe, you might just find yourself in the words that follow.



Amos Newman
Java Records

"A guy came into my office for a meeting. He popped in his tape and started rapping. He stood up on a chair, dropped his overalls and took off his shirt. He was in just his shorts

and he started flexing, and saying, 'I'm cut like Marky-Mark', over and over. He was referred to me by someone; I never took a referral from that person again."

Greg Wattenberg
Island Records

"Someone rang us from the lobby, then grabbed the phone out of the security guy's hand and started singing—they sounded pretty good, but I said get rid of them. Some guy printed up gas station shirts with all of our names embroidered on them. Someone sent a box of expensive cigars, and when that happens we listen to the tape right away. Someone said that he would fly me in to Buffalo and put me up for the night, but when I said I couldn't, because then I'd be indebted, he said I should tell the company I'm visiting a friend. I said if it were Paris, maybe I'd be interested."

Anonymous
Virgin Records

"People follow us home. Someone followed me three blocks to the grocery store on my lunch break. They were waiting outside and saw me leave the building."

Danny Kee
Warner/Reprise/Nashville

"On February 14, 1997, a girl walked down Music Row naked, wearing only boots and a hat at high noon. She was picked up by the cops for indecent exposure, and when she was questioned, she said she was a struggling singer-songwriter, but she hadn't been able to get much attention with that."

Tracy Sawyer
Kill Rock Stars Records

"Someone sent us a doll's head, with raw hot dogs coming out of it, in an enormous box, with just that and their demo. They had put red stuff on it so it looked like blood. We didn't listen to the demo, we just threw the whole thing away. The hot dogs were pretty gross by the time we got it."

Chris Walters
Elektra Records

"One time I was serenaded in the lobby by some guy who had taken a boat from Catalina Island. The receptionist called me down to the lobby, and he sang to me. I couldn't be rude, so I had to stay until he was finished, but he was still a little rough around the edges [songwriting-wise]."

Tammy Brown
Columbia Records/Nashville

"We've signed some people because we heard them singing on demos for songwriters. They record sometimes up to ten-a-day. Then their demos get heard at demo pitches, and the record companies hear them all the time and ask, 'Who's that singing?'"

David McKie
Blind Pig Records

"We got a package that looked like a Denny's fold-out menu. It was a picture of a woman lying partially naked on a bed with pink chiffon, surrounded by stuffed animals. It said, 'Babs is a friend to animals.' We're a roots and blues label, so it was totally inappropriate. She was a concert flautist trying to cross over into electronica and disco, and she was apparently environmentally-conscious."

Brent Ashley
Amphetamine Reptile Records

"This band Love 666 waited in our parking lot for us to open. They came in and dropped off their CD and had coffee with us. We liked the CD so we went to go see them in this really bad heavy metal bar in St. Paul—where they were very poorly received—but we signed them."



Franz Fleischli
RCA Records

"Someone had a guy in a gorilla costume, with bananas, running around the building on our floor. He finally gave someone a tape and ran away. We also get things with amaz-

ing packaging. One woman, who had a Cleopatra look, sent us a package that reflected that—it looked like a coffin, and the demo was wrapped like a mummy."



**Tony Ferguson
Interscope
Records**

"I had a duo come in—a guy and a girl. They said they had had a dream that I had signed them, and they were convinced that I had to fulfill their destiny

by signing them. They had been calling like ten times a day, and I thought I could put closure to it by meeting with them. Then I couldn't close the meeting. We almost had to physically take them out.

"Our office is located in a conservative building with banks and insurance companies. The security in the lobby saw five black kids walk into the elevator and put on ski masks as the elevator door closed. They were a rap group auditioning in our conference room. Security called the police and there were helicopters outside the building and the building was surrounded by a SWAT team. They burst in, but it was these kids auditioning. It was a new receptionist's first day; she never came back to Interscope."

**Anonymous
London Records**

"This one band was sending us flyers—reminders of an upcoming show—in cereal boxes. On the day of the big show, they showed up with a huge tray with coffee, cereal and muffins. The coffee cup and liner for the tray had pictures and information about the band. Even the milk carton had a picture of the band, like 'Have you seen this band?'"

**Paul Stark
Twin Tone/TRG Records**

"Someone showed up with a water balloon on their head and said, 'If you don't listen to my tape, I'm going to pop this.'"

**Kelly Thompson
Motown Records**

"Some guy had built up a relationship with me over the phone for a year, and he drove five hours and waited in our building's courtyard for me for a week. He sat outside with his guitar and asked people passing by if they knew me."

**Neil Norman
GNP/Crescendo Records**

"Some guy sent me a toy TV with his picture pasted on it with a note that said, 'See how good I look on TV?'"

**John Campinelli
Atlantic Records**

"One time a woman Fed-Ex'd breakfast in from Chicago—it was a box of cereal with her picture on it. On Valentine's Day, someone sent in a huge heart with a big blow-up picture of themselves on it."

**Brian Ray
Slash Records**

"We had some guy come by and drop off a video and CD. The next morning there was a wheat-pasted poster of his band plastered on the glass of our front window. It took an intern three hours to get it off with a razor-blade. The only band we have ever signed based on them sending in a demo was the Violent Femmes, and that was a long time ago."

**Anonymous
550 Music**

"Some guy stood outside the building garage; he's like 60 years old. He wanted us to listen to his tape. The guards chased him away, but he showed up again a few days later."

**Ellen Marino
A&M Records**

"I get people who sing to me over the phone—unsolicited artists that think that's the way to go. We get pizza boxes, care packages, food, T-shirts, stuffed animals, all with demos in them. We get stalker types calling from downstairs with guitars who want to come by and give a live show. I got one package of edible underwear that said, 'Here's your eye candy, now listen to our ear candy.'"

**Jono Kohan
MJJ Music**

"An older gentleman walked around outside with a billboard that said 'Please Sign Me.' Another guy sent a package where the outside had sexual overtones, like the package contained a pornographic film or something like that, but it was just his demo."

**Anonymous
MCA Records**

"We had one industrial group send us a dead mouse. They thought that would get them signed. It really smelled when we opened the box."



**David Bendeth
RCA Records**

"Someone sent me a CD in a plastic bag full of water with live goldfish in it. My first thought was, 'How long has it been since these fish have eaten.' It had to be at least two days since it was mailed. Another time a girl came into my office and started undressing. At first I thought it was a joke, like a strip-o-gram or something, but she was serious. I called security and had her removed. I had a manager try to bribe me to listen to a tape, 'Would I put out a single for x-amount of dollars?'"

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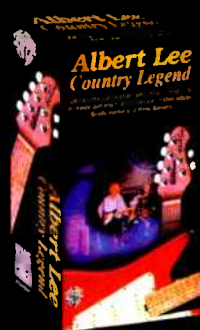
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Matt Kahane
Big Beat
Records

"We're an urban label, hip-hop, R&B, that kind of thing. You'd think that people would do some kind of research, but anyway, this woman called asking about

our solicitation policies. She said she was part of a pop group, and that there was a nine-year-old, an eleven-year-old, a thirteen-year-old, and herself. She started singing a capella with music in the background. Maybe I felt guilty or whatever, but I didn't want to hang up. Three-and-a-half minutes later I told her it was nothing we could use."

Gavin Mikhail
Giant Records/Nashville

"One guy came in and refused to leave the building. He said only two singers were worth a shit [in Nashville], and that was Vince Gill and Bryan White—everyone else was crap, including Garth. He sang for about fifteen seconds, and then stopped and said, 'Isn't that better than anything you've heard?' We got him to leave after about ten minutes."

Jenny Jacobs
Universal

"This band called the Stickers sent a bottle of rum with a sticker on it that said Stickers on the label. Another band called Melodramatic Wallflowers sent a lunchbox with fruit roll-ups and their CD and video in it. I listen to those with interesting packaging first, because they're so different."

Adam Haft
MCA Music Publishing

"There was this one guy who delivered food to me at home. He noticed my big music collection and said he was a musician. Of course I get that all the time, but we started talking about the business and he knew some legitimate people. His band became the huge buzz band of the minute—they eventually signed with Virgin. There was a huge bidding war. Ken Berry from Virgin pried them away from me, but my 'in' with him was that he was my food delivery guy.

"We had a lawyer in our building who was always annoying me—dropping off lame R&B tapes. We were having a drink at a bar and the conversation turned to the Rolling Stones or something, and he said, 'Oh, you like rock & roll?' He gave me a tape of the Honeydogs, and I signed them right away."

Christine Belden
Java Records

"A guy sang a jingle about Java Records on my voice-mail for three minutes, then just left his number."

Gregg Bell
Sire Records

"Last week, someone sent me a tape with a bio, and paperclipped to the back of the package was a baggie with flour in it, and a sticker that said 'bribe'."

Brian Cooperman
Radioactive Records

"One guy came in and dropped off a tape, and then called five minutes later to see if we liked it."

Tom Chernaik
Gotham Records

"Oh my God, what haven't they done? We get pizza boxes with demos, videos, pictures. Most of what stands out is the packaging. I've gotten confetti, bottles of wine; crazy, elaborate packaging. I always tell bands not to waste their money on packaging, and to spend it on the production of their demo.

"I got a letter once that was completely illiterate—he couldn't write to save his life. I was joking with people around the office that I was really gonna sign him, but then I listened to it, and the songs were great. Another guy sent in a demo tape, and his biography went with one of the songs on the tape. There was a big time gap in the bio, and the guy in the song murdered his girlfriend."

Monte Conner
Roadrunner Records

"I've gotten furniture-sized boxes with just a demo in them. I've gotten packages that looked like birthday presents, and once, ironically, right around my birthday. I opened it right away."

Greg Glover
London Records

"About a week ago I got a call from Chicago, saying 'I want to come by and see you.' The next day I got a call in the morning, saying, 'We have breakfast for you.' I said, 'No, I didn't order breakfast.' Somehow this person made their way from the lobby to the 23rd floor. They left me breakfast; it was really over the top. There was Froot Loops, milk, orange juice, and within the package was a CD. It was a little overboard."



Marcia Johnson
Qwest Records

"Last year when I was working at Warner Brothers, two police officers came in to see me. They were very official. They handed me a

package like it was a summons or something. It turned out they were also rappers on the side, and the package was their demo."

Jeff Suhay
A&M Records

"I liked a band, and especially liked one of their songs, and they asked if I'd like their video. It was the lead singer's girlfriend dancing around naked in a field to the song."

Paul Pontius
Immortal Records

"A guy drove here from Portland, Maine to bring me his CD. He just sat outside and waited in his LTD."

David Minoun
Fat Cat Records

"Because we're also a CD Replication Service, as well as being an independent label, I've had people pretend to order CD replication, ask me how I liked it, then want to be signed and get distribution through us.

"I also had one guy chase me down the street, then wait outside the restaurant I went to. He gave me his CD, and I told him if I didn't like it I was going to use it as a frisbee, and I ended up throwing it at him out of my car window. It was horrible."



Randy Jackson
Columbia
Records

"Three men dressed as Federal Express Delivery employees walked up to me at the A&M Records lot and began to perform. They were singers from Michigan. I was very impressed."

Anna Hiatt
Sub Pop Records

"We get things like candy and pot that come with the demo tapes. We got one tape that someone had taped fur to, or people will send it wrapped in a dollar bill and say, 'I'll pay you to listen to my demo.' Since we have a seven-month backlog of tapes, it doesn't really make a difference what the package looks like, though. The only people who see the tapes and CDs are the people who open the mail, and we don't really have time to show anything around even if it looks cool. The tapes and CDs are sorted before we listen to them, so sending anything special doesn't make a difference."

Ron Fair
RCA Records

"I've been offered sex, drugs, rock & roll; nothing too bizarre."

Steve Masters
Way Cool Music

"When I was Program Director at Live 105 in San Francisco for ten years, we had someone send us a belly dancer dancing to the song they wanted us to play."



**Shane Barrett
MCA/Nashville**

"One time, a lady walked in downstairs and asked to see me. She had a jeans vest with nothing under it, and you could see everything. She was basically topless."

**Edward Chmelewski
Blind Pig Records**

"Unusual packages can get picked out of the pile first, but then the music has to be there. Musicians need to create their own market, need to be out touring, and not just have a great record. We don't sign anyone

unless they're out touring. They need to have a booking agent. Talent is only one part of the equation, ambition is the other, and they also need a little luck."

**Chris Strouth
Twin Tone/TRG Records**

"For some reason we're on a prison's list. We get demos from this correctional institute with letters that say, 'This is my only copy, can you please send it back to me?'"

"Some guy made a demo by himself in his house called *Live At Home*, and the whole thing had sampled crowd noise from a Cheap Trick concert or something. You could barely hear him, the cheering's so loud."



**Angel Barnard
RCA Records**

"People have food delivered here with demos inside. I've gotten demos inside a piece of cake, in hamburger buns; all manners of food."

**Mike Gitter
Roadrunner Records**

"One time, I talked to the singer and guitar player of a band after a show, and asked for their tape. They were in my office waiting on Monday morning with their tape and a T-shirt. I signed them, but they were invited."

"One thing about the relationship of musicians and A&R: we need each other. If we can just treat each other with a measure of civility and respect. If someone sends in a tape blind and wants me to listen to it, I can take time to do that, but I don't like to listen to tapes in front of people, because if I hate it, it creates a bad vibe all around."

"We do get paid to go out and find things, we're not paid to be isolationists. If someone pops into my office with a great tape, then no worries. We are handsomely paid to find artists. They don't have to send submarine sandwiches. It takes 30 seconds to return a phone call. You could be walking into the best thing you've ever heard. You may blunder into something great. When you lose perspective of that, you lose perspective of what you do." MC

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Bob Schmitt

David Miller

Label: Interscope Records
Manager/Contact: Chris Thomas/Man-Hit Entertainment
Address: 180 Clinton Ave., First Floor, Brooklyn, NY 11205
Phone: 718-246-9201
Booking Agent: N/A
Legal Rep: N/A
Type Of Music: R&B
Date Signed: October, 1996
A&R Rep: Tone Capone

My earliest memory is of wanting to be a singer," says fourteen-year-old R&B artist David Miller. "Even in day care, it was on my mind. They let me sing 'The Greatest Love Of All' at our day care graduation."

Miller, the newest and youngest protégé of superstar producer and songwriter Teddy Riley, hopes to set fans' hearts a-flutter with the release of his romantic Lil' Man/Interscope debut, *Home*. The Connecticut resident, currently enrolled at the New Haven School Of Performing Arts, developed his unique vocal talents in school productions, while also singing in his church choir. However, it was only after his uncle—leader of the R&B group Shomari—convinced Miller to join him in the studio that the youngster's extraordinary talents came to light.

"They [Shomari] had written a few songs for me to sing," Miller remembers, "and the tracks came out really well." Meanwhile, Shomari's manager heard the demos and was impressed enough to call his friend who worked as a bodyguard for Teddy Riley, and the rest is history.

"I got a call one week later from Teddy, inviting me down to his studio in Virginia Beach. I was amazed, and also a little nervous, but when I arrived, Teddy was nice and very easy to talk to. He also makes working in the studio comfortable. It's like working with an older brother," Miller says.

With the support of his relatives, who are also musicians, Miller feels sheltered from many of the pitfalls that seem to harm young artists. "I feel lucky to have my family around, steering me in the right direction. There are so many decisions to make, on both the creative and business sides."

Since he can remember, Miller wanted to be alongside Michael Jackson, Luther Vandross and Patti LaBelle in the ranks of R&B greats. Now signed to Riley's Lil' Man Records, the first step toward making his dream a reality is complete. "After the signing, I was like, 'Wow, now it's for real.'"

—Eric P. Fleishman



Cristina Bermanik

Ridell High

Label: A&M Records
Manager/Contact: Rich Egan & Jillian Newman/Hard 8 Management
Address: 2118 Santa Monica Blvd., Suite 413, Santa Monica, CA 90403
Phone: 310-314-7311
Booking Agent: Lisa Miller/Creative Performance Group
Phone: 212-219-9191
Legal Rep: Jonathan Haft
Band Members: Kevin Ridell, vocals, bass; Steve LeRoy, guitar; Steve Coulter, drums.
Type Of Music: Pop/Rock
Date Signed: December, 1997
A&R Rep: Larry Weintraub

We took all the traditional steps that a band needs to take to succeed," explains Steve Coulter, drummer for L.A.-based Ridell High, whose album *Emotional Rollercoaster* was recently released on A&M Records.

Coulter, like his fellow bandmates—vocalist/bassist Kevin Ridell and guitarist Steve LeRoy—spent a number of years playing musical chairs in a variety of bands before finally solidifying their lineup in 1995. Because they had numerous friends in Santa Barbara, it was there that they began playing shows and building a following, eventually braving the rougher seas in L.A.

And it seemed that no matter where they went, they always found supporters. Their high-spirited, energetic live performances and poppy, radio-friendly music easily attracted audiences. And that also carried over to the industry and those who freely opened their pocketbooks.

Early on, an employee at Arista took an interest in the band, but when her boss wouldn't sign them, she financed the band's first 7" single. Next, they came to the attention of Joey Cape, a member of the northern California-based punk band Lagwagon, who fancied himself an indie label owner. Cape first included one of the band's songs on a compilation album and later pressed the band's first full-length CD, *Hi Score*.

They hit a slight snag, however, when Cape became too busy with his own band and didn't have time to properly distribute and promote their album. But before they had time to worry, Coulter met their future manager, Rich Egan, at a friend's wedding. And soon thereafter Egan walked their CD into A&M President/CEO Al Cafaro's office, who almost immediately wanted to sign the band and re-release the album.

"We believe we're talented, we have good songs and we made a good record," says Coulter. "However, that doesn't mean anything's going to happen, and then blind luck steps in and there you are! And now, we're gearing ourselves up for the next step."

—Pat Lewis



Brian Haber

Eve 6

Label: RCA
Manager/Contact: Stu Sobel/Spivak Entertainment
Phone: 310-473-4545
Booking Agent: CAA
Phone: 310-288-4545
Legal Rep: Scott Harrington
Band Members: Max Collins, vocals, bass; Jon Siebels, guitar; Tony Fagenson, drums.
Type Of Music: Alternative
Date Signed: January, 1996
A&R Rep: Brian Malouf

The core of the trio that is Eve 6 has been writing and performing together for five years. For the last two of those years, they have been signed to RCA. And despite all this, they still can't get a drink. That's because singer/bassist/lyricist Max Collins, guitarist Jon Siebels and drummer Tony Fagenson are not yet of the legal drinking age in many states, despite having their infectious single "Inside Out" storming radio airwaves around the country.

Their young age didn't bother RCA A&R rep Brian Malouf, however. It was he who signed the band while they were still attending La Crescenta's Crescenta Valley High. "He signed us more for the potential to develop than on what he saw," admits the nineteen-year-old Collins.

How Malouf came into the picture is the usual Hollywood tale of making connections. In between their parents dropping them off at their own gigs at Hollywood coffeehouses, Collins and Siebels (then eighteen) had knocked out a live cassette for Jennifer Herald. At the time, Herald had a syndicated radio program called *Radio Asylum*. She liked the fledgling band and wanted to manage them, which she did.

Being in radio, she obviously had more than a few connections. One of them was Malouf, who she knew from another project of his. The A&R rep liked the band, recognized their potential and signed them to a deal. Everyone knew nothing was going to happen right away. For one thing, they needed a drummer. Enter Fagenson, also nineteen, the son of a man with whom Herald used to work.

Exit Eve 6 from the coffeehouse circuit, where they'd only been playing because they weren't old enough to play on stages in venues with alcohol. Also, exit Herald. Despite supplying the band with both their deal and their drummer, she was unwilling to follow them any further. "She loved radio and didn't want to part with that," Collins explains, making sure that no one takes this as another "band makes it big and dumps manager who got them there" story. "It was a completely friendly thing. We just needed a full-time manager."

—Tom Kidd

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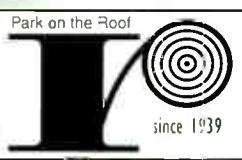
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Lyrics.....5
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Style: Pop

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



La Cat

Contact: Artist Hot Line
310-289-2270
Seeking: Label Deal
Style: Pop/Latin/Reggae

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

Here's a co-ed five-piece outfit from San Francisco who write hooky, moody and melodic guitar-based rock material. They effectively utilize subtle textures that add to the vibe without detracting from the songs, which, by the way, are quite strong. There is a laid-back atmosphere emanating from much of this CD, but it never drifts down to the lazy world inhabited by the likes of the Cowboy Junkies. They also can rock when they need to. Major label reps just might want to make the call and take a listen.

This L.A.-based trio has a way with memorable hooks and a clever lyrical viewpoint. And while the vocals are only average, the overall package is pretty interesting. These guys clearly have the ability to improve, and since their songwriting ability is already quite notable, they can only get better. This is a solid effort that could very well capture the ears of industry representatives who are interested in finding—and further developing—a talented alternative rock act for their roster.

This former member of Tuff has left his metal days behind on the Sunset Strip, and has recorded a more straight-ahead rock effort, which highlights the singer-songwriter side of his creative being. While the cover of Andy Kim's bubblegum hit "Rock Me Gently" is a note-for-note rendition (and is thus a questionable inclusion), original material like "What Ever Happened To Friends" shows some potential in this new arena. However, overall, this recording is a bit too average for major industry attention.

Dietrech combines the basic songwriting structure of classic pop with the rhythmic crafting of late Eighties freestyle. And, accordingly, the resulting mix leaves a bit to be desired. Dietrech is a stronger writer than a vocalist, although he tends to rely far too much on lyrical clichés to be able to really break through at this point. He seems to possess the talent to improve, but he needs to push his personal envelope of artistic expression in order to capture the major industry attention he desires. Keep working at it.

This L.A.-based singer-songwriter/dancer has recorded a musically seductive blend of Latin rhythms and reggae flashes and tossed it all into a pop stew. However, lyrically, it fails to rise to the level of the musical content, and the vocals are too non-descript to truly draw listener attention. The whole package would benefit greatly from a much more commanding vocal presence and stronger material. At this point in time, while there's plenty of potential, we have to say that La Cat just isn't the cat's meow.

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Big House

Travelin' Kind

MCA Records/Nashville

1 2 3 4 5 6 7 ★ 9 10

Producer: Peter Bunetta, Monty Byrom, David Neuhauser
Top Cuts: "Tender Dreams," "This Far Down," "Faith," "There'll Be No Teardrops Tonight."

Summary: The boys from Bakersfield are back with their sophomore effort and their California country/rock approach, which is more akin to early Eagles than Garth. The band thrives on Monty Byrom's versatile vocals, but this ain't no one-man show. Featuring fiery guitar duels, stellar harmonies, haunting harp and irresistible melodies, Big House answers the question of what you get by mixing a West Coast vibe with Nashville grit. —*Steven P. Wheeler*



Dave Matthews Band

Before These Crowded Streets

RCA

1 2 3 4 5 6 ★ 8 9 10

Producer: Steve Lillywhite
Top Cuts: "Stay (Wasting Time)," "Rapunzel," "Crush."

Summary: The success of DMB's triumphant third disc means that rock fans have great taste, longer attention spans than MTV gives them credit for, and a love for risk-taking within an accepted art form. It's interesting how Matthews' voice modulates depending on the theme; when he has an axe to grind, he's gruff and angry, but when he's optimistic and loving, he's all silk. Take that voice away, and you'd still have a tasty blend of rock, sax-driven jazz, classical, country and exotic Middle Eastern elements. —*Jonathan Widran*



Henri Dikongué

C'est La Vie

Tinder Records

1 2 3 4 5 ★ 7 8 9 10

Producer: Gilles Fruchaux, Manuel Wandji
Top Cuts: "Ndol'asu," "Na Teleye Owa Ngea," "A Mumi."

Summary: Dikongué is a singer-songwriter/guitarist from Cameroon, Africa, who brings the rhythmic sounds of his native land to the masses. While American music fans, not versed in Dikongué's native tongue will have to read the translated lyrics, the hypnotic melodies, which are fleshed out with tinges of jazz and Latin beats, more than take your mind off the language discrepancy. Of course, you can always make up your own lyrics in your head and let the lilting aura take you away. —*Charlie Ray*



The Mike Reilly Band

Who's Been Sleeping in My Bed?

Award Records

1 2 3 4 5 ★ 7 8 9 10

Producer: Allan Blazek, Mike Reilly, Tom Saviano

Top Cuts: "They're Takin' Everything Away," "Who's Been Sleeping In My Bed?" "Lefty's Bar And Grill." Summary: Featuring notable appearances from Taj Mahal, Elvin Bishop, Garth Hudson, Bill Champlin and Mike Finnigan, the Mike Reilly Band has put together a celebration of barroom blues. Punctuated with a pumping horn section, these guys suck you in with their seductive grooves and don't let go. Reilly is a growling vocalist who delivers the goods on this eleven-song blend of originals and covers. Just in time for the summertime blues. —*Paul Stevens*



The Smashing Pumpkins

Adore

Virgin

1 2 3 4 5 6 ★ 8 9 10

Producer: Billy Corgan
Top Cuts: "Perfect," "Crestfallen," "Appels & Oranges."

Summary: Billy Corgan still tackles issues like death, faith, an ongoing search for heaven and the redemptive power of love with image-rich poetry. Only now, the Pumpkins leader is more apt to sing in his lilting falsetto than his edgy wail, and carry the melody with piano or keyboards. He uses the rough electric guitars to underscore raw emotions at effective moments, and his production takes on new age electronica and thick drum machine bounce. Hard to grasp at first, but then, easy to adore. —*Jonathan Widran*



k's Choice

Cocoon Crash

Sony 550 Music

1 2 3 4 5 6 ★ 8 9 10

Producer: Gil Norton
Top Cuts: "Believe," "In Your Room."

Summary: This Belgian quintet has managed to escape the "sophomore slump," creating a follow-up album balanced with a mix of pop sensibilities and edgy rock, which is even more accessible than their debut release. Vocalist Sarah Bettens transitions smoothly from the album's poppier tunes to its harder driving pieces, and then into slower, more brooding material. And the record's lyrical content ranges from introspective depths to tried and true love tales, but remains engaging. A very worthy follow-up. —*Jeremy M. Helfgot*



Various Artists

The X-Files: The Album

Elektra

1 2 3 4 5 ★ 7 8 9 10

Producer: Various
Top Cuts: "Invisible Sun," "More Than This," "The X-Files Theme."

Summary: The hefty talents assembled for this soundtrack capture the mood of *The X-Files*, but few of the pieces here stand up well on their own merits. The notable exceptions are a haunting new composition from the Cure, Sting and Aswad's reggaed remake of "Invisible Sun" and the Dust Brothers' techno take on the "X-Files Theme." However, unexciting contributions from Tonic, the Cardigans, Soul Coughing and others fail to elevate this collection to a point too far above average. —*Jeremy M. Helfgot*



Lainie Kazan

In The Groove

MusicMasters/BMG

1 2 3 4 5 6 ★ 8 9 10

Producer: David Benoit, Clark Germain, Lainie Kazan

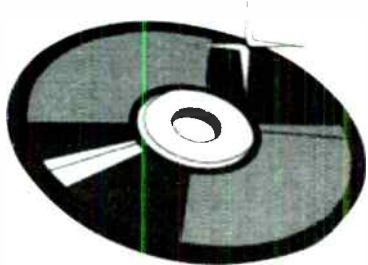
Top Cuts: "The Last Time I Saw Jimmy," "Yesterday When I Was Young." Summary: Singer/actress Kazan has understudied Barbra Streisand, and there is a noticeable similarity in their vocal stylings. However, what makes this collection of covers and originals work is the emotional depth of Kazan's vocals on each of these well-suited selections. The singer displays a deep passion in her performance, and, combined with Benoit's moving arrangements, several of these cuts are bound to move you to tears. Bravo! —*Michael Harris*

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CLUB REVIEWS



Baby Alive: Energetic ladies with a strong vocalist.

Baby Alive

Key Club
 West Hollywood

Contact: Exmu Records: 212-977-7800.

The Players: Lizzie E., vocals, guitar; Alaina Pepito, bass, vocals; Stacey Bowers, keyboards, vocals; Denise Saffren, drums.

Material: The material of Baby Alive seemed a little staid and mechanical, like it should have a fresh sound, but ends up sounding like many other groups mixed together. In short, the band does not have a clear sense of identity or musical focus. On the other hand, there are some good pieces mixed in and some of the instrumental parts come off quite well. The lyrics are often mundane, although, every once in a while, they create some excitement. This is a band that could use some songwriting help or do a few more covers.

Musicianship: The musicians are very good. Lizzie E. plays guitar pretty well, but what really shines is her vocal talent. It's her voice that makes a lot of the music more palatable than it would be if she wasn't as strong a vocalist. She is backed by the strong bass work of Alaina Pepito, who carries a great deal of the sound as her thumping bass is rock solid and never misses. An unnamed guest on violin was a little wasted. She was obviously talented but was almost never given the chance to really shine. Denise Saffren on drums really works up a sweat and never lets the rhythm fail. The one interesting thing about the musical qualities of this group is that they were augmented by two keyboard players for most of the show, but the most effective numbers in the set were the two that were done without any keyboards at all.

Performance: Part of the problem with Baby Alive is that they seem very pre-programmed, almost as if the group was put together by a marketing person, rather than a

musician. The looks and attitudes of the band members all seem slanted towards what the best selling points will be. The energy of the group is good, but never really won over the audience entirely. Also, there seems to be very little chemistry between the musicians onstage.

Summary: Baby Alive might want to go back and re-examine their reasons for playing. You can teach bad musicians how to play, but you can't teach excitement and enthusiasm for the music. While the ladies in Baby Alive have some of this, a lot of it seemed forced and strained.

—Jon Pepper

Danny Blitz & The Jet Age Hoods

The Joint
 West Los Angeles

Contact: Doug Deutsch: 213-463-1091

The Players: Danny Blitz, vocals, guitar; Scott May, guitar, backup vocals; Rick McClean, bass, backup vocals; Gary Patterson, drums.

Material: Danny Blitz & The Jet Age Hoods look like they stepped right out of a Fifties-era movie, playing musical mechanics with the charms of Fonzie. Their music, though, is anything but dated or mechanical. Kicking off their set with a creative cover of "Folsom Prison Blues," they managed to stylize the arrangement to fit their own crazy brand of punkabilly rock. This is very aggressive music, but it's played without any sense of intimidation, whatsoever. Energetic and totally involving, the material has a familiar ring to it without being derivative, and what could have easily been a novelty, instead turned out to be original and ingenious. Indeed, when they performed "Suspicious Minds," their take was not only fresh but inspired, and this approach was consistent with all of their songs. They also played a generous assortment of original tunes that stayed true to the Fifties vibe, but had a

Nineties perspective and a keen sense of humor. This is fun, light-hearted stuff, with a cutting edge.

Musicianship: Crisp, cool and fast, this band can play. Blitz rips into his guitar with hardcore power strokes and sings with the voice of a disturbed teen idol, at times mimicking Elvis or even Fabian. It's a neat combination that's not often seen, and is a real kick. His bandmates, May and McClean, occasionally harmonize behind him, sweetening the vocals slightly but not to the point of cotton candy. Their rhythms are playful yet tightly focused, and always on the money. Patterson keeps it all connected with his quick snare and heavy bass kicks, driving the music with simple, hard-edged beats. And somehow, they collectively manage to steal sounds from a variety of genres, blending them into a medley that will rock your world and keep you laughing.

Performance: Seeing these guys take the stage, you expect to find their hot rod parked out front with Mamie Van Doren, in her bullet bra, draped over the hood. Blitz has the look of Val Kilmer wearing a fashionable pompadour, while his buddies could dance right into *West Side Story*. This group has so much fun with their music and the audience that it should be illegal. Casually confident, Blitz's manner is in-your-face but friendly, and, more often than not, awfully funny. He has a touching way that elevates his performance beyond a bad boy and into a heartthrob. And although their choice of material may seem intellectually challenged at times, it's so upbeat you can't help but like it.

Summary: Danny Blitz & The Jet Age Hoods are a good time group with enough energy to keep any party going. They may take their look and music seriously but they don't take themselves that way. In fact, because their image is so solid and their music so entertaining, this group could probably do very well performing movie gigs. Blitz and company are more than just a nice musical change of pace—they're unadulterated fun.

—Bernard Baur



Danny Blitz & The Jet Age Hoods: Their punkabilly-styled rock is not just a change of pace, but unadulterated fun.



Lula: Catching their show is a guaranteed night of entertainment.

Lula

St. Stephen's Green
Santa Monica

Contact: Chris Fletcher: 818-909-9663

The Players: Jami Lula, vocals, acoustic guitar; Gordie Germaine, guitar, backing vocals; Jeff Dean, bass, backing vocals; Ric Craig, drums.

Material: I've seen Lula on the club circuit over the past couple of years, and have caught their show several times. They describe their music as "soulful electric groove," and that's pretty accurate, although "funky" should probably be in there somewhere, as well. The music is a pleasant blend of soul, gospel, funk and rock, with positive messages and spiritual quests best suited for the contemporary adult market. Musically, Lula tends to take a broad approach using a variety of styles which is impressive, but lacks the focus needed to give the group a signature sound. At this particular gig they made good use of the song, "Happy Birthday To Me," rocking the house and making it the highlight of their set. Overall, Lula's material is dependable in its quality, but lacks the cohesiveness and strength necessary to make it stand out as much as it should.

Musicianship: This one's easy—they're all excellent players. Indeed it may just be their caliber of talent that spreads them too thin, musically. Jami Lula is a passionate, soulful singer who really feels his words and has an extremely soft touch to his tone, which is very moving. Germaine adds a harder edge to the music, with rock riffs that are so intense he actually shakes when he plays, while Dean and Craig supply the funky groove the group likes to utilize so much. Actually, this group could probably do whatever they want—which, come to think of it, they did.

Performance: This occasion was a CD release party for their second self-produced recording, and they packed the place. Jamie Lula was certainly "on" during the set, and engaged the crowd in conversa-

tion, exhortations and sing-alongs so well that, at times, the audience became part of the act. The band members were obviously enjoying themselves, too, and they related to each other in a warm and often humorous manner. Jamie, a Billy Zane look-alike, has some dance moves that are goofy and geeky, but are endearing nevertheless. This group knows how to party with their crowd and it makes for a close relationship between them and their fans.

Summary: Lula is a band at the crossroads. They're great at what they do but it's not enough. Their penchant for versatility weakens their material, not allowing them to take that next step. If they simply focus their energies, instead of traipsing all over the musical map, they just may find the success they're looking for. In the meantime, catching one of their shows is a guaranteed night of entertainment, if not wonder.

—Bernard Baur

The Painkillers

The Whisky
West Hollywood

Contact: Shine Records 213-673-7367

The Players: Cherish Alexander,



The Painkillers: A good-looking power pop group with a really appealing lead singer.

vocals, guitar; Curtis Hooker, guitar; Marcelle Sirkus, bass, vocals; Billy Baker, drums, percussion.

Material: Singer/guitarist Cherish Alexander has a really cool voice, and a band that churns out slabs of Nirvana-styled chords, while never losing their melodic sense. Their arrangements are interesting, but simple enough to be immediately likable. Their sound carries a darker, heavier pop aura, not hard enough to really be classified as punk, although they threatened to cross the line at times.

Musicianship: Overall, this is a powerful, pop combo. Alexander's guitar lines and Curtis Hooker's lead guitar lines were simple, with the leads being pleasantly effects-laden. Drummer Billy Baker chose more complex, technically astute rhythms, and the whole effect worked really well. Alexander's voice is versatile in the same sense that Björk's voice is—growly, tough and pretty at the same time, while the backup vocals from female bassist Marcelle Sirkus complemented her well.

Performance: I was initially struck by Alexander's look and presence onstage. She was all in black, with a black cowboy hat with a silver feather, which she took off to reveal pink-dyed hair twisted into two knobs on her head. She had tons of personality, and was very engaging—not standoffish or too cool at all. The little girl voice with which she introduced songs was a contrast to the powerful voice she has as a singer, yet her vocals still maintain the innocent quality of her speaking voice. The Whisky really wasn't that packed on this Monday night, but this is a Saturday night band for sure.

Summary: This is a good-looking power pop group with a really appealing lead singer. The music is melodic but it also rocks, and the enthusiasm of the band onstage is really contagious. For fans of harder-edged melodic pop, this is one pain killer you won't mind being addicted to.

—Amy DeZellar

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CLUB REVIEWS



Spinning Zoe: A light form of techno-industrial alternative rock.

Spinning Zoe
The Roxy
 West Hollywood

Contact: Artist Hot Line: 818-344-3796

The Players: Bing, vocals, guitar; Doug, drums, Chief, bass.

Material: Spinning Zoe spins out a light form of techno-industrial alternative rock, and this trio utilizes the essential elements required, including pre-recorded sounds and vocals that were used to backup the live players. The band treads ground similar to Stabbing Westward, but has quite a ways to go before they're in that league. Their songs are fairly indistinguishable except for one called "Miami," which was the strongest of the set. Their use of programmed samples is most notable as a segue between songs, and, at times, seemed more memorable than any of the music surrounding it. This group hasn't yet discovered how to best showcase their talents or how to bring their sound to its greatest potential. What they're attempting to do is interesting enough, but not terribly innovative. At best, they're shooting for clone status, since nothing they did could be conceived as original. It would be immensely more exciting if they took the techno-rock format and tweaked it into something new that they could call their own.

Musicianship: The players, on the whole, are competent, but the music lacks the intensity and excitement it needs to sell it to a crowd. Chief is a strong player, whose bass lines are solid, but, at times, too light for this kind of music. Bing plays a hard guitar and puts a lot of energy into it, but it's not enough to fill out the sound, and another guitar might be helpful. His vocals are very expressive but they lack the edge that the material requires. There's a softness to the band and their sound that is unusual for the genre, although it might be partly

attributed to a poor mix. Either way, it weakened the dynamics of their songs and let them fall flat. Doug is by far the standout in this group. He's a hard-hitting, hard-driving drummer who isn't fancy and doesn't have any flashy wrist work, but his chops are perfect and well-executed. Indeed, if the others played up to his intensity and skill, they might get something going.

Performance: Bing and Chief rock back and forth an awful lot, but they don't interact well at all. They project absolutely nothing, and the result is a vacant performance. They do seem to be having fun, themselves, but the fun ends up being sealed in a vacuum. In fact, the most exciting thing that happened was the announcement that it was the bass player's birthday—which they milked for miles, and was the only time they had any connection with the audience. This group needs some serious work on their stage show and would be well-advised to video tape a gig or two to see how they could improve.

Summary: Spinning Zoe needs a guiding hand. They seem to be in a very early stage of development, but appear to have just enough talent to grow. However, unless they add something special to the mix and improve significantly, they'll end up being just another knock-off in an ever-growing genre.

—Bernard Baur

TSO2
The Whisky
 Hollywood

Contact: Artist Hot Line: 818-623-8517

The Players: Peri Pastor, vocals, guitar, drums; Michael Mollura, keyboards, vocals; Rachael Lesner, vocals; Brian Peters, bass; Mike Nieland, drums.

Material: TSO2's sound is contemporary keyboard-rock with a gothic fringe attached. While the mood they give off is current, their

material—complete with heavy effects, powerful drums and spacey, introspective cuts like "Who Am I?"—is more reminiscent of Seventies concept groups like the Moody Blues. The band's set was a few lengthy pieces with heavy beats, Eastern-like dronings and quite danceable songs that would be best described as "epic-lite."

Musicianship: Pastor and Mollura seem to be the principle musical forces behind this group's sound. Pastor went from singing vocals to playing lead guitar and percussion in the short span of only a few songs. The group comes off as a group of serious professionals, performing serpentine compositions confidently, and working well as a unit. Pastor was the main vocalist, and his voice—a controlled angsty-yell—fits the musical mood well. Lesner sang backup vocals during several of the songs, and while the levels were often too low to hear, when audible, she demonstrated a passionate, well-tuned voice.

Performance: TSO2 put on quite a show, complete with a shimmying backup vocalist and two face-painted modern dancers who streamed around the stage and floor during several songs. During the finale, "The Mosque," in the midst of the band's instrumental interlude, Lesner took a break from vocals and interacted with the dancers on the floor, and with the audience. She stole the spotlight during most of the show, with a showgirl-like presence and energy. Kudos to this group for their innovation. It was refreshing to see this musical happening, with an orchestral-like sound and a theatrical presentation.

Summary: This group's strong suit is their memorable show, which no doubt draws a crowd. Their sound flirts with the experimental, but never quite leaves the mainstream. All in all, their show and music will no doubt cage a following, even if it is not the stuff that current pop radio hits are made of.

—Constance Dunn



TSO2: A musical sound that flirts with the experimental, but never leaves the mainstream.

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When placing your free ad, follow these simple guidelines:

- 1) State the category # where you want your ad to appear.
- 2) State your ad in 25 words or less. (Please remember to spell equipment & band names)
- 3) State your name, area code and phone number.

Note: Your name counts as one word, and your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category. All ads placed are final and cannot be canceled or changed. Free ads will run for one issue only. To renew your ad, simply repeat the above procedure.



PRO PLAYERS

Pro Player ads are located throughout the free classified section and are easily identified by their "floating" location and "fixed" format. These ads are reserved for musicians, singers, songwriters, producers, engineers, etc. who wish to further promote their talent and services.

Each Pro Player ad is only \$30 per issue. White on Black ads are \$35 per issue.

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PRO PLAYERS



ODDS & ENDS

Located at the very end of the Marketplace section, the Odds & Ends page is easily identified by the 1" box ads that fill the page. This popular section continues to sellout every issue. There is a waiting list, and reservations are a must. Call our main office at 818-755-0101 and ask for an advertising representative to assist you.

ODDS & ENDS



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

DISPLAY ADS

FREE STUFF

CATEGORIES PAGE

EQUIPMENT	
1. Home Electronics.....	NA
2. PAs & Amps.....	57
3. Recording Equipment.....	57
4. Music Accessories.....	57
5. Guitars.....	57
6. Bass Guitars.....	57
7. Misc. Strings.....	NA
8. Keyboards.....	57
9. Horns/Winds.....	NA
10. Drums/Percussion.....	57
11. Computers/Software/Etc.....	NA
12. Trades/Freebies/Etc.....	58
MUSICIANS AVAILABLE	
13. Guitarists.....	58
14. Bassists.....	58
15. Strings Players.....	59
16. Keyboardists.....	59
17. Drummers/Percussionists.....	59
18. Horn/Wind Players.....	60
19. Specialties.....	NA
20. Vocalists.....	60
MUSICIANS WANTED	
21. Vocalists.....	61
22. Guitarists.....	62
23. Bassists.....	62
24. Strings Players.....	64
25. Keyboardists.....	64
26. Drummers/Percussionists.....	65
27. Horn/Wind Players.....	66
28. Specialties.....	66

PRODUCTION	
29. Songwriting.....	66
30. Composers/Arrangers Wanted.....	66
31. Producers Wanted.....	66
32. Engineers Wanted.....	NA
33. Misc. Prod.....	66
BUSINESS/SERVICES/PEOPLE	
34. Agents/Managers Wanted.....	67
35. Investors Wanted.....	67
36. Distributors Wanted.....	67
37. Employment.....	67
38. Music Personals.....	NA
39. Misc. Business.....	NA
40. Web Sites.....	67

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



EQUIPMENT

2. PAs & AMPS

- Crate guit amp, 120 watts, stereo chorus, 2 chanls w/switch incl 2-12" spkrs, older model w/couple knobs missing but works \$50 firm 714-222-4252
- Denon pwr spkrs, 8" tall, \$100 or trade for Shure mic or drum machn 213-871-8054 x378
- Eden Nemesis 4x10 bass combo amp 250 watt pwr. Eden drivrs + horn Brand new cond \$600 firm 310-396-6511
- Fender twin reverb org 70s, silver face w/mastlr volume, new groove tubes, great cond, snds great. \$500 firm Lv msg 213-960-7823
- GK 800RB head xint cond, \$400 Peavey M-2600 pwr amp \$225 Boss ME-8 S325 MkIII head \$650 Lv msg Bryan 805-269-0917
- Leslie rotating spkr cab, beautfl vintg wood, snds incredibl on keybrds or guitar 25, gd cond \$525 818-888-0588
- Mesa Boogie dual rectifr trem-o-verse \$1,100. Retail \$1,700 Xint cond Paulo 213-957-1267
- Mesa Boogie Mark IV, rnk modd head, \$900 818-955-8535
- Sell or trade P-Resion bass & BXR combo amp for Ampex bass amp B155, 818-501-5607
- Trace Elliot bass cab w/Celestin spkrs, 800 watts at 8 ohms, new cond \$400 obo, 805-522-5003.
- Yamaha B-150 50 watt bass amp circa 1980, single 15" combo, works great, \$100 obo or trade Doug 213-857-7420

3. RECORDING EQUIPMENT

- Adat systm, XT, w/Mackie 1202, Sampson 150 amp, patch bay, Digitech process, in 14 spc rack, \$1,900, 714-835-5550
- Ampex 499 top/line pro 2" recding tape 6 virgin reels still in box & untouched. Must sell fast! Make offer 213-207-2750, x133, meafford@earthlink.net
- Free recding time avail in exchange for recding equip Dorman 818-779-0229, reboart@aol.com
- Tascam 388 8 trk recdr/mixr + access, Xint cond, incl org box & manual. \$800, Jim 213-851-5062.
- Tascam 8 trk 1/2" reel/reel tape machn w/remote \$500 Sharon 818-340-4588
- Tascam 464 4 trk, Tascam's best, xint cond w/box & manual, \$500 Tascam 244 4 trk, gd cond, \$200 phdaves@audiorama.com
- Yamaha MT8X 8 trk analog recdr, xint cond, w/box & manual built in mtr, 7 mono 1 stereo, \$900 obo Lv msg Aubrey 626-431-1621
- Yamaha RM-804 recding mtr, 8x4x2, 1 aux send, 3 band eq, 16 chnl monitoring Cd cond \$450 obo Before 10pm 626-338-9595

EQUIPMENT

4. MUSIC ACCESSORIES

- Ephiphone Humbuckng pckups, xint cond, \$40/lea or \$75/both 310-359-6336
- Furman pwr supply, PL+, \$75 714-835-5550
- JBL 4311 monitor spkrs, Lexcon, 200 digitl reverb, Behringer MDX 2100 compres-limtr, Aphex B aural excit, Valley Peop e TR804 compres-limtr Sharon 818-340-4588
- Lead voc mics, Beyer Dynamic, TGX 180, \$20 firm Profi Snd MD427, \$10 firm They don't work. I don't know why 213-526-2979
- Mesa Boogie v-twin pre-amp pedal, 3-way chnl switchng 2 12AX 7 tubes pwr supply incl \$300 562-690-8595

5. GUITARS

- 1982 Fender Jaguar, \$1,200, 1969 LPaul Goldtop deluxe, full szd Humbckng \$1,900 1968 Fender Telestr, blond/maple \$1,600 818-761-0456
- 1980 LPaul artist, firebrst, gold hrdr, active electronx, all org ohc \$1,200 Chatt, TN Robin 423-874-4528
- 1991 Gibson LPaul custom, wht w/blk pinstrp case incl \$1,250 frm, 310-664-0704
- Fender 12 string acous, like new, w/case, \$300 cash Thomas 818-247-2767.
- Gibson J50 flat top 6 string acous guit w/Rolomtc tuning pegs vintg collectrs item from 1957, whrdshll case, great for recding very gd cond 619-230-9470
- Jackson flyngV blk w/Floyd, stock pckups, xint cond, snds awesome \$750 w case Jay 805-498-1183
- Martin 000-1 Dreadnht acous guit, solid top/back, beautfl, great tone, to action, like new, \$750, 818-888-0588
- Yamaha classd acous guit whrdshll case, gd cond, \$200 310-359-6336

6. BASS GUITARS

- Clevngtr 5 string uprte elec bass 34" scale w/ripod stand & bag Snds like acous bass \$1,000 310-396-8811
- Fender Mustang bass, 68 pre-racing stripe red body all org, org ownr, in case for last 25 yrs \$750 firm no deairs pls. Bryan 805-269-0917
- Fender P-Resion bass & Fender BXR bass amp, \$600, 818-501-5607

EQUIPMENT

- Fender P-Resion bass & Musicmn Sterling bass Both antlque sunbrst w/activ electrnc & hipshot New cond CA1 for price 805-522-5003
- Musicmn Ernieball bass, mint cond, w/case 1 yr old, hardly used, \$1,000 obo, 310-737-1736
- Musicmn Sterling bass, \$850 obo Fender P-Resion bass lite, \$275 obo Both tobacco sunbrst w/active elec & hipshot 805-522-5003
- Ricknchr 1974 modd, SD pckups, Gotch bridge Schaller tunrs all blk, ivory bound P-bass body, candy-apple blue, body/neck bound in ivory Sell for \$750 310-979-8683
- Yamaha TRBP4 bass wntd, Kashan 213-295-7262.

8. KEYBOARDS

- Ensoniq MR76 keybrd \$1,800 Michelle 909-699-0917
- Ensoniq snds, 45 discs, 15+ pr snds For EPS, 16+, ASR Synths, drums, bass etc All for \$75 obo 3 Roland JV Series rom cards, 310-640-9253
- Grand piano for sale, Dorman 818-779-0229, reboart@aol.com
- Korg O1 w FD workstatn, great cond w SKB hrdcase & keybrd cover \$1,500 Brian 213-662-8900
- Korg M1-R modle w 8 trk seq, orch & drum cards Xint cond \$450 Before 10pm 626-338-9595
- Roland D50 w/new internal sns & 2 memory cards, case incl \$425, Sharon 818-340-4588.
- Roland XP90, brand new, still in unopend org box. Must sell fast \$950 obo Jaime 213-938-9556
- Wntd: Roland A50 keybrd contrlr 909-699-0917, gmgarcia@inet.com

EQUIPMENT

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EQUIPMENT

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Drk guit, great rhythm, especly odd time, simple/strange leads, weird fx, hvy Gibson tone Radokhd, Bowie, Garbage No 80s. Giggng/recrdng only 818-907-3032
Exp pro plyr lking for workng/near workng band Pros only Blues rock & org music No drugs/alcohol Cary 310-542-1546
Flaky confrontatnl guit 30, w intermbl leads, mchtrnt rhythm puny tone sks estab band proj studio & road work 310-392-6979
Guit avail to form hvy groove metal 1-guit band w hvy tones I have exp & equip Srs only Nicholas 818-992-5477
Guit avail, 26, confidnt, tone, style friendly. Pls have sm-rlr infl Failure, Radokhd, Foos, Slodive Lv msg 213-960-7823
Guit lking for band to destroy musicl boundaries Infi Headis Toroscs, Miles CWhitley Janes Matt Sebznff@ix.netcom.com
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MUSICIANS AVAILABLE

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*Bass plyr avail, mid 20s, lknng for pro band w/lockout, demo, gigs Mgmt a+ Lknng for KROQ type vibe Bnan 818-995-6974
*Bass plyr speciz in R&B funk to hiphop Lknng for gigs or studio time Steady or not 310-488-3560
*Bass w/pro gear Casuals or recrdng Jazz, pop, top 40, alt LA Music Academy student Charts & some reading ok, pros only Aubrey 626-431-1621
*Bass, recrdng & tour exp site read, gd vox, gd stage presnc, cool & creatv Pro sits only James 818-788-5375
*Bass/drmmr sk musics Modern, funky, groovy, occas hvy Minutemen, Portshd Peppers Potently srs Recrd deal great, lets have fun 1st Greg 310-479-5103
*Brit Inspird bass & drmmr avail to join/form potently srsd proj w/creatv melodic, modern dreamy vibe Ala Radiohd Smiths, Cure Louie 310-768 8223
*Cover band w/td Bass plyr avail for workng classic rock cover band in mid 30s have pro gear strong bckgrnd vocs/some lead Larry, eves, 909-596-4903
*Electric only, Tasty, deep round & into grooves Yrs of exp Sks gngng LA band Gd ear & vocs too, Eric 310-399 3419, 310-452-1805
*Exp bass plyr who read grooves, has great snd comes up w/ great lines & has great alt Elec/standup 818-563 2787, http://home.earthlink.net/~swedebass
*Hip east coast bass w/vocs sks pro working sits in recrdng Infil EBadu Sting, Sade, hiphop Steely/Dan Joey 818-786 5166
*Hvy solid groove orientd tribal intense lo tuned but melodic bass lknng for great band Infil Tool Deftones, Snogardn, Signd/etab bands only, 818-766-4196
*Lknng to do coffee/he thing acous punk? Is that possbl? Fred 805-643 1677
*Pro P Bass 25 yrs exp, lknng for gigs Pros only No drugs Rock, pop, blues 818-501-9607
*Strugglng bass into rock, blues, metal, alt Have exp, gd equip, ss, vocs tape But no wheels Hlywy area, 213-526-2979
*Unique bass avail Frettd & fretts bass Exp recrdng/journg into styles of electronca dub, jazz soul 310-396-6811
*Versatl pro w/maj touring exp lknng for live/studio work 213-461-4816

15. STRING PLAYERS AVAIL.

*Violin, viola plyr Stereo 6 string flyng/v w/rack mnt SD50s & Rivera tube amp, skng band/talentd indivs Mack 310-822-7550

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16. KEYBOARDISTS AVAIL.

*Pro keybrd plyr, dbl on sax, w/Hammdn organ, lknng for pro sit, workng band R&B blues 213-461-6383
*Pro plyr sks Chrstn rock band w/ muscl style smlr to JElefante, WhHeart, MrMr Bnan 805-291-1113 AbacaBiz@aol.com

17. DRUMMERS/PERCS. AVAIL.

*A monstr groove drmmr sks HR HM band w/mgmt Pwrt plyr Recrd credits visual trnx, 18 yrs stage studio exp Pros Pete 213-464-6257
*Beca, KMoon, Mitchell, Rock roots modernr, Sks great band/plyrs for pro sit, studio & tour exp F/T France 310-798-8294
*Competent drmmr Solid time, chops-all styles Sks pro/work sit Infil Steely Towr Powr, EWF Victor 818-831-2388
*Drmmr avail for recrdng proj Rock, jazz, R&B, funk, fusion 818-705-3709
*Drmmr avail for rock in Spanish, No rock of 90s Infil 5Stereo

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- *Pwrhouse pro drmr, 20 yrs tour/concert exp Dbl kick acous, dbl kick Roland TDK elec Plays all styles Tours, concerts, working bands 818 981-0545...

18. HORN/WIND PLAYERS AVAIL.

- *Harmnca avail for recrdng sessns no charge for demo prgs Maj label credits Matt 213-525-7218...

20. VOCALISTS AVAILABLE

- *28 yr old talentd singrfrntman Dedicatd, have songs exp Lngk for proj w/mt or future No 30+ Infl Tyler Hagar Bach Cornell 213-739-6126...

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21. VOCALISTS WANTED

- A11 uma cantora voc em procura dos proj interessantes de gravando e shows Eu multi-instrum composar varios estilos de musica incli pop jazz latina 800-484 6727 .x5704
•1 latina fem singr w/world class lk wntd for pop R&B proj Poss free demo Alter 7pm John 818-988-9104
•18-25, talent is a must exp not sking h range voc versal energy very motivatd Jack 310-826-4883
•1st tenor nnd for male voc grp Natural vox ok high the falsetto the better Sing in soprano range Intl P/Bailey, Mariah Michael 213-292-1220
•4 fem vocs blk, under 26 lng hair very attractv w lks & vocs of Mariah, En Vogue wntd for R&B proj 818-754-4302
•A11 pwrfl emntal male for melodic diverse blues/late 60s Eng intl rock band Hvy to acous Gd w/melody & range Intl Zep Floyd 310-453 8628
•A11-11 blk fem models singrs wntd immed for my fem grp Must be 17-22 11 have maj recd deal Georgie 213-288 8945
•Aero type band nds singr for tour of Japan 213-856-4708
•Band motivatd to rock nds pwrfl singrs Covers & origis Intl Zep UFO Haten Studio in Lindbergh No side bustis pls Fems encourag Scott 310-675-9548
•Bckup vocs wntd for progres pop/triphop band. Ndd immed for upcomng shows 710-737-1736
•Desperately skng fem Asian singr for hiphop R&B proj Jim 818 989-2472
•Dyamic, modern rock band sks singr Inteliginc cool voc & charisma req Gut optni Radiohd, U2, 3Eye Matchbx Mark 818-905-5310
•Eddie Vedder voc wntd for PJam tribute band No drugs, no att 818-506-1470
•Estab musicns nnd male fem voc for funk rock proj You have work ethic, are reliable & command the stage No drugs or republcons 714-708-3786
•Estab rock band skng outrageous, hrd working talent, non-flaky lead singr We are rock band Luis 626-571 9825 Rudy 213-221-2584
•Fem bckup voc nnd for orig estab alt pop band Have mgmt, sponsors, abel optni 213-227-4700
•Fem lead singr wntd to write w/1-guit to form grp Have dimr w/semi studio Must be able to sing well & say on key! 805-251-1834
•Fem lking for 2 fem bckup vocs Pop 'funk acous Hot chicks only nct appt 213-654-7158
•Fem voc nnd ic compit rock alt band Your name must

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- start w/E, & b day be 2nd of month If you have pwrfl voc, call me & I'll explain Amy 818-345-9497
•Fem voc wntd by musicn composr w/home studio for rec'ng & collab! Pop & dance music 310-583 4687
•Fem voc wntd for collab w/guit to play last/hard pwr pop/punk Lunachicks Mulls Veruca GoTos, Till Edaswap L7 Ramones Sam 818-248-9777
•Fem voc wntd for estab working band Lead bckgrnd vocs into dance funk hiphop R&B rap etc Must have passport, travel out cntry 818 508-1374
•Fem voc wntd to join 90s rock band w/70s intl Recrdng & perfmg exp pref Dave 818-829-8551
•Fem voc wntd for top pwrfl bckup harmny Gg ready CD all orig ala Lung Colour Pretenders Zep Chris 818 360-6158
•Fem voc wntd under 25 to recrd w/another dance artist for label release Strong vocs track recrd w/open mind open heart 213 461-5574
•Fem vocs wntd for studio sessns Dorman 818-779 0229 reboart@aol.com
•Funky vocs w/lots o personality wntd for cover band Time JB Prince, SWonder, Groove, Lun & make some \$\$ Instrum a + not a must 805-489-3927
•Hi energy, insanely creatv, highly motivatd band sks lyr, cist, voc of same standrds Jay 818-762-0558
•Hvy all band sks xtreme voc w att to abuse music world If image is nothing keep drinking Sprite don't call 25+ no drugs 213-883-9578
•Latin pop fem voc wntd by guit to recrd orig matrl 213 462-1078

MUSICIANS WANTED

- Lking for fem singr to collab with Blues rock style Pro only 818-753-8220
•Male frtmn for amazg alt rock soul band Intl Plant P/Ferril Babrains Bone Blkley Under 30 213-874-4138
•Male/fem vocs nnd by keybrdstr/arrangr for demo work on spec Vandross Houston style Aanon 213 482-8443
•Melodic croonr wntd by Brit inspird dmr & bass Intl Yorke Morrissey Bono If sng not similr to infl list pls don't call Louie 310 768-8223
•Nidd, fem singr multi-instrum for alt rock act w/mgmt & tour daies Pro only Paid gig for right person Don 818-951-1221
•OC band infl by DM Nin Nin Garbage sks fem w stage presnc & lyrics Jarrn jarrn eit@hotmail.com
•Open mindd band wntd vocs to create cool music Cool & soull! Danny 213-655-3389
•Orig singr/wtr/composr skng voc, Bill 213 961-6665
•Pianist skng fem voc Only R&B funk blues style Travelng overseas send bios 6546 Hillywd Bl #210 Box 576 Hillywd CA 90028 213 871-0854 x576
•Pro guit avail Aero Crows Sjs Kravitz style Srs plyr lng hair image Lking for band or singr into soull funky rock must groove Sean 818-905-6224

MUSICIANS WANTED

- Pro male voc w/soullf snd lots of charctr & charisma for alt funk band w tunes & studio 310-737-0062
•Pro male voc wntd for orig progresv rock proj Must have gd range & techny Voc training & gd image a must Intl C/Theatre, O'Flyche, Rush 818 248 3008
•Raspy HR voc 30s, wntd to form pro HR band w/guit & dmr Much toung recrdng arplay exp Pratic in Chatsworth Spke 818-700-8616
•Rob Flynn sndaikw wntd for formng metal band Dedicatn a must no drugs Jay 805-498 1183
•Singr wntd to jim & evenly play out w/blues based musicns Intl Slax, Allmans MGaye Steven 310-479-8399
•Singr/guit plyr male fem by bass,sgnwrtr for signd indie band Snd ala Folk Implosn Modest Mouse. Fint 310-888-7558

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*Sngwrtr sks voc R&B pop contemp mainly 818-888-6363
*Srs music nnd to front quit pop band Must have great vox & positv att Brian 213-464-5010
*Tyler, Johanson nnd Band has indie deal lckout in Flisedia 626-856-1506
*Vampirilla type fem voc wait wntd Intl Plasmatics, Janitors Charisma & talent a must All vices welcome Bulch 818 346-9964
*Versati voc wntd for upbeat groovd band Ages 19-28 have studio & creativity Darrell 949 589 0793
*Voc wntd for muscly open minded band Roots rock, improv jam band Intl CSN Dead Gtry 213-851 5585
*Voc/ftrman wntd lckout in NoHo Music similar to ADCD Cult 818-764 6958
*Working cover band immed nds, strong lem lead to sing curr blk music, Intl 92.3 BEAT Valerie 818-752-0789

22. GUITARISTS WANTED

- *I hvly to tuning gut nnd for recrdng/touring, Intl Prong To Tool & then some Be pro & have it together Rusty 818-888 4983
*Acous gut only Form ong bluesy classic rock proj wlead singng bass Gd equip, tape, exp style nnd No slacks or schmucks Randy 213-526 2979
*Acous/elec plyr who can sing backng v.c. Ong Chrstin recrd proj w/strong songs & strong indus contax Intl Beatles, Eagles, Zep, Radiohd 818 760-7202
*Attractv fem Must have strong bckgrnd voics acous gut captbl, drug free, Alt, pop/contemp Now showscng label Intl Lisa 818-762-4895
*Band formng, Singr/sngwrtr/trummr whose demo CD features platinm plyrs is partnd w/assortd gits Sngk bass, drums, poss gut Beatles, Stones Bryn 818-994-5383
*Cathartic, xtremly passiont fully self expressed artist sks gut whose likewis Hrd melodic goth Celtic funk dance groove poetic, authentichly human soulful music Antonio 818 779-1422

MUSICIANS WANTED

- *Dolls, Hanoi type act nds gut, Signd in Japan Send tape to Skip Sterling, POBox 935, Bellflwr CA 90707-0935
*EDEN'S EDGE sks gut, Radio-ready CD, strong mair, various labels Intl Beatles, Bowie, Hendrix, Young, Bob 626-914-5853
*Estab proj whorns nds commtd quit plyr We are swingng, groovin, rockng, popng w big fat beats Very rhythm orientd mairi No shreddrs 818-763 7187
*Fem sng/sngwrtr formng band Blues rock & funk Sngk pro or srly talentd percussnt or drmr, lead gut, standup bass Kat 562-592-3360
*Fem sng/sngwrtr sks elec gut that can do Egyptn scales mair w R&R Ethnic vide Maj recrd labels Intl 310 281 7174
*Fem voc & bass, band proj, CD out studio rehrl & producer Alt, Amoss meets L'Ford Sng exp gut No time wasters 818-753-6638, lgricno@earthlink.net
*Fem voc sks gut who can play gorgeouss, sonic, psychd nose-pop Echoplex meets hvly Fumanchu No beginnrs no mercenaries Radiohd Hole Cornrshp Verve 213-466-5094
*Funky lem gut wntd wlciam vntg sng for srs recrd deal Modern rock Nd chops, gear, youthfl image Intl Aretha, Doors, Apple 213-993-6022
*Goth Intl gut wntd by voics & keybrd program/samplr Have demo CD video, songs Pls be into fx, Cult, drk image, collab Post millenium futurist 818 846 6103
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*Gutl plyr wntd to complt band into Zombc, Manson, Sepultura, Have studio in WLA 213-874-3069
*Gutl wntd by sngwrtr gut for band startng in Sept Have songs, love god new breed of rock w spirill att & edge Collab, muschspn petn nauha@huf.fr
*Gutl wntd by upbeat, ambitious sng/sngwrtr to do acous gits, Gender unimprt, Ong songs Intl blues, pop balladry, DiFranco, KDLang Gam exp & exposr 310-205 0555
*Gutl wntd for 2-quit pwrpop band Intl VelvetU Radiohd Stones, Big Star 818-894-1794
*Gutl wntd to complt hrd & soullr orig proj for album & showscng Audlnn how Samson 909-931-1928
*Gutl wntd for band Intl Melors, PFunk, SWonder Mshell etc. Have rehrl spot 562-595 0311
*Gutl/bckng voc wntd, 22-30 1m formng alt/hvy pop band The song is everything Pixies CCrows PJ Everclear Dan 213-680-4063
*Gutl/lead singr wntd, male/fem, by bass/sngwrtr for sngt indie band Snd ala Folk Implsn, Modest Mouse, Fint 310-898-7558

MUSICIANS WANTED

- *Gutl/sngwrtr w songs CD mgmt sks gut & standup bass for jazz lounge band ala BSetzer Orch Voccs a+ Patrick 213 957-5773
*Gutl/voc into 80s HMI sks lead gut into same I have ong mairl, will relocate Intl old Metallica old Megadeth Peter 602-829-3570
*Innovatv gut nnd by newly formng band Intl Floyd Funknc, Donovan, Meters Blue Cheer Sly & War 213 294-9626
*KWShepard, JPerry nnd Top gun for band w/financng & alt Band ages 23-30, LA rehrls 626 338-3106
*Lead gut wntd for band w own proj We have focus & dclmtrnnd Nd someone willing to follow Must have com ml Hvy blues some rock 213-360-2450
*Lkng for lem gut/sng for 80s cover band Ronstaid Pretendr, Snicks, 30+ yrs old Augustine 818-765-4767
*LOVEGRAFT nnd lead gutt Must have abil, creatvly, positv att We have lckout ggs hvly mairl & passion No egos Scott 818 846-2386
*Modern psychd rock band audting new snd gut for live shows & tour rocknoacha worldwid net
*Old school punk gut nnd by estab SF punk band recd to Hollywood Gear, transp Intl NYDolls Ramones 213-512-7765
*Orig mainstrm 5-pc rock proj Dedicatd responsbl enthusic rhythm plyr w some lead Writing collab abil req Bckup voc a+ Martin martinmeius@hotmail.com
*Pop band ala Beatles, CTrick w great songs, lyrics & harmyns lng for lead gut w/chops & flair Have ggs & label Intl Henry 818-354-7810
*Pop band, ala Beatles, CTrick, w/great songs lyrics & harmyns lng for lead gut w/chops & flair Have ggs & label Intl Henry 626-798 0507
*Pop rock band sks gut/sngwrtr to join band, collab w lem lead voic/lyrics Rehrl SthBay area Intl Missing Persons, GoGos, Lauper 310 379-9554
*Pro band kng for innovatv gut plyr w/90s approach commit pro Edge Team plyr w/contrib to songs which are melodic & hvly Goldie 310 659-1969
*Pro bass pianist & gut wntd for contemp jazz working proj Must site read & be free to travel 310-548 5399, clavegroove@a.ri.net.net
*Punk rock old school gut wntd, Corpse rock band whvly voics Kdenney meets Manson Local showscs & out town shows 818-752-2177
*Rhythm crew wntd to form head bangng pr HR band Much tour recrdng airplay exp Chatsworth Spike 818-700-8616
*Signd band sks exp Brit gut, Intl Ronson, Boland, Kosoff Must have lk 213-463-9459
*Sinistr sex kttin sngr sks crrpy keybrd demonc gut derangd bass savage drmr for electro gthic industrl music w punk att 213 845-0227
*Sngwrtr sks quck studies who are versatl Jim 310-289-9671
*Siradlnn, Thunders nnd Band has indie deal lckout in Reseda, 626-856-1506
*Tasteful pop gut wntd for recrdng/shows Along lines of RSmith Murr ASummers Edge, Church Soda Stereo 213-936 8556, perimaine@ny.com
*Trailer trash crtry crossvr band w sense of humor sks gut 818-210-6069
*Versatl gut wntd for indep 2-wk WstCoast tour w/sng/sngwrtr & band Indie melodic rock No pay, but great oppor Evertn 310 657 7918
*Voc sks lead gut drums keys for career orgns Intl Journey Queen BJoel BonJovi Warrant Slaughter John 781-391-7613

MUSICIANS WANTED

- *Aero type band nds bass plyr for tour of Japan 213-856-4708
*Aggressv dynamic bass nnd to complt alt, HR band Dedicain pro mindd Drecm Zep, AIC Srdgrdn, elecraeous No kids, dinosaurs 818 780-6424
*Alt pop band w Brit infl nnd great bass plyr Band has maj label develop deal 213-851-1680
*Bad ass stand bng for bad ass bass Hrdcore industrl infl Lkng to create smthng new Pasadena based Rnd 213-257-2411
*Band formng, Singr/sngwrtr/trummr whose demo CD features platinm plyrs is partnd w/assortd gits Sngk bass drums poss gut Beatles Stones Bryn 818 994-5383
*Band & drmr nnd now by gut/sng/sngwrtr Ong melianchly rock songs Radiohd, JBuckley Very dedicatd, 818-213-pls call 310-540-1800
*Band & drums nnd for recrdng & shows 80s alt infl w 90s snd Intl incl Cure Smiths Mode Church Jame 213-938 8556 perلمان@only.com
*Band nnd for aggressv h energy rock band Rehrls ggs recrdng pic Pgr 818 595-4892 818 877-1045
*Band nnd for ong perfmnc & recrdng proj Pgr 310 786-9996 or write bassmandan@hotmail.com
*Band nnd for progress rock, funk & jazz sit Very reliable Prs only Jim 805-252-5092
*Band nnd to complt hrdcore pop band 310 277 1764
*Band nnd to lll hook, play many styles, keep a tight groove Nd cool, open mindd people Intl JBrown, Dread Gary 213-851-5585
*Band nnd, Intl Deltone, Jawbox Quicksand Helmet Jason 310-234 7826 pgr 805-531-2117
*Band nnd for R&R band Abl to play gear transp & R&R image big help DMcGaughey TPeterson, PFardon type 213 467-4831
*BASS PLYR for progress pop proj ala Oasis, Radiohd, CCrows Gene 213-660-0994
*BASS plyr nnd for 2 gut based HR band Intl AIC Halen, STP Sabbath Srs only No drugs Brett 818-780 5150
*BASS plyr nnd Intl STP Chains Nirvana Eric 310 306-9249
*BASS plyr w/wide range of music styles & great ear wntd by sngr, gut, sngwrtr for proj Beatles, CTrick MPenn, Chouse No beginns Steven 909-595 7255
*BASS plyr wntd by band to recrd & tour Fast loud music Intl by punk rock & Amer roots Gty 213-694 0507
*BASS plyr wntd by sng & gut plyr Hvy alt rock w some punk infl, Srs nd only aply Rutchie 818-891-7559
*BASS plyr wntd by sngwrtr/gut for band startng in Sept, Have songs love god new breed of rock w spirill att & edge Collab, muschspn petn nauha@huf.fr
*BASS plyr wntd for alt band Gd songs w ggs & mgmt Alex 213-460-6814
*BASS plyr wntd for musci prj Intl Mahavishnu, Purple Crayon, Hendrix, Lv Mstr 213-851-5188
*BASS plyr wntd for ong funky blues rock band 310-445-1151
*BASS plyr wntd for R&R band ala Who Stones CTrick 213-265-0970
*BASS plyr wntd for UNCLE TOM Pop meets punk w recrd done & ready for biz Check it out 818 891 3671
*BASS plyr wntd to complt band into Zombc, Munson, Sepultura, Have studio in WLA 213 874-3069
*BASS wntd by indie band w CD ggs website van Lifters or pros Ashley 310 289-5714 www.bdgdmlove.com
*BASS wntd by indie pop band Touring recrdng etc 619-286 5964
*BASS wntd by lead gut sng/sngwrtr to form band No drugs Intl Kiss, Beatles, Ramones Mark 626-967 9114
*BASS wntd for 2-gut pwrpop band Intl VelvetU, Radiohd, Stones Big Star 818-894-1794
*BASS wntd for alt pop band Melodic & basic Radiohd Floyd Cranbys Pumpkins, Beatles Ear y 20s Voccs, writing creatv is pd Kevin 818 721 1179
*BASS wntd for band w/new CD Spacetand show in July, Intl Mazzy, Pixies LPPhar, 310-854-7685
*BASS wntd for jazz blues, R&B ltm grp Call for more info 213-874-7771
*Band wntd for org proj to play open mics build band Melodic strong rhythm Frelis a- Sing harmyns Minimal xpenns covered Jessca 626-578 8134 jessicatreat@unlogettable.com
*BASS wntd for recrdng & gignng st Oleberli, flamenco style/the Wave 94 7 style 818-380 1200
*BASS wntd for reggae surfy ska hrdcore roots band Commnd muscns, 18-25 Intl Sublime Steeipulse Infects Grooves BadBrains Erk 310 474-8833
*BASS wntd to join form band w lem sngr Ready to recrd Intl Toad, CCrows, Fleetwd, Live Paul 818-848-0428
*BASS wntd, 22-30 1m formng alt/hvy pop band The song is everything Pixies CCrows PJ Everclear Dan 213 680 4083
*BASS wntd, Signd, srs Intl early Who Oasis Kinks new Blur 60s mod lk harmny voc a+ 20 28 Mark 562 592-2313
*BASS/bckup voc nnd for org proj Must be able to sing & play in odd time Srs only pls James 805-374-9963
*BJoel, BenFolds, Elton style sngr sngwrtr pianist sks drums & bass for org tour, 22-30 Elio 818 995 8166 gressv a concrtic nrl
*Blues bass nnd by lem sngr & gut plyr for soon working blues band Intl Janis, Etta, SRV Paul, piacquos@525post.com
*Can you stand out in crowd & settle into mix? Bass nnd for emergng AAA band Xcopln mairi ala Matchbox, Dhwila Wallflwrs, Tonic Paul 213-467-5413

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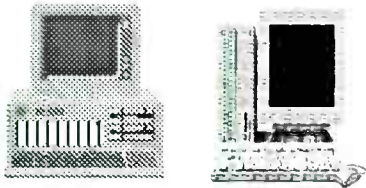
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•Cathartic, xtremely passion, fully self expressd artist sks bass whose likewise Hrd, melodic goth, Celtic, funk, dance groove, poetic, authentically human, soull music Antonio 818-779-1422
•Confident, egoless dynamic meter god bass ndd by gut & voc Infi BGould PDamour MWatt Tron 818-318-0487 790-9325
•Creatv, exp band sks bass plyr wronly sress in mind Upcoming shows, label int, lem vocs, self inlf Ben 818-703 0068
•EDEN'S EDGE sks bass Radio ready CD strong matrl, various labels int Infi Beatles Bowie Hendrix Young Boo 626 914-5853
•Estab musicians nnd bass for funk rock proj You have work ethic, are reliable & command the stage. No drugs or repubblicans 714-708-3786
•Fem singr sngwrtr forming band Blues rock & funk Skng pro or srsly talented percusrnt or drmr lead gut, standup bass Kat 562 592-3360
•FREAK MAGNET sks R&R prophet bass plyr for in/face R&R band 213-532 5787, 818-623 0139.

MUSICIANS WANTED

•French band wnts bass Inlf Helmet Pumpkins, Filter No drugs Concerts June/July Vaschalde Fabrice, 220 Ave dila lere arnee, 26500 Bourges-valence France
•Funk is forever! bass w/quit/voc/writing partnr seasond pros w jazz/hiphop chops & origlnly Gigs studio sessns 818-501-5337 HarrisBugs@aol.com
•Gothic pop/rock band lng for bass Must be able to sing bckup. We have name following. CDs distrib int lly mgr 310-664-0376
•Guess what? We nd bass plyr Bring your gd alt, great skul & real exp Brian 213 464-5010
•Gulf/sngwrtr w songs CD mgmt, sks gut & standup bass for jazzy lounge band ala BSelzer Orch Vocs +-Patrick 213-957-5773.
•Guit/voc into 80s HM sks bass into same. I have orig matrl, will relocate. Inlf old Metallica, old Megadeth Peter 602-829-3570
•Hillywd R&R band skng bass into Motley, Motorhd & ACDC. We ve got tunes, free rehrl! No geezers or gimps nnd apply Johnny 213-463-1417
•HR band sks bass plyr Must be avail several times wk, desire to gig soon. Cassidy 909-860-0799, GC 626-915-6651
•Hvy all band sks xtreme bass wall to abuse music world If image is nothing keep drinking Sprite don't cali 25+, no drugs 213-883-9578
•Jeff Ament bass plyr wntd for PJam tribute band No drugs, no alt 818-506-1470
•Kick ass bass ndd by super talented gut & composr to form revolutionary band Inlf Schoenberg Prokolve, Holdsworth Bach. Call ready to conquer world 310-533-1778.

MUSICIANS WANTED

•Kick ass bass plyr wntd for band relurng R&R to LA 310-470-2309
•Lking for bass & drmr, 19-23, to form orig all band. Have many orig songs & contax Riverside/Corona area Srs only Josh 909-734 6813
•Lking for dedicatd srs 4 floor bass plyr for funk pop, R&B groove band Must be dedicatd very srs no flakes, no ego/alt 310-915 1095
•Lo slung, shori hard modern glam lngng bass wntd for slammng groove dance hvy pop proj Prince, INXS 818-761-3306
•Loudesst 2 pc in Hillywd sks killr bass plyr to compil line-up lckup vocs +- Gigs pendng 213-465-8223
•Open mindd band wnts bass to create cool music Groove orientd, Danny 213-655-3389
•Orig, all pop rock band lng for yng talentd, versatl bass plyr for lngterm commit We have lckout, CD itty Srs only pls Berl2Wag@ix.netcom.com
•Pop, jazz, R&B world beat voc grp wnts bass plyr to accompany percusrnt All by ear improv. Elec or uprite Dan 213-953-9819
•Pro bass plyr, ltrrls/slap a must! Star/KROO type band 818 801-0300
•Pro bass, pianist & gut wntd for contemp jazz working proj Must site read & be free to travel 310-548-5399 clavegroove@artnet.net
•Rapp'r lking for bass to form lve funk, hiphop, avant garde jazz band Srs plyrs only, 805-376 0799.
•Rock, metal bass plyr wntd by dbl kick drmr for new proj No obligatn, join band optnl 80s inlf helpul Mark 818-315-6540
•SCARLET BLUE lking for bass voc Have CD in Euro & midwest We're orig rock no alt or grunge apply Mark 310-534-5920
•Sensatl hvy jazz indie rock sks sks exp & enthusst bass Arthur 213 462-5534
•Signd band sks Brit bass Inlf Bowie Iggy TRex 213-469-3459
•Singr/gut plyr lking for drum & bass to do origs Will get funky & play out If you're orig cali Chase 818 960-0154
•Slnstr sex kltin singr sks creepy keybrd, demonc gut, derangd bass savage drmr for erotic gothic industrl music w punk alt 213-845 0227
•Smoekin bass ndd by estab relocatd SF punk band Gear Trampco Inlf Ramones Dolls 213-512-7765
•Sngwrtr sks quick studies who are versatl Jim 310-289-9671
•Solo fem artist w/deal nds pro quality bass plyr for local & out town gigs Rock pop snd hvy groove, must be quick study Deena 818-753 5825 unrulyhelga@earthlink.net
•Wntd bass plyr & drmr by punk R&R artist w recrd deal Tur Europe Oct Must be exp 213-769-5677 sonny.vincini@aimexcels.com
•Wntd bass for new/sngng pro HR band Much tour, recrdng, arply exp Prackn in Chatsworth; Spike 818-700 8616

MUSICIANS WANTED

24. STRING PLAYERS WANTED

•Ectect/acous rock proj w/middle eastn flar sks violin viola or cello Male/fem Inlf Page Plant Gabriel LShankar DL 213-469-5859

25. KEYBOARDISTS WANTED

•Band skng keybrdst & sax plyrs Kashan 213-295-7262
•Estab R&B/soul band hipop jazz Inlf Heavies Roots Me shell, Steve Sks keybrdst under 30 gigs bkd-LunaPk Martm-some pay Stu 818-990-8781
•F Sinatra impersonar skng keybrd plyr bass, drmr To form band Have many ggs, Rehrl once in/while 818-345-6679
•Gothic pop/rock band lking for keybrdst Must be able to sing bckup We have name following CDs distrib int lly mgr 310-664-0376
•Groove keys for working band w all roots & funk/blues keel Have mgr & house gup Are in studio now Eric 213-467-2056
•Image mindd keybrdst w s/fong bckgrnd vocs ndd for contemp all pop solo artist Showesng & label int Lisa 818-762-4895
•Jam based band ala BTavrr, Allmans, doing 2 wk tour of Colorado, nds keybrdst to sit in & poss join gp. Scott 310-453-3802
•Jazzy, bluesy, funky keybrdst ndd for gigs for duo w/dbl inlf Badu Sade D Angelo 213-850-0584
•Keybrd plyr wntd for mpwr vjw jam band All styles Dead Phish Gary 213-851 5585
•Keybrd plyr wntd to form w/poatd married fem singr 24 Jazz, blues, rock, open mindd pro, orig, no drugs 310-967-4055
•Keybrd plyr bckgrnd voc wntd for band w indie label exp for CD & toung Inlf Wallfwrts Radiohd Beatles Zep Anthony 818-701-1853
•Keybrdst ndd for orig perfrmnc & recrdng proj Pgr 310-785-9996 or write bassmandan@hotmail.com
•Keybrdst wntd for band relurng R&R to LA 310-470-2309
•Keybrdst wntd for band Inlf Meters, PFunk, SWonder etc Have rehrl spot 562-595-0311
•Keybrdst wntd for orig rock band Inlf Duran Queen Corv 213-874-1055
•Kick ass keybrdst ndd by super talentd gut & composr to form revolutionary band Inlf Schoenberg Prokolve, Holdsworth Bach Call ready to conquer world 310-533-1778
•Lking for synth plyr who's into melodic noise Play along w/songs I'm writing for creatlv proj, Somewhat dark, beaut, fly twsst like lconice, 818 623-7867
•Male soul singlrylncst sks amazng program/keybrdst for collab Drum & bass meets R&B Urban electrnc alt Must kick ass Joel 213 850-1468
•Open mindd band wnts keybrdst to create cool music Get off on your keys, Danny 213-655-3399
•Organist wntd for reggae, surfy ska, hrdcore roots band Commitd muscns, 16-25 Inlf Sublime, Steelpulse, Infects Grooves, BadBrans Erik 310 474-8833
•Pop rock band sks keybrdst sngwrtr to join band collab w fem lead voc lyncst Rehrl SInBay area Inlf Missing Persons GoGos, Lauper 310 379-9654
•Pro & versatl keybrdst, femmale, into jazz, vocs pref to join pro drmr & bass to work hotels Lenny G 310-549-0514
•Pro bass pianist & gut wntd for contemp jazz working proj Must site read & be free to travel 310-548-5399, clavegroove@artnet.net
•Signd band sks exp keys Brit inlf, Bowie, Roxy, TRex 213-469-3459.

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Sngwrtr sks quick studies who are versatil Jim 310-289-9671
Super funky keybrdst wntd for funk R&B disco cover band Heavies JB, France, Rufus. Have fun & make some \$\$. Mike 805-499-3927
Versatil band sks yng versatil keybrdst. Must be able to site read & play by ear! At least 2 pro keybrds. Mark 310-978-1531
Very attractiv ten smgr/singwr w/groov mgmt. CD out lking for keybrd plyr to collab & form band Infil Garbage Fiona. 213-822-9545
Vintg chops: Mellotron Chamb B3 Bking vox a- Orig Christn recrd prog w strong songs & strong indus contax Infil Beatles Eagles. Zep Radiodi 818-766-7202
Voc sks lead gut drums keys for career ongs Intl Journey Queen BJoel BonJovi Warrant Slaughter John 781-391-7613
Wntd, keybrd plyr to dbl on gut to recrd for label Infil Radiodi, Jellyfish Beatles 310-247-9845
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#1 dynamic R&R band w/pumping showwss & label int, sks soullful hrd hitting in pocket drmr ala Bonham Kenny 818-785-5095
#1 funky rocking percussnt ncl drmr, wntd for gigging all org pop rock band w CD & label contax Infil DMatthews, Seal U2, Gabriel Derek 213-389-6619
#30 something commrc modern rock band w great vocs mxtbl songs VanNays studio sks drmr ncl hired gun Commtd artists. Greg 818-607-4470
A drmr w vocs for psychdlc pwrpop trio Huge harmonys, enormous songs big big plans Kirk 310-204-5645
Aggressv drmr w killr groove ncl immed JBrown to BadBrains Know odd meter a- We have everything Jeffrey 213-303-6708
Aggressv dynamic drmr ncl to complt alt. HR band Dedicatn, pro immd Directn Zep AIC, Sndgrdn elctc acous. No kids dinosaurs 818-780-6424
All orig HR band sks pro drmr. Acous moody style also heavier stuff. Many infl incl Zep, Ozzy 213-644-9049
Ambitious versatil drmrpercussnt ncl for emergng AAA band Hand percussn & kit Xcepnl mxtbl ala Matchbox CD Shiva Wallfries Tonic Paul 213-467-5413
Band formng. Sngwr/singwr strumr. Those demo CD leatures platnm plyrs is beartld wassordit gits. Skng bass drums, poss gut Beatles, Stones Byrn 818-994-5383
Band nds drmr Groove soul hooks some acous Modern rock format Bking vocs helpflul. Srs team plyrs Marc 310-398-9283
Bass & drums ncl for recrdng & shows 80s alt infl w 90s snd Infil incl Cure, Smiths, More Church Jamie 213-938-8556 www.sngwr.com
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Blues band sks drmr have focus goal nd someone will ng to follow Nd dedicatn commit Ginger 213-360-2450
Cathartic, xtremly passiont fully self expressd trist sks drmr whose likewisw hrd, melodic, goth, Cohe, funk dance groove poetic, authentichly human soullful music Antonio 818-779-1422
Christn drmr w dynamics feeling of an empathy patienty, sought by lem front brooding melancholy multi rimensl modern rock band Non Ministry 213-857-7420
Confident, egotiss, dynamic elctst drmr ncl by gut & voc Infil DCarey DChambers MBJordan Tron 818-318-0487 790-9325
Creatly, elctc drmr wntd for adult alt rock band Bartheal, groove pocket plyr w/ a little Bonham Have CD & connex Virginia 213-962-7176
Dbl bass drmr ncl for formng HM band Infil Machinehd Pantera No drugs Jay 805-498-1183
Dbl bass drmr wntd for formng progressv HR metal band Commitd poss only SntBay, WLA area Ron 310-559-6336
Drmr & bass ncl now by gut singr sngwrtr Orig melancholy rock songs Radiodi JBuckley Very dedicatd 818-213-615 c.ill 310-540-1804,
Drmr ncl for aggressv h+erog rock band Rehrls ggs recding etc. Pgr 818-595-4892, 818-877-1045
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Drmr ncl, Infil Defones Jaxbow Quicksand Helmet Jason 310-234-7826 pgr 805-531-2117
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Drmr wntd 22-30 1m formng alt/hvy pop band The song is everythng Pixies CCrows PJ Everclear Dan 213-680-4083
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29. SONGWRITING

Fem lead vocalist/writer sks creat, inspired band, collabs or producer Infil Ton, Kate Bush, Radiohead, DiFranco...
Active songwriter, tasty lyrics, punchy rock & pop arrangements...

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•DJ Bazarro http://www.wbazarradio.com
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•Gig Swap http://www.indweb.net/gigswap
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