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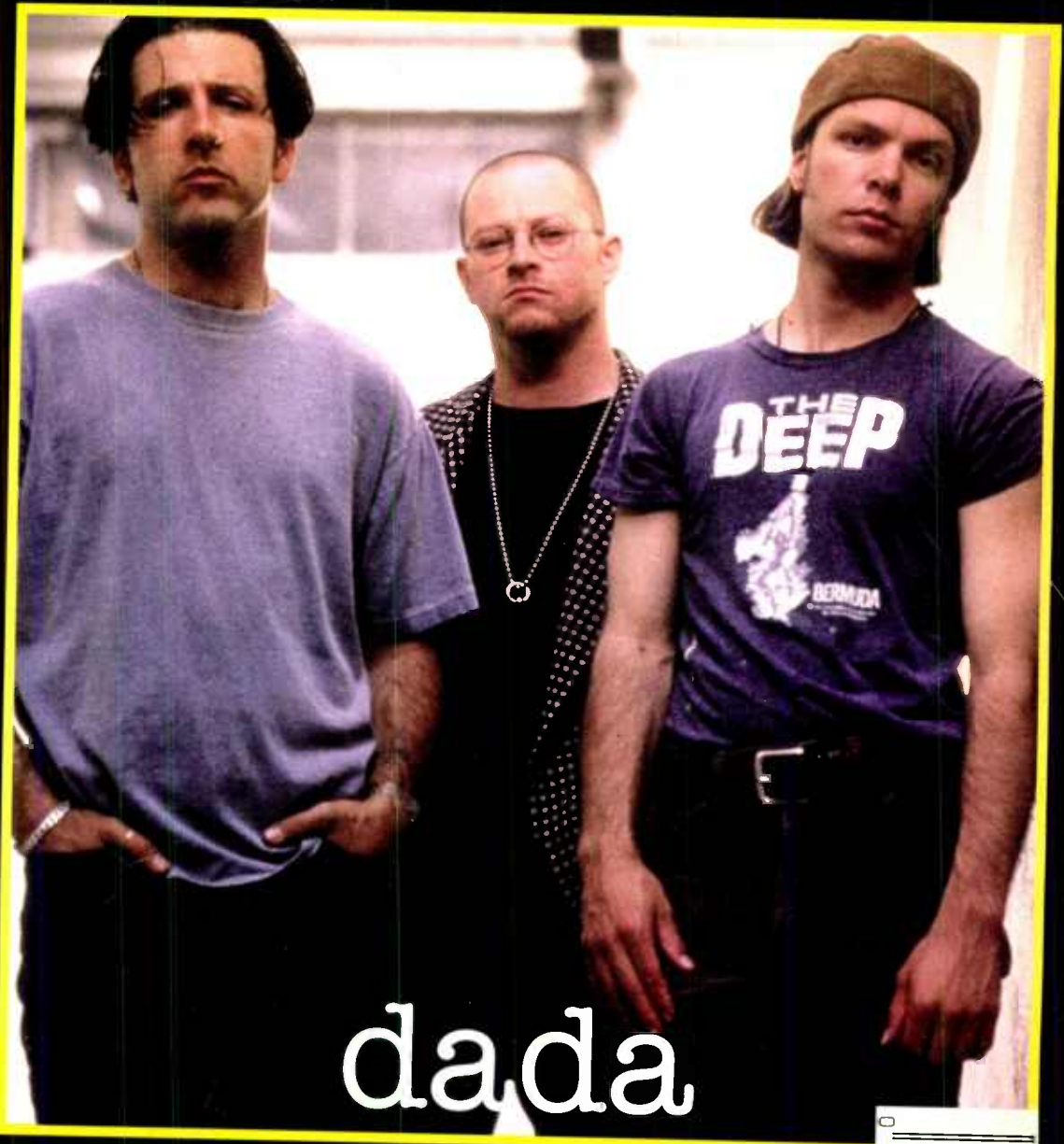
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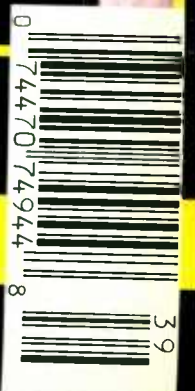
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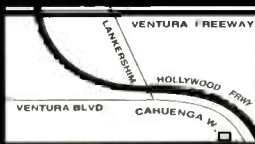
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FEATURES



20 dada

Having gained national attention with their alternative "Dizz Knee Land" track from their last album, this Los Angeles-based trio returns with their latest effort, *American Highway Flower*, released during I.R.S. Records' fifteenth anniversary.

By Sean Doles



26 INDIE GUIDE

Bad Religion and Offspring are two recent examples of bands that took the indie route to success. More comprehensive than ever, this year's Guide To Everything Indie is a useful career tool for both fledgling and pro musicians. Contact names and numbers are included.

Compiled by Tom Kidd

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FEEDBACK

Local Winners

Stacey Dimock
Los Angeles, CA

"I was reading a *Music Connection* a couple of months ago and saw an ad to enter a contest for MTV's Beach House Band. Anyway, I entered it and our band, Table Talk, won for the best female band. I just wanted you to know that it was due to your magazine that I found out about it, because I didn't see it on MTV. Thanks very much!"

Punk Point

Eric Ferguson
Woodland Hills, CA

"Your hard rock issue was disappointing because it missed the chance to point out the real reason for the crisis in the L.A. and national hard scene. Punk, grunge, alternative, industrial, etc., is not hard rock, it is exactly the opposite—a rebellion toward the clichés that were invented by the worst of what metal and hard rock had to offer.

"But we are forgetting that metal and hard rock wasn't and isn't just hair farmers, spandex and songs about Sunset Blvd. It's a style of music that generated guitar players who expanded the vocabulary of rock guitar forever, of singers who did more than just generate a monotone or scream all the time and incredibly innovative rhythm sections. To me and to a lot of people, what we have today is a far cry from bringing anything new to music. Punk was great in 1977-79, but today's punk sounds like yesterday's warmed over meal. And

industrial music is just a variation in semantics on new wave. And just like the early Eighties, the funk was just going to shift from noisy rebellion to a more musical and exciting form of rock that's not just going to be based on political, social lyrics with weak music parts around them. So my advice is, look out for the real alternative, the next big wave of true innovative rock bands. Never mind MTV."

Everyone's A Critic

Sean Hennish
Hollywood, CA

"I'm an avid reader of your Club Review section and often times a good review will send me out to see a local band. That's why I am greatly troubled that some of your staff writers are so deeply cynical and mean-spirited. For example, your August 15 issue has Harriet Kaplan declaring, "Let's face it, not many bands, especially in the clubs, can write at least one or two good songs." Why on earth would you employ a person who has such a negative attitude toward the thing she has to review? This ridiculous statement only proves that Harriet's self-importance and overblown ego has gotten out of control. I can think of many local bands that have lots of great tunes. If there's so little out there that interests you musically, Harriet, perhaps you should spend more time enriching your own life rather than spreading negative feelings into other people's lives. And of course, off the record, she's a lousy writer and I have no affiliation with any of those bands and I hope you print it."

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CALENDAR

By Trish Connery

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, 6640 Sunset Blvd., Hollywood, CA 90028.

Current

Trebas Institute of Recording Arts, one of Los Angeles' leading schools in audio engineering and music business administration, will be hosting a free career seminar every Thursday during the month of September. During these informative evenings, top music industry professionals will be discussing opportunities in the music industry, and, in addition, a hands-on audio engineering demonstration will be featured. Trebas Institute not only offers financial aid for students who qualify, but also has placement assistance for students who have successfully completed their programs. Call 213-467-6800 for seminar times and locations.

The Steven Memel Studio announces two new Vocal Performance Workshops and Showcases beginning this fall. Students can opt for a Monday or a Wednesday night class, both of which take place 7:00-10:30 p.m. Students will perform in each class, and receive personal attention on their performance in the areas of communicating their material, staging, stage presence and power, mic technique, personalizing arrangements, and also will learn techniques for dealing with stage fright, performance anxiety, and other blocks. In addition, emphasis is placed on building repertoire and preparing for auditions and gigs. The fee is \$150 per month. Call the Steven Memel Studio for starting dates at 818-789-0474.

The Society of Composers and Lyricists will present "Composer-To-Composer," on Wednesday, October 19, 7:00 p.m., with noted TV and film music composer Lalo Schifrin as guest. The event, which is co-sponsored by ASCAP, will take place at the Director's Guild Theatre, 7920 Sunset Blvd. in Los Angeles. The evening is free for SCL members, \$15 for non-members, and \$10 for students. Call 310-281-2812 for additional information or to place reservations.

"Making Millions, Making Music" is the new seminar from five-time Grammy nominated producer, Kashif, who has worked with such stars as Whitney Houston, Kenny G, George Benson and Dionne Warwick. The one-day event will take place on Thursday, September 28, 7:30 p.m. at San Francisco State University, and is a spin-off from Kashif's Contemporary Record Production course taught last year at UCLA Extension. Contact Kenneth R. Reynolds at 213-938-2364 for additional information.

The Songwriters Guild Foundation has scheduled Phil Swan of So. Cow Music as the industry guest for the Wednesday, September 28 Ask-A-Pro/Song Critique, scheduled for 7:30 p.m. at the Guild's Hollywood office, 6430 Sunset Blvd., Suite 1002. For the October 5 Ask-A-Pro/Song Critique, the

Guild has lined up Lynne Robin Green, President of Winston/Hoffman House Music, which will also begin at 7:30 p.m. at the Guild's Hollywood office. Seating is limited for both evenings, so reservations are required. Call 213-462-1108 for additional information.

Los Angeles Songwriter Showcase, host of the regular Tuesday night Cassette Roulette/Pitch-A-Thon, has scheduled Felicia Ronquillo, Copyright & Licensing Manager with Don Williams Music Group, as one of the evenings industry guests, in addition to Bill Deutch, Director of A&R at Hollywood Records. The evening begins at 7:00 p.m., at the Women's Club of Hollywood, 1749 N. La Brea in Hollywood. Contact the LASS for additional information at 213-467-7823.

UCLA Extension has many fall courses coming this fall relating to the music industry. Some of these classes include Electronic Music, Film Scoring, Music History, Music Theory, Performance, Recording Engineering, Songwriting, and the Music Business. Contact UCLA Extension, Department of Entertainment Studies and Performing Arts, for course descriptions, dates, times, and fees, at 310-825-9064.

The Los Angeles Music Network's next meeting is scheduled for Thursday, September 29, 6:00 - 9:00 p.m., at The Derby, 4500 Los Feliz Blvd. in Hollywood. This meeting will feature a panel including artist rights expert and attorney Steven Ames Brown, Larry Kenswil, Senior Vice President of Business and Legal Affairs, MCA Music Entertainment Group, and recording and music publishing consultant Thomas A. White. The topic of discussion will be "Artists' Rights, Use Them Or Lose Them." LAMN, now in its fifth year, is an organization specifically for music industry professionals, designed to promote networking, communication, information and career advancement. Contact Sandra Archer for additional information at 310-212-7905. 

WRITERS WANTED

Music Connection is looking for feature writers and reviewers.

- Must possess knowledge of the industry/local music scene.
- Local writers only
- Must be responsible and able to meet deadlines.
- Submissions on computer disk a plus. Send resumés and writing samples to:

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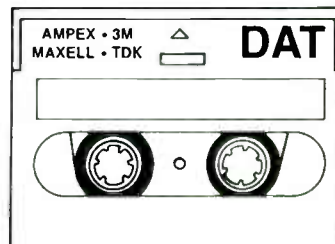
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CLOSE-UP



NDS

National Demo Services

By Karen Orsi

In a business so dependent on first impressions, it would be great if you could have a totally objective individual listen to your demo package before you send it out. Believe it or not, when sending out demo packages to the A&R community, a misspelling on the J-card or a poorly packaged press kit creates a bad impression. That is where National Demo Service can be helpful.

National Demo Service is a company that provides an in-depth critiquing service for anyone thinking of presenting a demo. The company checks out your demo's recorded quality, mix-balance, production, arrangement, visual presentation, and provides general comments and suggestions. Much of the handling of demos is done by NDS founder and President Joe Cannizzaro, a former musician and promoter from Vermont who came to California to work as an engineer and producer. He is also a songwriter himself. Through work with organizations such as Los Angeles Songwriter's Showcase, he became startlingly aware of many obvious mistakes people make. "I spent years listening to demo tapes, always wondering why the artist or songwriter didn't correct an obvious flaw," Cannizzaro says. "After interviewing many of these people, I realized they had fallen in love with their own voice or song, or a certain lick on the guitar and had no idea that there was any problem at all. Or they had listened to that tape so many times that they had become 'audibly blind' to problems. They'd start out with high hopes and send their tape from place to place, never knowing their song was rarely played past the first few bars. That's when I decided that what was missing from the demo scenario was inexpensive, honest, constructive feedback. I started NDS to provide

just that." He feels that the artistic process can hamper objectivity. "First of all, as soon as you've finished writing the song, you love it. Then, in recording the song, you make so many passes of the song that you love all the sounds and by that time, you can't hear anything objectively. When I write songs, I wish I had somebody around who would really tell me how my voice sounds or if they can hear edits or if they can't hear something else."

The song itself is not something critiqued at NDS because the company, and Cannizzaro, in particular, feels that the issue of whether or not a song is any good is a subjective one. "We base our critique solely on how your demo will compare to the other demos that are out there," Cannizzaro says. "Will they make it past the intro or is the intro so long and boring that they won't play it past that? There are certain structures about how songs should be submitted and certain looks that give a first impression. We look at the envelope first and see what that looks like. When you send it to these A&R offices, if they've got a hundred tapes to listen to in a day, and they've got 200 envelopes sitting there, usually the secretary will pick which ones look like professional presentations. That's their first shot."

"Considering the huge amounts of money often spent on a demo," he comments, "an artist should consider investing another \$20.00 to have it professionally reviewed before he starts shopping around a tape with a fatal flaw. I honestly feel this could be the most important item in any demo budget."

NDS charges \$20.00 per song reviewed. For more information, call 310-795-5045. NDS is at 210 Main Street, Seal Beach, CA 90740.

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Counterfeit Cassette Seizures Decrease During First Half of 1994

By Greg Siegel

RIAA report proves that anti-piracy efforts are effectively putting a dent in million dollar counterfeit cassette empire

Washington, DC—According to the Recording Industry Association of America's (RIAA) anti-piracy unit, the number of counterfeit cassettes seized in the first half of 1994 has decreased more than 60 percent compared to the same period last year. Likewise, the number of counterfeit cassettes seized while in production has dwindled to approximately fifteen percent of last year's respective figure.

"A lot of the manufacturers have gone out of business or gone to jail," says Steve D'Onofrio, RIAA Executive Vice President and Director of Anti-Piracy. "In many cases, what was taken from the seized factories included not only finished product, but machinery and raw materials."

Despite having suffered considerable financial losses as a result of the seizures, some music marauders remain undaunted and return to their old business practices—albeit with far less working capital.

"Before, they may have been running 40-60 slave positions [slots in which duplicate cassettes are placed for high-speed dubbing]," says D'Onofrio, "but now we're finding factories that have 11-23 slave positions. The factories have less raw materials, less equipment

and fewer workers."

Yet, for the RIAA, less illicit capital does not mean it's time to relax. "We actually had more manufacturers raided this year than in the prior year," insists D'Onofrio. "We've just had less arrests at the raids because the factories are scaled-down. We are being just as vigilant in terms of police activity."

Indeed, the RIAA's recent targeting of equipment manufacturers and raw-materials suppliers has turned up the heat on those trafficking in the illicit recordings (a Long Island raid on September 8th resulted in the seizure of 94,950 counterfeit cassettes and materials capable of producing 3.6 million counterfeit cassettes).

"We've been looking into it for quite a few years," D'Onofrio admits, "but, unfortunately, until you are able to show that the suppliers had knowledge of what they were doing, you don't have a winning case."

Last July, all that changed. In a landmark decision, Judge Paul Flynn of the Los Angeles County Superior Court sentenced Hagop "Jack" Darakchyan and Mkrtich "Mike" Nalbandian to six months in jail and five years felony probation for knowingly supplying mu-

sic pirates with raw materials and equipment used in the manufacture of counterfeit cassettes.

"California certainly [imposes] as good a sentence as we get around the rest of the country," says D'Onofrio. "They are definitely at the forefront of taking intellectual property and consumer fraud crime seriously."

"A few years ago, for instance, we got a sentence of 71 months for a couple of individuals in San Diego," D'Onofrio explains. "The [authorities] seized counterfeit insert cards as opposed to actual finished product. The [defendants] appealed the case, saying that the sentence wasn't warranted because it overvalued the insert cards, but the appeals court upheld the original sentence."


Still, the association plans to step up its anti-piracy campaign in California. "Most of our seizures are focused in the New York and L.A. basin area," says D'Onofrio. "California is a major problem in terms of cassette counterfeiting—manufacturing, distribution and retail. It's an area where we are going to be putting a lot more energy in the future."

Although the first six months of 1994 boded well for an impressive

year for the anti-piracy unit, D'Onofrio hastens to remind that the black market for sound recordings undergoes its own business cycles.

"There will be more cassette counterfeiting as you get closer to Christmas. Street vendors come out and people sell more product at flea markets, just as in the legitimate marketplace sales go up before the holidays."

What's more, the RIAA is currently investigating a disturbing new trend in illicit recordings. "We are beginning to see people manufacturing recordings of their own remixes, or just a compilation of dance tunes, and putting them out as pirate tapes and CDs without saying that they came from any particular record company," notes D'Onofrio. "DJs will get these CDs to replace what they otherwise might have used, because it's cheaper for them to have one disc with twenty tunes on it than buy all the original recordings. Though it may be cost-effective in their minds, it's not necessarily legal."

The RIAA's anti-piracy unit operates a toll-free hotline (1-800-BAD-BEAT), which can be used by consumers and retailers to report suspected music piracy. 

MCDONALD FUND-RAISER

Country superstar Garth Brooks is shown holding the four exclusive CDs featured during McDonald's fund-raiser benefiting Ronald McDonald Children's Charities (RMCC). Over two and a half million dollars were raised during the first week alone (the fund-raiser began on September 2nd), with one half of the total money raised due to the brisk sales of *The Garth Brooks Collection*. The other three albums are *Tina Turner's Greatest Hits*, *Classic Elton John and Roxette Favorites From Crash! Boom! Bang!* One dollar from the sale of each title (the compact discs retail for \$5.99; \$3.99 for cassettes) goes to RMCC.




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Rhino Acquires Monkees' Audio/Video Catalog

By Tom Kidd

The leading archival label begins comprehensive Monkees reissue program


Los Angeles—Archival giant Rhino Records has acquired the complete audio and video catalog of the Monkees and has begun a comprehensive reissue program. Under terms of the agreement between Rhino and original series producers Bert Schneider and Bob Rafelson, the label acquires, along with song licensing and all rights to the group's name and logo, all masters of released and unreleased Monkees recordings, the entire run of 58 original episodes of *The Monkees* TV show and their feature film *Head* and TV special *3 1/3 Revolutions Per Monkee*.

Rhino plans to re-release the band's nine albums in three-album increments, starting this month with the release of *The Monkees* (1966), *The Birds, The Bees & The Monkees* (1968) and *Changes* (1970); *More Of The Monkees* (1967), *Head* (1968) and *The Monkees Present* (1969) in mid-November; and the final batch, *Headquarters* (1967), *Pisces, Aquarius, Capricorn & Jones Ltd.* (1967) and *Instant Replay* (1969), in January, 1995.

Each CD has been newly remastered with bonus tracks added. The booklets have been expanded to feature historical liner notes, updated annotation and rare photographs. Each batch of three reissues contains one album from the group's early, mid and later periods. In a Monkee-esque special offer, anyone purchasing all nine CDs will be able to submit proofs of purchase to

Rhino and receive a Monkee watch. According to Rhino's Senior VP of A&R, Gary Stewart, there are plans for a third *Missing Links* collection of unreleased material and possibly another live album. Early next year, Rhino will release a new greatest hits disc with a few non-remaining non-LP sides. Rhino Home Video will also release the television episodes at that time.

The first three releases feature such additional tracks as an unreleased version of "I Can't Get Her Off My Mind," a song from "The Last Train To Clarksville" sessions that was later re-recorded for *Headquarters*, and a version of "Theme From The Monkees" with different lyrics, both on *The Monkees* reissue. *The Birds, The Bees & The Monkees* has five bonus tracks, and *Changes* includes three bonus tracks, including the band's final 1971 single for Bell Records. Highlights from forthcoming albums include a version of "War Chant" from *Head*, featuring actor Jack Nicholson.

Rhino producer Andrew Sandoval says the label is not expecting the high sales of Monkee-related music that accompanied the group's 1986 comeback tour. The label is aware, however, that there are always new fans coming to the Monkees through periodic repeats of the television show. "We're not going out with expectations of mania," he says, "but we want to go out in a quality, positive way." 



Monkees Davy Jones, Michael Nesmith, Micky Dolenz and Peter Dinklage



By Michael Amicone



Davitt Sigerson

Davitt Sigerson has been named President and Chief Executive Officer of **EMI Records (EMI, SBK and Chrysalis Records)**. Sigerson, who was previously President of Polydor Records, a position he held for the last three years, and prior to that, a noted producer (Tori Amos, the Bangles), will direct all executive and creative functions for the New York-based labels.

Virgin Records has announced the promotion of **Bob Frymire** to the post of Senior Operations Director, Promotion and Marketing. Based at the company's Los Angeles headquarters (310-278-1181), Frymire will develop financial and promo strategies for Virgin's promotion department.

Atlantic Records has promoted **Jennifer Looney** to the post of Advertising Manager. Looney, who will be based at the label's New York headquarters (212-275-2000), was recently the label's advertising coordinator.



Bill Bentley

Warner Bros. Records has announced the promotion of **Bill Bentley** to the post of Vice President/Director of Publicity. This industry veteran, who will continue to work out of the label's Burbank offices (818-953-3223), came to the company in 1986, rising from Creative Services Writer to Senior Publicist to his current position.

Giant Records has named **Larry Silver** to the post of Chief Financial Officer. Silver, who was previously VP of Finance for Elektra Records, will work out of the company's Beverly Hills offices (310-289-5500).

In more Giant news, the label has realigned its promotion department. **Ray Carlton** and **Jean Johnson**, who are both based at the label's Beverly Hills offices,

have been promoted to Head of Promotion and Head of Pop Promotion, respectively.

Arista Records has appointed **Wendy White** to the post of Manager, Video Promotion. White, who will focus primarily on the label's R&B and rap artists, will work out of the label's New York offices (212-489-7400).

Independent record companies **Trauma Records** and **Acme** have announced a merger and an agreement with **MS Distribution** for North American distribution. The newly bolstered Trauma Records is headquartered in Sherman Oaks (818-382-2515).




Tommy LiPuma

Industry veteran **Tommy LiPuma** has been named President of **GRP Records**. LiPuma, whose resume boasts eighteen gold and platinum records and 30 Grammy nominations, will continue to perform his duties out of the label's New York offices. Previously Senior Vice President of A&R for Elektra Records, LiPuma will assume the post vacated by label co-founder Larry Rosen, who becomes the label's Chairman Emeritus.

Bonnie Burkert and **Gina Gore** have been appointed Associate Directors of Visual Marketing for **Capitol Records**. Burkert and Gore, who are based at Capitol's New York offices (212-492-5300), will market and promote music videos to national and local video outlets.



Gwen Priestley

Motown Records has appointed **Gwen Priestley** to the post of Director of Publicity. Based at the label's Hollywood offices (213-468-3500), Priestley previously headed her own public relations company and has worked with such artists as Hammer, New Kids on the Block, Bobby Brown and Crosby, Stills & Nash. 



Jeff Pachman

Title: Director/A&R
Duties: Talent Acquisition
Years with company: 8 months
Company: Roadrunner Records
Address: 536 Broadway,
 4th Floor
 New York, NY 10012
Phone: 212-219-0077
FAX: 212-219-0301



there. I kept in touch with them and finally, when I felt I couldn't take Rockville any further, I made a presentation to the owner and convinced him to go to the next step. They were already releasing records that were not metal and I wanted to see if they'd want to release alternative bands and go in a more mainstream direction. I'm sure there will be fans of the Roadrunner label that will be surprised when some of these records come out. Having made the jump, I can say that the staff is not only dedicated but they're also very excited about working for an independent label. Many of these workers were around the industry for a long time—they didn't just accept the first job they were offered. For myself, I'd love nothing more than to continue my career at Roadrunner or at indie labels in general."

Indie Explosion: "I'm not sure about exactly what caused the current indie explosion, but conceivably, the majors might have lost touch with the grass roots—and I mean with all genres of music. And that left some windows open for artists to go to Roadrunner or Epitaph or Sub Pop or whatever. Once artists figured out that independent labels could put their records out and also make some money, the indies became a viable alternative. It wasn't just a ghetto; it actually became desirable. Also, the A&R people at these indie labels are

a lot closer to the artists and can get to them before the majors.

"The bands themselves can release records, and if they sell, there's a good chance to make a profit because the overhead is so low. All you need is an office or apartment, an assistant and a phone—many of these indies didn't even have FAX machines at first. You don't have to sell a million units to make money. There were no national magazine ads, for the most part. With the indies, the marketing and advertising campaigns are directed at the exact audience that buys the records—the underground papers, the fanzines. You are promoting the artist's career directly to the people most likely to purchase the albums. Talk about niche marketing!"

Why A&R: "I originally got into A&R, I think, because, as far back as I can remember, I spent all of my time trying to hear what was going to be the Next Big Thing. Not for any particular reason—just because I couldn't help it. Maybe it was out of boredom or frustration. Maybe it was because New York rock radio was horrible. They programmed music by dead people. I just kept thinking that there's got to be someone my age who's got something to say that I can relate to. And that's when I first discovered college radio and local record shops that were selling records I could never hear on the radio.

"Even when I worked in the mailroom, stuffing records into envelopes over at TVT Records, I asked the owner for more things to do for both my mind and my ears. I saw a box of demo tapes piling up and asked him to give them to me to screen. And that was really the beginning of what led me to an A&R position. There were two bands I championed then—the Chills, who signed to Slash, and the Cave Dogs, who eventually were with Capitol. I couldn't convince TVT to sign those bands and so they went to other labels. After that, I was determined

to find a record label that trusted me to find and sign new talent and to spread the music to the world."

Difficulties: "The most difficult thing for me right now, and it changes for me just about week to week, is that I put a lot of pressure on myself to make everything happen just right for my acts. Whether it's the different processes of putting them in the studio or getting the right producer—there's always something that becomes a very difficult thing because I take everything personally. When I sign an artist, I'm telling them that I'm gonna bust my ass and do everything I can to make sure they get everything they deserve. Whether it means making their album project come out under budget or the right ad slogan or the right photographer—it doesn't matter. And it also doesn't matter if there's a \$2,000 budget or a \$20,000 budget or more! My Number One bitch of the month is that I've been spending so much time working with Kevin Salem and Lazy—the two new artists we just signed—that I haven't had any time to review tapes or go out and see new bands."

Demos: "It's hard to tell sometimes how much time I should be spending listening to and talking with each person that sends in an unsolicited tape from left field. I wonder if these people even know one thing about Roadrunner or our artists on the label. Nonetheless, when I listen to a tape, I feel obligated to give the artist as much of a critique as I can."

Talent Ingredients: "The obvious thing a band would have to possess to be signed is strong songs. Regardless of how simple or how complex they are, they would have to move me and make me feel something beyond just tapping my toes. The other thing is something you can't put your finger on—you know it when you hear it regardless of what kind of music you like. It's an intangible, and I'm not even sure myself what it is."

Dialogue

Background: "Before coming to Roadrunner, I spent five years at Rockville Records. It was a small label with only one person working there. While there, I was involved in the signing or licensing or marketing of groups as diverse as Uncle Tupelo, who are now on Sire; Shonen Knife, who are on Virgin; Madder Rose, who are now on Atlantic; and a couple of other amazing artists who are still looking for record deals who perhaps will be recording for me at Roadrunner one day—like Permanent Green Light, a singer-songwriter named Erik Voeks and a group out of Boston called Tackle Box. They are all known in their respective regions and all need to find a record label.

"Six years ago, while I was doing sales for Relativity, I had my first encounter with the Roadrunner staff and their product. I first met their general manager and some of the marketing people who are no longer

MITCHELL'S REPRISE



Singer-songstress Joni Mitchell, who rocketed to national attention when Judy Collins recorded her composition, "Both Sides Now," in 1967, returns to the label that originally signed her some 27 years ago by inking a new recording contract with Reprise Records. Pictured above, from left to right, are: (standing) Jonathan Haft, one of Mitchell's attorneys; Gloria Boyce and Peter Asher of Peter Asher Management; (seated) Warner Bros. Records President Lenny Waronker; Joni Mitchell and Warner Bros. Board Chairman Mo Ostin.



The lead singer of local band **Tattoo Rodeo** is shown performing at the recent *Metal Edge* party at the Troubadour. The leading metal mag staged a release party for their current CD, *The Best Of L.A. Volume 1*, featuring **Tuff**, **Shake The Faith**, **Lancia**, **Slammin' Gladys** and a host of other outstanding local acts. The CD is available wherever records are sold.

Grapevine

Observations made at the conclusion of the **MTV Video Music Awards Show**: Someone should tell **Roseanne** that she's using a microphone and doesn't have to scream all the bloody time...I can't believe that **Mick Jagger & Steven Tyler** were on the same show at the same time and nobody thought to compare their lips in person...Couldn't **Green Day** choose a shorter song to perform? (I blinked and missed their entire performance)...The **Beastie Boys**: Why?...**Jann Wenner** tried too hard...**Michael Jackson & Lisa Marie Presley Jackson** kissing in front of millions of viewers around the world—a kiss of convenience to legitimize a marriage of convenience? (The first signing to Jackson's own MJJ/Epic label was an eleven-year old boy: coincidence?)...**Adam Sandler & Keanu Reeves**: The Love Connection? (Give me **Leonardo DiCaprio** any day of the week)...Why wasn't the "Breakthrough" video a breakthrough video?...All that security and a heckler still makes his way onto the stage? Until next year.

How many times have you mailed packages to record companies only to get them back with a xeroxed

letter, no criticism and no knowledge of who listened to it? Well, those days are over—providing you take a short ride on **Taxi**. **Taxi** is a new industry service that deals with demo tapes. They actually receive calls from A&R execs and publishers telling them what kinds of material they need. That info is disseminated over a computer network. When you see a listing of material needed that fits the description of your material, you mail the tape to **Taxi** where it's pre-screened and forwarded (if selected) to the appropriate person. The **Taxi** screeners are all industry pros—from A&R Reps to managers to journalists to producers and engineers. But that's only the tip of the iceberg. For more info on how this new company works, call **Taxi** at 818-888-2111 or 1-800-458-2111.

Jani Lane & Warrant are officially signed to **CMC International** and will shortly begin recording their label debut. With acts like **Kix**, **Yngwie Malmsteen** and now **Warrant**, this looks like a young label with a future.

EastWest act **Dream Theater** has announced that their keyboardist, **Kevin Moore**, has left the band.

Michael Levine & Mitchell Schneider have jointly announced that their company, **Levine/Schneider Public Relations**, will split into two separate PR firms effective February 1st, 1995. **Mitchell Schneider**, one of the best in the biz, will continue to work on music artists, with further expansion into the alternative and urban contemporary fields. We wish both the very best.

Phisst Records has released (through Navarre), an eighteen-song CD set called the *Propaganda Compilation* which features selections from bands from all parts of the coun-

try. The album will benefit the **Rock The Vote Education Fund**. The first single, "Start All Over Again," was produced by **Kelly Gray** (**Candlebox**).

Following on the heels of their successful *Beavis And Butt-head: This Book Sucks*, **Pocket Books** has acquired publishing rights to a follow-up, *MTV's Beavis And Butt-head's Ensucklopedia*. The book, a 96-page handbook containing "nothing less than the sum total of **Beavis And Butt-head's** knowledge, along with 95 pages of incidental material" is set for a November release.

The great *Music Connection* cover of **Megadeth** leader **Dave Mustaine** was shot by ace photographer **Gene Kirkland** and taken from a session he did a couple of years ago. **Gene's** one of the best, and it shows in the portrait.

On The Move

John Schuch has been named Senior Director of A&R Administration for **Warner Bros. Records**. **Schuch** had been with **Sony Music** and **MCA** prior to joining **Warner Bros.**

Deals

Michael Ivey has launched **13 Records**, his own alternative record label distributed through **Rykodisc**. Initial release is from **BYOB**.

Veteran flute player **Herbie Mann** has started his own label, **Kokopelli Records**, based out of **Sante Fe, New Mexico**. It will be distributed by **Distribution North America**.

Bill Laswell, noted producer and composer, has formed **Black Arc Records**, devoted to "black rock, cyberfunk and future blues." **MC**

BLUES NEWS



The **House Of Blues** and **Private Music** have entered into a joint venture record label—**House Of Blues Music Company**—funded by **BMG**. Announcement was made by **Ron Goldstein** (left), **President & CEO of Private Music**, and **Isaac Tigrett**, **Founder & CEO of House Of Blues Entertainment, Inc.** Initial signings include **Becky Barksdale** and **Mike Welch**.



EMI WALKS THEIR WAY



EMI Music Publishing recently announced a worldwide publishing agreement with Aerosmith. The multi-million dollar deal represents the first worldwide publishing deal for the band, and is an outgrowth of the agreement between EMI Music and the group to represent Aerosmith's Get A Grip album everywhere outside North America. The agreement includes the administration rights for an upcoming greatest hits package, as well as a live LP, both to be released on Geffen Records. Pictured in New York celebrating are (L-R) manager Burt Goldstein, EMI Music Publishing Chairman/CEO Marty Bandier, Steven Tyler, Joe Perry and Joey Kramer, EMI Music Publishing Executive VP Robert Flax, EMI Music Senior VP of Talent Acquisitions and Marketing Rick Krim, Brad Whitford, Tom Hamilton, attorney Howard Siegel and manager Tim Collins.

EMI Music News

EMI Music Publishing announced a slew of new signings including Aerosmith, Elektra singer/songwriter/guitarist Freedy Johnston, as well as the five-man urban act Day 2 Day, who are being developed by hit producer Hurby Azor of Salt-N-Pepa fame.

Songwriter Signing

Criterion Music Publishing and indie publisher Music Bank Of America recently inked a co-publishing deal with the versatile blues-based singer-songwriter Angel Michael, who has already stirred up quite a bit of A&R interest since moving to Los Angeles from Milwaukee earlier this year.

Michael's sizzling six-string ability and gutsy vocal power is matched

only by her prolific and highly accessible songwriting instincts. After hearing just a small slice of her catalog, I heard songs that were perfect for Wynonna Judd ("Attitude") and Bonnie Raitt ("Take A Little Time").

However, I truly feel that Michael's immediate future lies in her attaining a major recording contract. While her blindness may distract some from her truly phenomenal abilities, I am not one of those. I see nothing less than a simply electrifying performer, who just happens to be blind.

The 24-year-old Michael is currently putting together a new band for some upcoming showcases in the L.A. area, and I suggest that

interested parties contact Rhonda Warwick or George Callins at Music Bank Of America 818-562-6593.

Industry Grapevine

ASCAP has named songwriter Roger Greenway to the newly created position of United Kingdom and European Director of Operations. Greenway, who will head ASCAP's London office, will oversee the performing rights organization's recruitment activities in Britain, Ireland and Europe, as well as work to strengthen the ASCAP base of British and European writers and publishers who license their works through ASCAP in the U.S.

BMI APPOINTMENT



Christopher Galotta, Director, Writer/Publisher Administration, Los Angeles, BMI.

Greenway—best-known for his songwriting partnership with Roger Cook—has co-written such hits as "Long Cool Woman In A Black Dress" (the Hollies), "Here Comes That Rainy Day Feeling Again" (the Fortunes), "I'd Like To Teach The World To Sing" (the New Seekers), and is also an experienced music publisher as part owner of Cookaway Music Ltd., until the company was sold to Dick James in 1975. In addition, Greenway is the former Chairman of Britain's PRS (Performing Right Society), and has served on the board for many of Britain's major songwriting organizations. ASCAP's West Coast office can be reached at 213-883-1000.

BMI has appointed Christopher Galotta to the position of Director, Writer/Publisher Administration, Los Angeles. Galotta, who joined BMI in 1989, will continue to oversee all Writer/Publisher affiliations for the West Coast, and will also handle related administrative functions. Galotta can be contacted at 310-659-9109.

LEEDS & PEERMUSIC DOUBLE-TEAM FOSTER



Twelve-time Grammy Award-winner David Foster has signed an exclusive worldwide publishing agreement with Leeds Entertainment and Peermusic. Named "Producer Of The Year" at the Grammy Awards earlier this year, Foster has earned more than 30 Grammy nominations throughout his phenomenal career. This agreement will include all current and future works written by Foster and includes all copyrights from Foster's publishing company, One Four Three Music. Pictured (L-R): Kathy Spanberger, Senior VP, Peermusic; Leeds Levy, President, Leeds Entertainment; David Foster; Ralph Peer II, Chairman/CEO, Peermusic; Brian Avnet, personal manager, Gold Mountain Entertainment; Ralph Goldman, business manager, Goldman, Wasserman and Grossman, Inc.



Roger Greenway, ASCAP's newly appointed United Kingdom and European Director of Operations.



Windswept Pacific, the L.A.-based publishing firm, inked a major long-term publishing agreement with former Stray Cats founder Brian Setzer, who now fronts the Hollywood Records act the Brian Setzer Orchestra. Pictured at the signing ceremony are (back row/L-R): Gary Haber, business manager, the Haber Corporation; Jeff Sacharow, Windswept Pacific; Fred Ansis, attorney; (sitting/L-R) Evan Medow, Windswept Pacific; Brian Setzer; Dave Kaplan, manager, Dave Kaplan Management.

A&R Spotlight: Ghosthouse



This package came courtesy of Coconut Teaser mainman Len Fagan—one of the very few Sunset Strip bookers with a real keen eye for new talent—and while we may not agree on everything, the man is certainly on target here.

After listening to this impressive tape of Ghosthouse, I must admit that this is one band that I wish I found first. This L.A.-based group's five-song cassette (culled from their recent European album) was co-produced by Steve Wynn (former Dream Syndicate), Larry Goetz (Mazzy Star) and Ghosthouse guitarist John Thoman.


Yet, that's window dressing for the media and the label reps, because singer-songwriter Sam Lapides possesses one of those forceful, laid-back voices that literally commands your attention. Ghosthouse is the survivor of the "ghost town" that the Strip's music scene has become.

"Knockin' On Wood" (recorded live during their European tour) serves

as this tape's centerpiece, effectively demonstrating why these guys are returning for another tour of Europe in the coming months and why their second European release is garnering so much attention.

I highly recommend Ghosthouse to any A&R rep looking for a band that can play truly inspired rock. The band could very easily become monsters on such radio outlets as L.A.'s first Triple AAA station [KSCA/101.9 FM]. These guys have something to say, and they know how to say it.

According to Fagan, however, the band is first looking to secure serious management representation and legal counsel before actively pursuing the attention of the labels. Personally, I would recommend that interested members of the publishing community also get involved because I see a lengthy career ahead for Lapides, the songwriter.

For the time being, the band can be contacted through Len Fagan at 213-654-0943 between the hours of 3:00 p.m. and 7:00 p.m. 



DAVID GATES

David Gates penned numerous pop standards with Bread. Now he returns with his Discovery debut

Last summer, 54-year-old David Gates received a call from his old Elektra Records boss Jac Holzman, who now runs Discovery Records. "Jac asked me what the hell I was doing," recalls Gates with a laugh. "I said, 'Well, I've been writing songs, but I'm not sure what I'm gonna do with them,' and he said, 'Well, maybe we should get together and talk because I haven't seen any David Gates records in the stores lately.' So we got together, and I showed him three or four songs, and he said, 'Let's do it.'"

That's how the modest singer-songwriter explains his return to recording, after retiring in the early Eighties. Gates sold his house in L.A. in the mid-Eighties and dedicated the past six years to his Northern California ranch and left his music behind.

However, by 1992, Gates couldn't contain the ever-present muse that kept creeping through his mind during his long hours in the fields outside the Mount Shasta region. Giving in to his creative spirit, he built a recording studio at his ranch to start writing again. Then, during a trip to Nashville last year, he hooked up with country star Billy Dean. The collaboration resulted in three songs, one of which appeared on Dean's album, while all three appear on Gates' latest collection.

Love Is Always Seventeen is vintage Gates. In fact, it's hard to believe that he has been away for more than a decade. *Seventeen* is chock-full of potential AC and country hits, such as the title track, the accessible "Avenue Of Love," and the poignant rocker "No Secrets In A Small Town." There's also a James Taylor-inspired tribute "Thankin' You Sweet Baby James."

Gates relates that his return coincides with the renewed popularity of singer-songwriters, and he points to the birth of his former group as an example of his career coming full-circle. "It isn't a whole lot different than the reasons that I got involved with Bread, which was at the end of the Sixties, when a lot of that acid rock stuff had become very trashy, and I was thinking that there had to be people out there who still like melody and harmony. I feel the same thing today. I think that's behind the popularity of country music."

After moving to L.A. from Tulsa in 1961, the classically trained musician worked as a producer and arranger for years and as a staff writer for Screen Gems in the mid-Sixties, writing ballads for the Dean Martins of the world.

By the end of the decade, Gates began to look for a more fulfilling means of artistic expression, and he helped form Bread in 1968. "I got kind of fed-up with staffwriting. It was between Christmas and New Years of '69 that I decided to write for myself, and the hell with all that other stuff. I wrote three things over that time span, and one of those songs was 'It Don't Matter To Me' [Top Ten in 1970]," which is really a free-flowing tune with an unusual bridge. I just let my mind go, and that's when I realized that not having any kind of constraints was the best way to write a song."

Throughout the early Seventies, Bread and the Top Ten became synonymous, and Gates was the key. It was his compositions that became the group's biggest hits—"Everything I Own," "Guitar Man," "Make It With You," "Baby, I'm-A Want You" and "If." Yet, it was this very success, which led to internal conflicts that ultimately broke up the group in 1973.

As for his own songwriting techniques, Gates says he usually comes up with the melody and a song title first. "I have to admit that I've painted myself into some terrible corners because of that [laughs]. On 'Baby, I'm-A Want You,' I had a melody that I thought was really good, and that's why I had to come up with the 'I'm-a' thing because it wouldn't have fit the melody otherwise. I will bend and shape words to fit the melody because to me, the melody of the song is the most important thing. I figure that there's 20,000 words in the language that I can fit to the melody but a good melody is very rare, so I tend not to change them. So you can definitely create monstrous problems by sticking so firmly to a melody line but I've learned to hang in there and somehow make it work."

Strangely enough, the usually self-reliant songwriter says that following his writing stint with Billy Dean, he is now interested in collaborating with others. "While there's always going to be some compromise when you collaborate, you do end up writing songs that you would never write alone, and to me that has value. It's like sticking a capo on your guitar to change the sound and timbre of the strings, or sitting down at the electric piano instead of the grand piano. It's a different stimulus that will take you to a different area. Writing with someone else is just another kick in the ass that will take you to places you wouldn't normally go to on your own."

Gates can be reached through Discovery at 310-828-1033. 



WHO'S WEEKEND: During the weekend of October 1 and 2, VH-1 will celebrate the Who and the recently released box set, *The Who: Thirty Years Of Maximum R&B*. Highlights of the tribute weekend include *The Who Rarities*, an exclusive half-hour special containing all-new interviews with Pete Townshend and Roger Daltrey spliced in with extremely rare performance clips; *The Who: Thirty Years Of Maximum R&B* (the box set's accompanying video release); and three concert specials: *The Who Live At Giants Stadium* (1989), *The Who Rocks America* (1982) and *The Who Live Featuring The Rock Opera "Tommy."*

RUMBO RECORDERS: This Canoga Park facility recently played host to producer Mike Clink and Guns N' Roses fretman Slash, working on tracks for Slash's upcoming solo opus, with Shawn Berman assisting...Noise International act Zaxas, recording and mixing tracks for a new opus, with producer Jim Faraci overseeing the sessions, assisted by Rob Groome...Mike Fraser and Thunder, working on tracks, with assistant Dick Kaneshiro.

WESTLAKE AUDIO: In Studio D, Virgin act Simple Minds, tracking and mixing selections for their upcoming album, with producer Keith Forsey, engineer Brian Reeves and assistant engineer Chris Fogel...In Studio C, Barry Manilow, recording tracks for his tribute to big band music, with producer Phil Ramone

WATT SESSION



Columbia act Mike Watt is pictured at Cherokee Studios during sessions for his self-described "wrestling" record, *Ball Hog Or Tug Boat?* Among the guest artists appearing on the album are Beastie Boy Adam Horovitz (middle) and punk rock renaissance man Henry Rollins (right). The album is due in October.

shepherding the project and Allan Abrahamson manning the console, assisted by Bryan Carrigan...In Studio B, ex-Baby John Waite, working on tracks for his upcoming solo project, with producer Mike Shipley overseeing the sessions and engineers Tony Phillips and Dan Marnien manning the boards, assisted by Tim Geron...In Studio C, a recently reunited Power Station, featuring Robert Palmer, recording vocals and

guitars, with Bernard Edwards producing the sessions and engineering expertise supplied by Stan Katayama and assistant James Tunncliffe...Paula Abdul, recording vocals for a new opus, with Jon Lind producing, Thom Russo engineering and James Tunncliffe assisting. **CLEAR LAKE AUDIO:** Thirteen-year-old drummer Jacob Armen, recording overdubs for his upcoming release, with Albert Armen produc-

ing the sessions, Brian Levi engineering and Jimi Laipple assisting...Mecca Don/East West Records artist Adina Howard, recording background vocals and completing her new opus, with Livio Harris and Doc Little producing (additional production by Ron Harris) and Colin Mitchell and Brian Levi manning the console, assisted by Robbie Robbins...Actress/singer Cybil Shepherd, recording vocals, with Robert Martin producing and Steve Pouliot engineering, assisted by Colin Mitchell.

VISIONARY CONTEST: Annual video competition "Visions Of U.S.," sponsored by Sony and administered by the American Film Institute, has announced the winners in this year's contest. The grand prize winner was Kate Wrobel's "How I Spent My Summer Vacation," which documented the use of children as political tools in the abortion debate. Rounding out the list of winners: First prize in the fiction category went to Randy Clower and Sky Callahan's "Circus Of The Sexes"; Jay April's "Coyoteland" won first prize honors in the non-fiction category; Cyan Meeks garnered first prize in the experimental category for "Ur.titled"; and in the music video category, for the second year in a row, Christopher Bell snatched first prize honors, this time for "(U Turned Out To Be) Fly Cowgirl." This year's judges included TV sitcom star Tim Allen and directors Penelope Spheeris and Francis Ford Coppola.

IN THE STUDIO AGAIN



Country music legend Willie Nelson is pictured during recent sessions for his new Liberty Records album, due this November. Shown at Capitol Recording Studios are Liberty President Jimmy Bowen, Capitol Studio Director Michael Frondelli, Nelson and veteran album engineer Al Schmitt.

REVVING UP



The members of Priority act Engines Of Aggression gather for the camera during sessions for their first full-length album for the label, entitled *Inhuman Nature*.

Award Winning 380S From Fostex

Combining Dolby S NR with high speed tape operation, a 12 input/ 8 channel mixer with in-line monitoring, stereo XLR mic inputs and sweep EQ in the midrange--and it's no wonder that the Fostex 380S cassette multitracker has earned the coveted Editors' Choice Award of 1994 by *EM* Magazine.

There are two locate points, return to zero, plus another pair of memory points. By combining both sets of memory markers, you can establish pre and post roll conditions along with auto punch-in/out. Use the Auto Play and Repeat functions when you're rehearsing your punch, and view all status functions on a large, comprehensive fluorescent display.



If you work with MIDI, you'll really like the dedicated Sync In/Out terminals for sequencer lockup and the flexibility of the 380's integrated mixer. Featuring three band EQ with swappable mids, two auxiliary sends, in-line monitoring and a logical, intuitive layout, you'll work faster and better than you ever thought possible. In particular, acoustic recordings are sensational with Dolby S NR, high speed operation, XLR mic inputs and sweep EQ in the midrange. The sound quality is damn near digital!

For further information on the 380S and other Fostex recording solutions, contact Fostex, 15431 Blackburn Avenue, Norwalk, CA 90650 • (310) 921-1112.



IAN BROUDIE

This producer/frontman for the Lightning Seeds has helmed projects for Echo & the Bunnymen and Alison Moyet

By Carla Hay

To hear Ian Broudie tell it, his career behind the console just sort of happened at—of all places—a bus stop.

"I'll never forget it," recounts the Liverpool-based producer, who has been in demand for over a decade. "I was waiting for the bus, it was pouring rain and Echo & the Bunnymen were waiting at the same bus stop, too.

"We started talking about this song of theirs called 'Rescue'—this was before Echo & the Bunnymen came out with their first album—and how they recorded it, but they didn't like how the producer they worked with made it sound. So they asked me to produce it instead, and people have been asking me to do stuff for them ever since."

That fateful encounter with Echo & the Bunnymen in the late Seventies led to a series of successful collaborations with the group, including the songs "The Cutter" and "The Back Of Love" (both Top Twenty hits in the UK), as well as Echo & the Bunnymen's 1983 breakthrough second album, *Porcupine*, a Number Two smash in the UK.

Broudie has also produced a slew of other modern rock and cutting edge artists. His production credits include tracks from Alison Moyet's *Essex*, Wall of Voodoo's *Sammy's Town*, Icicle Works' *If You Want To Defeat Your Enemy Sing His Song* (which went Top 40 in the U.K.), Human Drama, the Bodeans, the Wendys, the Fall and Doggy.

"If I had to pick the recordings I'm most proud of, it would have to be Echo & the Bunnymen's 'The Back Of Love' and the Doggy album," reflects Broudie. "I produced Doggy's first album and I really like to work with groups in the early stages of their careers. When you get them in their formative years, they still have that raw talent and it's very stimulating."

When asked to name any favorite producers, Broudie pauses and says, "I don't have any particular favorites, but I think Phil Spector's influence was phenomenal. He didn't really influence my style, but I appreciate how he changed the course of pop music.

"He didn't just produce hit records," adds Broudie, "he created his own signature sound. I don't think any other producer has really come close to what he's done."

In addition to working with other artists, Broudie pulls double duty producing and fronting his own band, the Lightning Seeds. The Lightning Seeds currently have an album out called *Jollification* (released on Southern California independent label Trauma Records), which was co-produced by Broudie and Simon Rogers.

"I started out playing in bands, and I never really planned to be a producer," Broudie explains. "What I love most about being a producer is the idea of working with a lot of different people. When you're in a band, you tend to work with only three or four other people and you spend a lot of time waiting around and doing things that have very little to do with music.

"A lot of people get bogged down in the studio and can only concentrate on one thing at a time or they get sidetracked by things like equipment, and being a producer allows me to exercise lateral thinking and look at the big picture. The songs are what matter the most and you have to put all egos aside."

With a production career that's spanned over fifteen years, Broudie has seen many changes occur in studios and the art of recording. What are the changes that have affected him the most?

"In the early- to mid-Eighties, people were much more into making efficient music—by that I mean, there was a lot of complicated digital techniques being used, the sampling revolution had gotten under way and a lot of that music just sounded horrible to me. You also saw the rise of a lot of producers who were engineers first, and it showed. The music was efficient, but it was at the expense of the sound.

"In the late Eighties, people started getting back into using the old tube and Neve equipment, and I think music now sounds better because of it. There's also a lot more room now for different styles."

Studio trends may come and go, but for Ian Broudie, the bottom line motivation to be a producer has always stayed the same: "There's nothing like being able to enhance the chemistry of a band, or hearing a great song that gives you chills and knowing instinctively that you can make it sound better."

Broudie can be reached through Great Scott P.R. oductions (310-274-0248). 



Regal Tip's New Regal Grips

Regal Grips are reusable, gum rubber sleeves for drumsticks. These high quality grips increase grip as well as reduce shock to your hands. The grips come in two sizes so they will probably fit any size sticks and can be removed to be used again and again when the stick becomes

damaged or broken. Regal Grips cost \$5.35 a pair and for more information, contact Regal Tip which is manufactured by Calato Manufacturing Inc., 4501 Hyde Park Blvd., Niagara Falls, NY 14305. Call them at 716-285-3546 or FAX 716-285-2710.



Mackie 24-E 24-Channel Expander

The 24-E 24-Channel expander Console is designed to connect to Mackie 32•8 and 24•8 consoles. Ready to plug in via a special multi-pin cable, the Expander adds 24 full featured inputs and 24 tape returns for a total of 96 inputs to mix if you are connecting to a 24•8 console. By the way, the 16•8 console does not allow for connection to this expander console. Furthermore, multiple 24•E's

can be chained together for as many inputs as you could every need. (because more is more and less is less)

Essentially the same as a 24•E console but without the master section, the 24•E has: low noise, high-headroom mic pre-amps; 48 volt phantom power; 100mm precision faders; sealed rotary pots; activity LEDs; stereo solo; overload LEDs; six assignable stereo aux returns; monitor section with pan, level and source controls; and parametric equalizers on every input. The 24•E comes with its own power supply and the console can be used as tabletop or on an optional floor stand. While talking about options, there is an optional meter bridge called the MB•E that mounts in minutes, tilts to any viewing angle and folds flat for transport. The suggested retail price is \$2,995. For more about it, call or write Mackie at 20205 144th Avenue NE, Woodinville, WA 98072. Phone them at 206-488-6843 or FAX 206-487-4337.



SansAmp Bass Driver

The new SansAmp Bass Driver is a pre-amp and active direct box all in one stomp box sized unit. The unit has three outputs which explains its exact operation more clearly. Both the XLR and 1/4 inch output jacks put out the same SansAmp Tube Bass Amp Emulation sound that the units are famous. The third parallel output jack reflects the exact same sound as the bass guitar or bass instrument...i.e. without the SansAmp Emulation.

So you have either a D.I., a tube amp sound or a pre-amp.

Controls on the SansAmp Driver include: Presence which sets definition or upper harmonic content; Drive sets the overall gain structure; Level adjusts the output level of both the XLR and 1/4 inch jacks; Blend is my favorite since it mixes amount of the direct sound with the Emulation sound; and Bass and Treble controls that are especially tailored for bass guitars.

The SansAmp Bass driver sells for \$225 retail and is powered by either a nine-volt battery, the optional DC-2 power supply or standard Phantom mic power systems. For more about it, contact: Tech 21 at 1600 Broadway, New York, NY 10019-7413. You can call them at 212-315-1116 or FAX 212-315-0825.



Brian May Standard Guitar by Guild

At \$999 retail price, Guild has a good alternative for guitarists looking for a fresh look and feel in guitars. Designed in collaboration with Brian May, the size and shape is the same as the original Brian May Signature model with the same smooth-transition neck set in a solid body.

The guitar is available in popular Guild natural, solid and see-through colors with three single coil pickups or one humbucker bridge pickup and one single coil. With Schaller machines, this guitar has been compared well to the Signature model.

If you would like more information, try U.S. Music Corporation at 2885 S. James Drive, New Berlin, WI 53151 or call 414-784-8388 or FAX 414-784-9258. 



Nathan Cavaleri

What did **Michael Jackson** see in eleven-year-old **Nathan Cavaleri**? He probably saw the same signs of promise that everyone else seems to be seeing. The prepubescent Australian blues guitar prodigy, signed to Jackson's **MJJ/Epic** label, has played with everyone from **Mark Knopfler** to **Steve Cropper** and the late **Albert Collins**. He has two songs, his first single "Workin' On It" and a cover of **Eddie Cochran's** "Summertime Blues," on the soundtrack to **Hollywood Pictures' Camp Nowhere**. His blues guitar playing is also featured throughout the film and he appears in a small role on screen. The prodigy has already appeared on **Inside Edition**, **CNN**, **HBO** and **E! Entertainment**. As the press push heats up for his debut **MJJ**

release **Nathan**, he'll most likely be everywhere. Everyone loves talented kids.

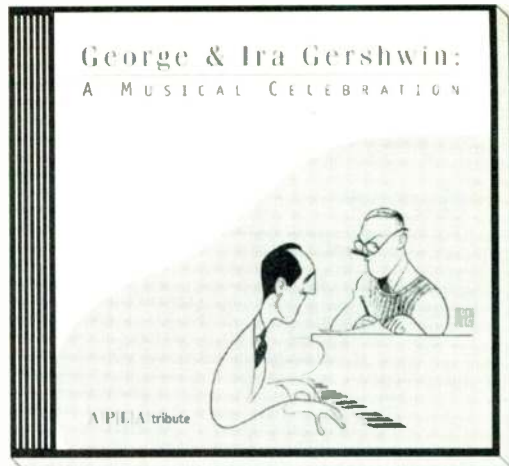
Victor/Victoria came out in 1982. The soundtrack to the **Blake Edwards** comedy starring **Julie Andrews**, **James Garner** and **Robert Preston** won an Oscar for legendary composer **Henry Mancini** and lyricist **Leslie Bricusse**. Now **GNP Crescendo** has re-released the soundtrack on CD. It has been re-mastered for the Nineties, with four never-before-released tracks personally selected by the late Mancini having been added. Camp fans will particularly want the collection for its two versions of "The Shady Dame From Seville." The first is sung by Julie Andrews as a woman disguised as a man disguised

as a woman, the second (not on the original soundtrack) is sung by **Robert Preston** in drag. The sly lyrics of "Gay Paree" will be indispensable at your next dress-up party.

The Ninth Annual **S.T.A.G.E.** benefit for **AIDS Project Los Angeles** last year gathered an impressive roster of performers to salute composers **George & Ira Gershwin**. **David Gulligan** directed the four-hour-plus show, creating one of the most complete Gershwin collections available. The two-CD set, **George & Ira Gershwin: A Musical Celebration**, contains 27 of the evening's highlights. Performances by such strong-voiced luminaries as **Shirley Jones**, **Lucie Arnaz**, **Davis Gaines** and **Shaun Cassidy** rarely stray from conventional interpretations which should be a comfort to traditionalists. The collection really takes off, though, when the vocalists add something more. Best track is **Mary Jo Catlett's** inebriated take on "They All Laughed," but really, there isn't a weak cut here.

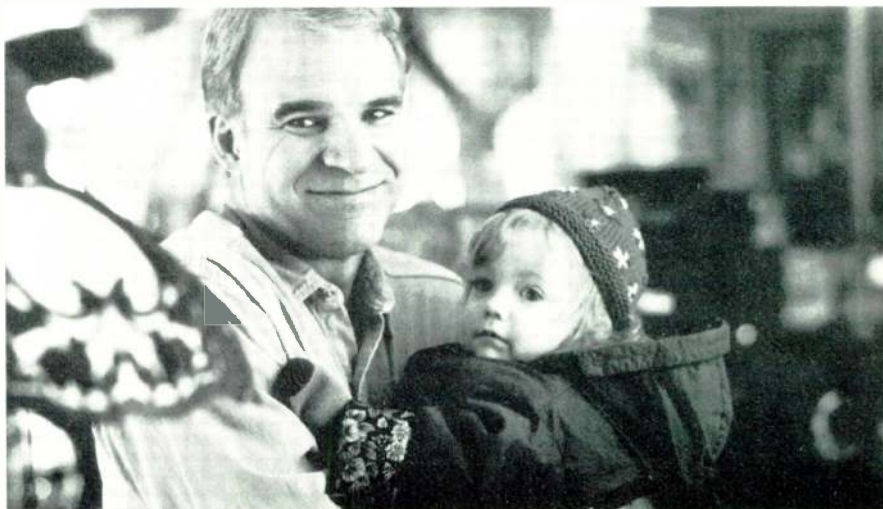
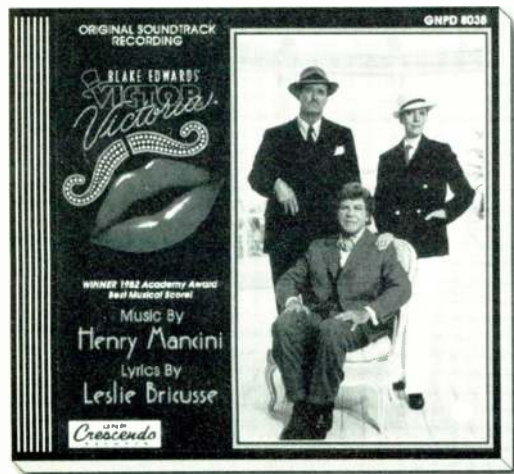
Look for **Bette Midler** to return to television when she brings **Mame** to **CBS**. The **Divine One** and producer **Robert Halmi** began discussing the project just after her successful **Gypsy!** project. Filming should begin in January.

Steve Martin has been receiving fond reviews for his new **Touchstone Pictures** release **A Simple Twist Of Fate**. In the drama, Martin stars as a single parent, **Michael McMann**, dedicated to raising his adopted daughter **Mathilda (Victoria and Elizabeth Evans)** in a loving home. When their relationship is threatened by the reappearance of **Mathilda's** birth father, **McMann** must prove that the definition of family cannot be limited to traditional terms

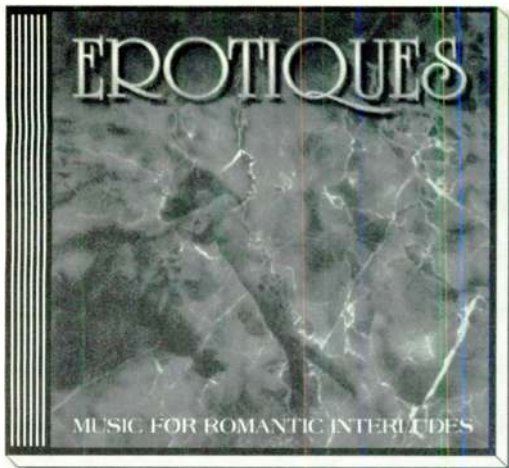


and values. **Varese Sarabande** has the soundtrack which is heavy with music by 27-year-old musical prodigy **Cliff Eidelman (Star Trek VI: The Undiscovered Country, Leap Of Faith)**.

One of the biggest surprises of the summer viewing season has been **The Adventures Of Priscilla: Queen Of The Desert**. Drag queens aren't usually a hot topic at the movies, so it's a bit amazing that Mr. and Mrs. America have taken this well-made Australian tale to their, um, breasts. The soundtrack released on tiny **Mother Records** with distribution through **Island** may well prove to be much more than a physical memento of the film. This is homosexuality's greatest hits, with tributes to divas and disco dollies alike. In the former category one finds **Lena Horne**, **Vanessa Williams** and **Charlene** (the film's signature song "I've Never Been To Me"). In the latter are everyone from **the Village People** to **Alicia Bridges** to **Gloria Gaynor's** anthemic, "I Will Survive." But camp fans aren't cut out. Check out **Paper Lace's** "Billy Don't Be A Hero" and the trendy nod to **Abba**, entitled "Mamma Mia." The collection includes five disco remixes. The extended versions don't add much to the original versions also included, but then again they seldom do.



Steve Martin and his young co-star in *A Simple Twist Of Fate*



"The ten tracks of *Erotiques*," it says in the liner notes, "will convince you to take the time to slow down, relax and feel good." That's part of it. This mix of cool jazz, soulful R&B and sophisticated New Age from **Playfull Records** is actually designed, as the title suggests, more for arousal than relaxation. Perfect mood music for cuddling weather, these are light tunes for heavy breathers. Call Playfull at 213-933-9977 for directions to your copy.

Warren Zevon wants his guitar back. The \$2,500 twelve-string was stolen from his recreational vehicle, parked outside during a concert in Little Rock, AK. Along with the guitar, thieves also absconded with two cameras, lenses, a television and a videocassette recorder. The items were valued at about \$4,300.

Some thought the music of **Frank Zappa** was from another planet. Now, he has a planet of his own. A Cambridge, MA astronomy organization has named an asteroid that orbits between Mars and Jupiter "Zappafrank" in his honor after an extensive lobbying effort by fans of the late musician. Rationalization for the naming was that the planet was discovered in 1980 by a Czech astronomer, and Zappa, a friend of **Vaclav Havel**, the dissident playwright who became Czech president, symbolized artistic freedom to

youngsters growing up in Eastern Europe. Zappa died in December at age 52 after a two-year battle with prostate cancer.

Country rock group **Little Texas** has been named October Showcase Artist for **CMT: Country Music Television and CMT Europe**. The selection of Little Texas for this honor coincides with the U.S. re-

lease of the group's third **Warner Bros.** collection *Kick A Little*. Expect exclusive interview segments detailing the group's views on music and career goals along with heavy rotation of their videos throughout the month. Little Texas' first two albums, *First Time For Everything* and *Big Time*, reached gold and platinum sales status, respectively, and their last three singles, "What Might Have Been," "God Blessed Texas" and "My Love," all claimed the number one position on the country charts.

Sky Cries Mary is in author **Dave Thompson's** new undertaking, *Space Daze*. **Eno**, **Syd Barrett** and **Hawkwind** are also helping out with the project and **Cleopatra Records** will be releasing the audio. The book and CD package will chronicle computer/rave culture and those who help create it.

100 Black Men Inc. recently held their annual celebrity tennis tournament at **Charlotte's Renaissance Tennis Center**. Proceeds from the weekend went toward helping develop programs to empower youth to succeed academically, culturally and socially. Joining other celebrities there were **Tim Greene** (Japan's *World Dance Trax From Los Angeles*), **Jeleel White** (*Family Matters*) and **T.C. Carson** (*Living Single*).

Walter Bridgforth, the husband



Little Texas on CMT

of **Anita Baker**, has dedicated a housing development and a newly paved three-acre **Baker Lane** in her honor. The section of part of Grosse Pointe Farms, MI will include four lakeview homes ranging from \$600,000 to \$1 million in value.

Singer, actress and minister **Della Reese** is coming back to television. But *Touched By An Angel*, she says, is not your average entertainment. "It's positive. It's not about karate kicks. It's not about shooting off 5,000 bullets out of a gun. It's about people. It's about love. It's about joy," said the 63-year-old entertainer. For twelve years, Reese has been an ordained minister at Understanding Principles for Better Living Church in West Los Angeles. She has ap-

peared on such shows as *Chico And The Man*, *The Royal Family* and *Crazy Like A Fox*.

Plan to drop by the **Gardenia** either October 21 or 22 to catch a reprise of **Cameron Silver's** fine show, *Berlin To Babylon: The Songs Of Kurt Weill And Friedrich Hollaender*. As the youngest cabaret singer to perform these musically challenging songs, Silver has garnered rave reviews for his performances of the show all along the California coast. Show Biz highly recommends this performer for culture fans of all ages. We particularly suggest you attend October 21 as this \$10 show is an **Equity Fights AIDS** benefit. The Gardenia is located at 7066 Santa Monica Blvd., West Hollywood. 213-467-7444. **MC**



Tim Greene, Jeleel White and T.C. Carson



Cameron Silver



ANOTHER TOP HONOR: Texas-bred blues rock trio ZZ Top, just prior to their performance at the San Diego Sports Arena, was presented with a star on the San Diego Hard Rock Cafe's "Walk Of Fame," alongside previous honorees Van Halen, Aerosmith and Roy Orbison. Pictured (squatting): Dusty Hill, Frank Beard, Billy Gibbons and Hard Rock GM Joe Baldwin, and (standing behind the podium) Shanon Leder of Rock 102.1 (KIOZ).



WAR & PEACE: Veteran act War was presented with gold plaques for their greatest hits collection, *The Best Of War And More*, at the House Of Blues, where the group recently performed in support of their current opus, *Peace* (the set was cut short when the club was flooded courtesy of a busted Sunset Blvd. water main). Pictured (L-R): Avenue's Bruce Garfield, Rhino President Richard Fooks, Avenue COO David Chackler, Harold Brown, Howard Scott, Ronnie Hammon and Lonnie Jordan of War, Rhino's Bob Emmer, Avenue Founder/Chairman Jerry Goldstein and Avenue's Glenn Stone and Reggie Barnes.



VAI CLINIC: KNAC's Razor and Dangerous Darren flank Relativity guitar god Steve Vai. Vai performed during KNAC and Moody Music's "Club Shred," a pro clinic held monthly at this Garden Grove music store.

GO FIGURE: Some interesting cumulative figures for this year's Lollapalooza have been released. A total of 926,554 people paid to see the traveling rock carnival (89.92 percent of the available tickets were sold); 516,439 gallons of free drinking water were dispensed to kids; 38,713 crew meals were served backstage; trash cans were emptied 154,803 times. 8,698 people experienced the Chameleon virtual reality ride (two naked); 15,176 miles were traversed; and 2,583 signed up for the Video Dating Service. For the politically incorrect, 1,548 cases of beer were consumed by festival talent, and for the politically correct, 25,800 bottles of Evian. Twenty-six trucks, 22 buses and 375 people traveled with the tour, and \$856,437 was donated to charity.

FULL HOUSE: The House Of Blues has announced a pact with A*Vision Entertainment, Warner Bros. Pay-TV and Cable & Network Features to produce a weekly concert series, entitled "Live From The House Of Blues." (No date is set for the premiere.) And in additional news, as part of the Fourth Annual T.J. Martell/Entertainment Industry Tennis Open, HOB will host the first annual House Of Blues/ATP Tour Jam on September 25th at 8:30 p.m., featuring many top musical stars, including Herbie Hancock and Brian Wilson.



PROMOTING THE CHASE: Artist-activist Richie Havens—an original Woodstock performer who epitomizes that festival's enduring spirit—recently completed a bicoastal promo tour in support of his new Rhino/Forward album, *Cuts To The Chase*. Tour highlights included the "Cuts To The Chase Caravan," during which this renaissance man performed special morning, noon and evening concerts in Washington, DC, Philadelphia and New York train stations (Havens is a commercial spokesperson for Amtrak), and an appearance on one of Tom Snyder's final broadcasts for the CNBC cable network (Snyder will be moving to the late night slot following David Letterman's CBS show).



HANKS' PICKS: RCA act the Smithereens pose with *Forrest Gump* star Tom Hanks backstage at the *Tonight Show*. Hanks, who was given guitar picks as a memento of the meeting, assured the band that the picks would be proudly displayed next to the Academy Award he garnered for *Philadelphia*, which will probably be joined on the mantle by an Oscar for *Forrest Gump*, a box office bonanza that has now become one of the top ten grossing films of all time, surpassing Spielberg's *Raiders Of The Lost Ark* as the biggest money-maker in Paramount Pictures' history. Sequel, anyone?



THEY ONLY COME OUT IN THE MORNING: The Edgar Winter Group recently guested on "The Mark & Brian Show," performing on-air versions of "Frankenstein" and "Free Ride," as well as cuts from Winter's latest release, *Not A Kid Anymore*. Pictured at the KLOS Studios: OJ Mark Thompson, guitarist John Duva, OJ Brian Phelps, Edgar Winter and veteran drummer Carmine Appice.



CLASSICAL CHART CLOUT: The Costa Mesa Virgin Megastore staff and executives from WEA and Atlantic pose for the camera during recent festivities heralding the release of the album *The 3 Tenors In Concert 1994*, recorded at Dodger Stadium on July 16 as part of the World Cup Soccer celebrations and featuring renowned tenors Jose Carreras, Placido Domingo and Luciano Pavarotti (with Zubin Mehta conducting the orchestra) which debuted at an unprecedented Number Four on *Billboard's* pop album charts. Held at the Coast Mesa Virgin Megastore in Triangle Square, over 300 hundred people gathered outside to view the accompanying video of the concert on a 15 x 10 foot screen, with a select group of over 200 VIPs watching the video inside Stuzzi Restaurant. Pictured at Stuzzi are (L-R) Jeanine Merget of WEA, Fred Milani of Virgin Megastore Costa Mesa, Nancy Shames of Atlantic Records, Steve Hamilton of Virgin Retail Group and Debbie Hannah, Stacy Zubrod and George Valdiviez of WEA.

ONLINE AUDITION: Mercury act Cinderella is looking for a new drummer—and they're using the information superhighway to do it! Hopeful drummers can audition through CompuServe's Recording Industry Forum (GO POLYGRAM), which will provide the necessary technical files and information to help members create and listen to audition files (you'll need a modem, communication software, a soundcard and speakers). The contest runs from September 19th through October 7th—with the grand prize winner getting the opportunity to audition for the band in their Philadelphia studio. Good luck, and may the better cyber-drummer win!



SPINNING OUT OF CONTROL?: Is Chris Barron for real? That's probably what many people were asking themselves after watching the Spin Doctors' lead singer (pictured right) make—for better or worse—a complete spectacle of himself at the band's recent Greek Theatre performance, headlining a show which also featured Cracker (pictured above) and the Gin Blossoms. Barron's hippie-dippy behavior, replete with gangly, uncoordinated dancing, awkward kicks and somersaults (and let's not forget the clumsy headstands and microphone-stand spinning), dominated the performance, making the rest of the band look like props in comparison. In spite of Barron's shortcomings as a vocalist and lack of coordination as a performer, at least he didn't take himself too seriously and he made the Spin Doctors an entertaining group to watch, even if watching them was unintentionally hilarious at times. It's nice to know the Spin Doctors have their own court jester, now all they need is a king with a better voice and captivating style and maybe they'll get more respect. —Carla Hay



ONLINE MONSTER: America OnLine and CompuServe subscribers can preview the new R.E.M. album *Monster* via a special interactive press kit, which enables users to obtain media information about the record, upcoming tour news, production credits, sound bytes and cartoons. The new album is scheduled to arrive in the record stores on September 27th. The first *Monster* single is "What's The Frequency, Kenneth?"

MUSIC CONNECTION Tidbits from our tattered past

1981—THE HOME TAPING WARS: Home taping of records played in their entirety on the radio has been a growing concern of the major record companies. It may all end with a device invented by Bill Sargent, which he claims can prevent records from being taped. Details are top secret since Sargent hopes to collect big royalties from the invention.

1986—ONE MAN'S VICE IS ANOTHER MAN'S GOOD CAREER MOVE: If indeed the grass is always greener, then rock stars have certainly found a new place to graze. It's the set of the highly rated television series *Miami Vice*, and everybody's trying to get into the act. Rock madman Ted Nugent is the latest guitar slinger to cross the line into acting when he appeared in a recent episode. Others who preceded him include Gene Simmons, Glenn Frey, Little Richard and Phil Collins.

1989—I STILL AM...I SAID: Meet the new boss and his name is Neil Diamond. Diamond's tally of Forum shows is now up to ten, tying former boss Bruce Springsteen's ten-night stand at New Jersey's Meadowlands.



RUTLEMANIA: Neil Innes (second from right), formerly of quirky British musical comedy troupe the Bonzo Dog Band, made a rare appearance recently at the Troubadour under the guise of alter ego Ron Nasty, the Lennon-like character from Beatles parody band the Rutles, as featured in *All You Need Is Cash*, a mock rockumentary and its accompanying soundtrack album, *The Rutles*, created over fifteen years ago by members of Monty Python's Flying Circus and *Saturday Night Live*. Innes, who wrote the music for this cult favorite (in many ways, it's the definitive Beatles biography), was joined onstage by a small orchestra and local Beatles tribute band MopTops, who entertained the audience afterwards. A packed Troubadour watched reverently as Innes performed selections from the Rutles' repertoire—period-perfect recreations which wonderfully mirror their more-famous counterparts, such as "Hold My Hand" and "Ouch!" (If you're a Beatle fan with a sense of humor, check out *The Rutles* CD, available on Rhino. You won't be disappointed.) —Tom Farrell & Michael Amicone

dada

This trio's debut, containing the alternative hit 'Dizz Knee Land,' was primarily produced by veteran Ken Scott. On their more challenging sophomore release, they've taken a firmer production hand. A band maturing or an artist's conceit?

By Sean Doles



Pictured (L-R): Joie Calio, Phil Leavitt and Michael Gurley

To a proud new father, the word "dada" is music to his ears. To the artistic cognoscenti, "dada" is a movement characterized by violent revolt against traditional values.

But to venerable I.R.S. Records, dada is all of this and more, as the Los Angeles-based trio leads the label's way into the latter half of the Nineties with their sophomore release, *American Highway Flower*. Considering that I.R.S. practically defined "cutting edge" in the Eighties, breaking acts such as R.E.M., the Go Go's and the Fine Young Cannibals, what better namesake to carry the torch of the fifteen-year-old renegade label than one that symbolizes artistic experimentation and nihilism in the face of our bombardment from all forms of contemporary media.

But don't be fooled by the name. The band—which I.R.S. is clearly banking on to restore some of their former glory—is, after all, your basic guitar/bass/drum combo, writing melodic, pop-inflected songs that still manage to challenge mainstream sensibilities. And dada's principal songwriters, bass-

ist/vocalist Joie Calio and guitarist/vocalist Michael Gurley, seem like your basic, slightly cynical, slightly skewed musicians. They grew up only a few blocks away from each other, played in rival bands coming out of high school and in 1980, both left the comfy NorCal environs of Saratoga to become "real" musicians in Los Angeles.

They fondly recall the trips they took as adolescents with their community recreation center to San Francisco's famed Winterland Theater, where, tripping on cheap acid, cheap bud and cheap booze, they watched acts like the Grateful Dead and the Allman Brothers. These bandmates-to-be forged the rock & roll dreams that would propel the formation of dada, whose critically acclaimed I.R.S. debut, *Puzzle*, spawned the alternative hits, "Dizz Knee Land" and "Dim," and made those dreams a reality.

With the release of *American Highway Flower*, the pair of songwriters—who paid their share of dues kicking around various L.A. outfits and honing their songwriting craft—trust that time will render their latest

collection of tunes equally worthy of praise a decade from now.

Despite their shared past, Calio and Gurley didn't get a chance to work together until the late Eighties when they landed in the short-lived Louis and Clark (whose leader, Louis Gutierrez, left to join the now-defunct Mary's Danish). When they finally emerged from the wreckage to form dada in 1990, their only concern was making honest music.

"When dada started, there was a conscious effort to just write songs and not worry about image or what's in," Gurley says. "Not that we were so caught up in that before, but certainly in L.A., it's very easy to get caught up in the competition in the clubs. As soon as you ignore that and say, 'Let's go back to what we do best, and that's singing together and writing songs in our apartment,' you immediately free yourself to find the best music inside of you. I play electric guitar, and he's a great bass player. Let's go back to Square One."

Square One meant ditching the notion of forming yet another band and making do with the resources at hand. Though two voices and

a couple of acoustic guitars were all that was available, Gurley and Calio found an avenue for their music on the local coffeehouse scene. "What kept happening was, you'd bounce around from band to band, and by the time you'd write a halfway decent song, the band would break up because they hated each other," Calio recalls. "So we decided, instead of making this thing called a band, let's get good at writing songs and singing. We just wanted to write good songs and see what happened."

"We played our songs at coffeehouses first, because we could play there and because we couldn't keep a drummer," Gurley adds. "We were electric musicians, basically, but instead of making that kind of music, we said, 'Fuck it! Let's not worry about it and play acoustic guitars.' We were never into folk music. We never wanted to be the next big folk thing, it was just an immediate way we could get our songs out."

After making the rounds, serenading lawyers and record company execs, the pair landed an opening slot for Mary's Danish at the Coach House in San Juan Capistrano, thanks to Gutierrez. "We knew we had good songs," Gurley says. "Maybe we didn't have a huge stage show. But at the time, our best asset was our two voices together and our melodies and our songs. We opened up and that night we got a great ovation and thought, maybe we're onto something."

"We played six songs and didn't expect much," Calio recalls. "It was more just for us, and by the end of the show, we got a standing ovation, and I remember looking at Michael and thinking, maybe this is what we should do."

Having won the interest of I.R.S., the pair recruited skinsman Phil Leavitt and recorded *Puzzle*, which sold 320,000 copies in the U.S. (425,000 worldwide). The primarily Ken Scott-helmed debut featured seamless acoustic melodies and vocal harmonies while lacking each track with lyrical cynicism that provided a multidimensional texture not often found on such pop-inflected works.

It was enough to land "Dizz Knee Land" on the playlists of stations around the country, including L.A.'s influential KROQ and AOR stalwart KLOS, as well earning the dubious distinction of having Rush Limbaugh use their second single, "Dim," as the theme song to his popular radio show—though the band maintains a vehement aversion to the portly political pundit, as evidenced in the track "Scum" from the new release.

In the meantime, dada toured the world, playing 300 dates—including Portugal, where "Dim" hit Number One and stayed there for two weeks, landing them the opening slot for Depeche Mode. Based on extensive road work with other acts like Sting and Crowded House, dada entered "Phase II," as Calio describes it, the results of which are most apparent on the new record.

"We began touring with Phil, and we really became a band," he says. "We made the first album and, essentially, it was me and Mike with a drummer; it was not a real band. Now it's still just me and Mike, we're still writing the songs, but now the band has been on the

road and we've played so much together, we really do act as a cohesive unit, and I think it showed when we recorded the new album."

"We wanted to keep it a little more personal, whereas the first record used a little more double vocals, more reverb, stuff like that," Gurley says. "I have nothing against either one of those things, it's just that we wanted to make this a little more personal, a little more natural."

"The second record is more connected with our souls than our first record," Calio says. "The first record was our first record. It was a learning experience for me and Mike and Phil, and where the slack was taken up was by the producer. And that's why on this record there are those moments where you feel right next to the music because it's him and me and Phil and it's going right onto tape."

The producer Calio referred to, the legend-

"Miles Copeland didn't even want 'Dizz Knee Land' on the record. He hated it, still does and he's still cursing himself for it."

—Joie Calio

ary Ken Scott, has been part of some of the biggest albums in rock (including working with David Bowie, Supertramp and the Beatles). Though both Calio and Gurley insist they're deeply satisfied with the results of their collaboration with Scott, they say the *American Highway Flower* sessions proved much more artistically satisfying.

"Some record producers have different ideas," Calio recalls. "Ken Scott was really, really anal; look it up in the dictionary and there's his smiling face. He made me go over bass lines, even if it sounded good the fifth time, he wanted me to go over it twenty times because that's just his technique as a producer."

"He's gotten good results in the past," Gurley interjects diplomatically. "We were definitely pleased with the first record, but we didn't know exactly what we wanted to do

with the first record. We definitely co-produced it with him. We made all the musical decisions, certainly all the guitar decisions, especially on the first record. If anything, Jason had a couple of ideas on guitar. Ken's forté was with vocals and with getting the performance."

In hiring Jason Corsaro to co-produce their second album, dada gained the engineering talents of someone who has run the gamut from cutting edge metal with Soundgarden's smash *Superunknown* to mainstream pop with Madonna's *Like A Virgin*. But they also gained the services of a producer who would not overshadow dada's vision. "We saw his list of credits and got along with him so we hired him," Gurley says. "He's a good engineer. We ended up producing most of it ourselves, which is what we wanted to do. And I think he was smart enough to let us go there."

The psychological landscape that dada paints is often grim and perilous, as exemplified by the bleak despair of the leadoff track, "Ask The Dust," the hopeless resignation in "Feet To The Sun" and the auto-nihilistic plaint of the album's first single, "All I Am." But the underlying current throughout is the band's penchant for encasing such somber sentiments in glowing pop-rock packages and wrapping them with silky harmonies. "Mike's gotten me to acknowledge certain things I like about other types of music," Calio explains. "And one of the things was the way the Smiths always had these heavy lyrics and they put these cool, major chords, these pop chords around these heavy lyrics. And on a lot of these songs, I definitely wanted to do that."

This same tension between lyrical cynicism and buoyant pop craftsmanship perked up more than a few ears when "Dizz Knee Land" first hit the airwaves. Despite the potential novelty of a song whose title is based on the popular "I'm going to Disneyland" slogan, both members say they never feared being dismissed as a one-off, novelty act, even in the face of strong opposition from label head Miles Copeland. "He didn't even want that song on the record," Calio says. "He hated it, still does, and he's still cursing himself for it."

"Luckily, there were enough people over there who said, 'Come on, Miles, this is the single,'" Gurley continues. "We were unified. When we were touring with Mary's Danish, that was the song that the kids would come and ask us about. It just kept happening. It had heavy lyrics and was a fairly deep song. It's not like 'Kung Fu Fighting.' That's a novelty song, cashing in on some fad. It's sad that people might turn off on the band because of one lyric."

"If that was our best song and we weren't going to touch it ever again, we'd be in trouble," Calio continues. "We would be a novelty act. But look at R.E.M. They can put out a song like 'Superman' or 'Shiny Happy People' and nobody thinks anything. Fortunately, we were able to follow up with 'Dim.' And now we have a whole new album of good songs without any references to theme parks."

MC



I.R.S.

Miles Copeland

Chairman

By Sean Doles

Nineteen-ninety-four marks the fifteenth birthday of one of the record industry's most successful and influential independent labels, I.R.S. Records, once home to such alternative stalwarts as R.E.M., the Go-Go's, Fine Young Cannibals and Concrete Blonde.

Founded and run by the outspoken Miles Copeland, the maverick entrepreneur who has also managed the careers of the Police, Sting and the Bangles, I.R.S. finds itself in a precarious position as it reaches this milestone. Following a distribution/partnership deal with EMI in 1990, the label's fortunes soured, as fewer and fewer I.R.S. acts broke through to commercial success.

But with the release of dada's American Highway Flower, things are looking up once again as the label revamps its roster and prepares to mount a charge into the next century.

MC: Is dada your top priority?

Copeland: Well, we've done very well with dada at the label already; we're almost gold on the first album. We've got very strong support for the group all around the world. So, for the label, it's probably the most important release we'll have this year. Because



having achieved the level they did, we obviously have the expectation that: one, the new album is great, so it's lived up to our expectations; and secondly, they've had a good, solid start, so I think that now they'll come through and close the deal, so to speak.

We also have a new Go-Go's compilation coming with three new tracks, with all five original members, and I think we're even going to get some shows together. They're looking to do something in Vegas.

MC: Ken Scott produced dada's first album, Puzzle, and the band has acknowledged that he played a big role in shaping that album. Did you intentionally allow the band more creative control on this album?

Copeland: We tend to let the artist have creative control, because we're not really a label that finds groups that are formula or that we have to make. We obviously give them our opinion as to whether we think the songs are right. But for the most part, other than a bit of input here and there, the groups get on with it and do what they do.

MC: I.R.S. had such a strong presence in the alternative arena, but the label has lost some of its street credibility in recent years.

Copeland: We went through a period where we probably had too few acts, and then a couple of groups broke up on us. And then it takes a while to sort of lick your wounds and get back on your feet again. And when we joined EMI, we had to learn a few lessons

about how to work within that structure.

Originally, they gave us a bit of money, so we started dabbling in areas we weren't that good at. Like, we were going more into Top 40 because we had the money, and we realize now that it was a mistake. We should've stayed where we were good and built that. We were signing some stuff that we thought we could have huge hits with, if we went the singles route, but it's just such an incredible crap shoot; you have to have a lot more money than we had. So we've just gone back to our roots: good, solid, working bands that will make it by the second, third or fourth album.


MC: So you've changed your approach toward signing bands?

Copeland: The major difference between what we're doing now and what we would've done, say, even a few years ago, is we're signing bands that can tour, bands that can really play. I'm not really interested in bands that can't play. And for that reason, I'm pretty careful. My concern is, what's the group gonna be ten years from now. How much of what we've signed is something that's good for today but ten years from now won't last.

If you look back at the punk era, for instance, where I had a lot of product, obviously, the reality is, most of it is not something that's going to be around forever, because the basics—songs, real playing, real musicianship—just weren't there. It was a lot of fun; I did it because it was cheap, just like the dance stuff. It's good because it's cheap. You can whip it out, it's fun, you take it for what it is, but if you start thinking it's serious music for your catalog ten years from now, you're kidding yourself. Most of those records will come and go. As long as you don't spend too

"The singles route is such an incredible crap shoot; you have to have a lot more money than we had. So we've gone back to our roots: good, solid, working bands that will make it by the second, third or fourth album."

—Miles Copeland



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much money on them, it's good business. A lot of the stuff you're hearing now will not be around in ten years, just like most of the punk stuff.

MC: Do you view dada as an example of a band that is rooted in playing, musicianship and songwriting?

Copeland: Michael Gurley [dada's guitarist/vocalist] is one of the finest guitar players alive. When they were touring with Sting, Sting's guitar player pulled me aside one night and said, 'Do you realize how good that guitar player is?' And I said, 'Well, I think he's great.' And he said, 'No, do you realize how good a guitar player he is?'

So, yes, I think they'll be around and appreciated twenty years from now.

I sign stuff, I don't care if it's in. I want to know if they can be here ten years from now, and if they can play, that when people go see them, they're not going to be disappointed.

MC: Other labels have stolen some of your thunder, such as Matador and Epitaph. Considering that I.R.S. once defined what a successful indie should be, does this create a renewed sense of competition?

Copeland: I think the longer a label survives, the harder it is to have street credibility, because what is the street. The definition of street changes. You broaden your base. When the label started, we were signing one kind of group. Now, we do other things because we don't want to be one-dimensional. I don't really feel competition with other labels, per se. As a label, I'm competing as much with the Beatles as with anything else.

MC: Do you still maintain a hands-on role in

running the company?

Copeland: On the A&R front, yeah. As far as the acts and the direction of the label go, I'm involved every day. For instance, there's a whole new scene that's been going on in England called bhangra. It's second-generation Indian and Pakistani kids who grow up in England, but their whole heritage is Indian. So they've got all these influences of Indian music, but they've also got these techno/dance influences, and they merge them together and it's just incredible dance music.



Former I.R.S. artists R.E.M.

We signed the biggest of those groups, who actually sing in English, and they're called the Sahotas. And we're just launching that. We just put out a compilation called *What Is Bhangra?* in America.

MC: Would you say the future of music is going to be in hybrid forms?

Copeland: I think that's going on. You listen to dance music and they sample everything. They sample progressive rock, Arabic...they sample just about everything you can think of. At the same time there are bands that are

rediscovering their roots such as the blues. Music keeps reinventing itself and coming back and some of the old music is as exciting as ever.

MC: Tell me about some of the other I.R.S. acts you're working to break.

Copeland: Right now we have Over The Rhine out on the road. Their album's just out. We're about to bring back the Ozric Tentacles to America. There's another kind of unique band. They break every single rule you can think of, but they're incredible. They play instrumental progressive rock, and they appeal to the young kids who are going out to dance clubs.

MC: How have you, as a music lover, changed in the last fifteen years. Is it still as exciting as it was when you started?

Copeland: As time goes on, you get more reflective. You hear guys saying, 'This is really great.' And you're thinking, 'You know what, I heard that ten years ago.' I started in the business in 1969. At some point you look back on stuff and you just have to take it for what it really is. I've heard people say something is brilliant and the best thing ever for 25 years, and most of the time it just wasn't true. The older you get, the more experienced you get, but what you don't want to do is have the experience reach the point where nothing is interesting anymore.

But I still enjoy what I do, and I see a lot of exciting stuff coming up. And that's what makes it fun.

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Local Artists and Foreign Licensing

Bands who find it difficult landing a stateside deal can sometimes find a friendly ear overseas. Foreign deals present their own problems, but bands can take heart that the U.S. is not the only game around.

By Carla Hay

Free enterprise and capitalism have long been a part of American culture. In the music industry, the do-it-yourself work ethic has also been a long-standing tradition that many artists opt to follow by distributing their own music through an indie label.

In Southern California, there are countless stories of local acts who have released independent albums, but many of these artists tend to have their music available only in the U.S. Other artists are going a step further and releasing their music independently in foreign territories. "If you're not exactly the status quo or if you have a sound that's not popular in the U.S., you can probably find another country that will welcome your style of music," says Tommy Thayer of Shake The Faith, one of several L.A. bands that have hooked up with Japanese indie Alfa Records.

Alfa Records, specializing in hard rock and cutting edge acts, is run by Steve Harrell, an American currently living in Japan. "Steve approached Shake The Faith because he knew we were playing around L.A. and making a splash," Thayer continues. "So he asked us if we were interested in having our music released independently in Japan. We sent him a tape of our live show and we literally had contracts within a couple of days. We had a budget of \$2000 to cover recording, artwork and other costs, and even though a lot of people would consider that budget as being limited, we still got to do things our own way. We had complete creative control, which is something that a lot of other bands can't even buy."

Shake The Faith's debut, *America The Violent*, is currently being distributed by Alfa throughout Japan and is also available domestically. "We even got Hunter S. Thompson [gonzo journalist of *Rolling Stone* fame] to contribute to the album's artwork and liner notes," Thayer continued. "It just goes to show what you can do with a little initiative

and persistence."

Guitarist Marc Ferrari, formerly of Keel and Cold Sweat, is another SoCal musician who has taken the foreign indie route. His current band, Medicine Wheel, has released the album *First Things First*, which is being distributed by Alfa in Japan and the Dream Circle label in Europe. "The best thing about having an indie release is being able to own your master tapes. Releasing your music overseas is a good choice for artists who don't want to wait for a major label in the U.S. to sign them, especially since major labels require ownership of your master tapes.



Marc Ferrari

"We got advances from both territories to record the album," Ferrari explains, "but one disadvantage would be that you still have to incur a lot of the production costs yourself. We basically act as our own

record company, and it can be a lot of work when you have to do the calling and faxing yourself. But we do have more flexibility and I've personally learned a lot from this experience."

So how do independent American artists end up with a foreign licensing deal? In most cases, just as it is the U.S., foreign distributors seek out artists that have some kind of tangible track record, whether it be a substantial following or an impressive demo. Many small indies in other countries will pay some kind of advance and provide a contract that includes details on royalty agreements and regular (usually semi-annual) sales statements. Royalties vary from territory to territory, although many European countries base royalties on price per dealer (PPD) rather than the U.S. standard of suggested retail price.

Dealing with foreign currencies, laws and contracts can be an overwhelming experience; industry pundits agree that an independent artist usually can't do it alone. "The single most important thing you can do if you want to release anything overseas is to have—if at all possible—a liaison who's either based in that territory or has the ability to travel back and forth," says Howard Lynch, co-owner of Van Nuys-based Cisum Records, the R&B and hip-hop indie best-known for the Top 40 success of rapper Paperboy.

Cisum is currently preparing for the debut release of L.A. rapper Mr. Brown in the U.S. and Japan. "You just have to know what

you're getting yourself into," continues Lynch, "and make as many connections as possible."

Danny Hayes, attorney for Blackboard Jungle (which has a deal with Germany's Marlboro Music), agrees: "Treat it like any other record deal. Make sure you have a good lawyer and consider getting management or some kind of representation in that territory. And be prepared to do a lot of faxing."

And then there's the language barrier. Even though many foreign labels have staffers that do speak English, it's always to an artist's advantage to have a representative that knows the foreign language in question. If an artist doesn't have access to a bilingual representative or one that's based in the foreign territory, the next best thing, which is essential in all cases, is to have an experienced attorney look over all paperwork.

Releasing music independently in foreign countries clearly presents a different set of complications, so why would artists want to put themselves through the extra hassles? "It takes so long for major label A&R people to make decisions and they can be very fickle," observes Blackthorne's Bob Kulick. "With an indie, everything is more immediate and you usually have artistic control."



Blackthorne

Blackthorne's debut, *Arterlife*, has been released on the Music For Nations label in Europe and on CMC International in the U.S. The group consists of former members of Quiet Riot, W.A.S.P. and Rainbow, and Kulick admits that "it was easier to get foreign deals because all of the individuals in this band were well-known."

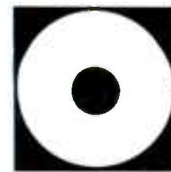
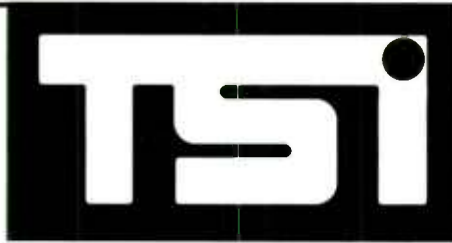
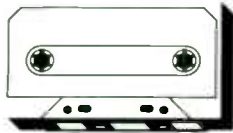
Attorney Hayes offers another explanation for why some local artists choose to make deals in other countries: "Europe is attractive to a lot of local artists because Europeans aren't as prejudiced toward L.A. and are generally more enthusiastic about the music that comes out of here."

But, as Blackthorne's Kulick adds, "Before anyone starts dreaming about having all these deals around the world, it's important to understand the different kinds of marketing involved and the customs in each individual country where you want to target your music. One of the best things about having deals like this in other countries is that each territory has to recoup costs for themselves because you own the master tapes, and it makes them work harder."

Despite the unique challenges involved, artists who secure foreign deals share a belief voiced by Shake The Faith's Thayer: "You don't need a big record company to make things happen."



Shake The Faith



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PROGRAM

- **Contracts and Contacts**
How to make a record deal with an A&R representative, artist, attorney, and senior record label executive

- **At the Studio**
Input from an artist, producer, publisher, and possible movie music executive concerning what goes on in the recording studio
- **When the Record Is Completed**
Putting together a marketing and promotion plan with the label's marketing department and the artist's manager
- **Taking Care of Business**
The road trip to promote the product
- **What Does the Record Look Like?**
- **Where Can We Work/Perform?**

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- Melissa Etheridge**, recording artist, Island Records
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Artists who hire independent businesses to work their product, do so because they find advantage in being a big fish in a small pond. It is generally believed that independent companies can give more attention and customized service to their clients. The disadvantage of being in a small pond is that the company may be overlooked. MC has made an effort to contact virtually every independent business in Southern California in the categories below.

Compiled by Tom Kidd

DISTRIBUTORS

▬ ABBEY ROAD DISTRIBUTORS

2430 E. 11th St
Los Angeles, CA 90021
213-629-5901 FAX 213-629-5985
Contact: Sam Ginsburg
Styles/specialties: Full-service audio/video one-stop carrying all formats of music, including a wide selection of Latin and classical, and additional full-inventory of audio/video accessories, including both music-oriented and theatrical laser discs. Offices in five cities.

▬ ABBEY ROAD DISTRIBUTORS

P.O. Box 15706
2228 S. Ritchey
Santa Ana, CA 92075
714-546-7177
Contact: Charles Diciano
Styles/specialties: See Los Angeles office above

▬ ALLSEASON'S INTERNATIONAL RECORDS

879 West 190th St., 4th Floor
Gardena, CA 90248
310-217-4077 FAX 310-769-1785
Contact: Erik, Judy, Brian, E. J.
Styles/specialties: Independent distribution for Lotus Circle (alternative) and Majesty Records (country).

▬ AMERICAN PIE

P.O. Box 66455
Los Angeles, CA 90066
310-821-4005
Contact: Wayne Volat
Styles/specialties: Rock, pop, jazz, country 45's, greatest hits CDs and cassettes.

▬ AZRA INTERNATIONAL

Box 459
Maywood, CA 90270-0459
213-560-4223 FAX 213-560-1240
Contact: David Richards
Styles/specialties: All styles of music released on shaped vinyl picture discs and unique CD packages

▬ BALBOA RECORDS

10900 Washington Blvd.
Culver City, CA 90230
310-204-3792 FAX 310-204-0886
Contact: Esren Besanilla
Styles/specialties: Hispanic/Latin

▬ CALIFORNIA RECORD DISTRIBUTORS

255 Parkside Dr.
San Fernando, CA 91340
818-261-7979 FAX 818-365-7328
Contact: George Hockett
Styles/specialties: All types of music

▬ CAROLINE RECORD DISTRIBUTION

9834 Glenoaks Blvd.
Sun Valley, CA 91352
818-504-0965 FAX 818-504-2745
Contact: Rick Williams
Styles/specialties: Independent, alternative, rock, metal, punk, dance

▬ CISCO MUSIC

6325 deSoto Ave., #F
Woodland Hills, CA 91367
818-884-2234 FAX 818-884-1268
Contact: Leana Loke
Styles/specialties: Pop, classical, new age

▬ DIGITAL WAVES

897 West 16th St
Newport Beach, CA 92663
714-650-7900 FAX 714-650-1146
Contact: Robert Wiebert
Styles/specialties: All

▬ INSOMNIA RECORDS

P.O. Box 86308
L.A., CA 90086-308
213-622-0008
Contact: Dave Hanson
Styles/specialties: Mail order, alternative, indie product only

▬ JDC RECORDS

6100 Palos Verdes Dr. S
Rancho Palos Verdes, CA 90274
310-544-4889 FAX 310-544-4788
Contact: Jim Callon
Styles/specialties: 12" dance singles, some cassettes and CDs

▬ KANDAMERICA, INC.

5112 Walnut Grove Ave
San Gabriel, CA 91776
818-286-6611 FAX 818-287-0066
Contact: Toshiaki Fujimoto
Styles/specialties: All

▬ LATIN MUSIC ENTERTAINMENT, INC.

P.O. Box 33251
Granada Hills, CA 91394
818-831-0841 FAX 818-831-0941
Contact: Nissim J. Baly, David Levy, Efram Barrocas
Styles/specialties: Latin music

▬ NAVARRE CORP.

8300 Tampa Ave., #J
Northridge, CA 91324
Contact: Frank Mooney
818-718-6688, 800-934-3424
Styles/specialties: CD, cassettes, CD ROM, all styles of music

▬ NORWALK DISTRIBUTION

1193 Knollwood Circle
Anaheim, CA 92801
714-995-8111 FAX 714-995-8038
Contact: Kim Shrophall
Styles/specialties: Metal, rock, alternative, industrial

▬ RECORDS LTD.

1314 S. Hobart Blvd.
Los Angeles, CA 90006
213-737-2611
Contact: Thomas
Styles/specialties: Soundtracks, shows, import and domestic

▬ SONIC UNDERGROUND

11526 Burbank Blvd.
North Hollywood, CA 91601
818-752-9930, 818-752-9932 FAX 800-34SONIC
Styles/specialties: All

▬ SOUND DF CALIFORNIA

P.O. Box 93691
Hollywood, CA 90093
310-425-5117
Contact: William Karras
Styles/specialties: Punk, hardcore, skate

▬ TIM SWEENEY & ASSOCIATES

317 Rosecrans Ave., 2nd Floor
Manhattan Beach, CA 90266
310-542-6430 FAX 310-542-1300
Contact: Tim Sweeney
Styles/specialties: Alternative, urban, jazz

LABELS

▬ 4AD

8533 Melrose Ave. #B
Los Angeles, CA 90069
310-289-8770 FAX 310-289-8680
Contact: Robb Moore, National Director of Publicity & Video
Roster: U.S.: Lisa Germano, Dead Can Dance, the Breeders, Air Miami, Red House Painters, the Wolfgang Press, His Name Is Alive, Pale Saints, Kendra Smith, Frank Black, Michael Brook, Lush. Outside of the U.S.: All of the above plus Betsy, Kristin Hersh and Throwing Muses

▬ ALIAS RECORDS

2815 W. Olive Ave
Burbank, CA 91505
818-566-1034 FAX 818-566-6623
Contact: Delight Jenkins
Styles/specialties: Alternative rock
Distribution: Caroline, Cargo, Twin Cities, and others
Roster: Archers of Loaf, Knapsack, the Loud Family, Matt Keating, Small, Picasso Trgger, Throneberry

▬ ALIVE RECORDS

P.O. Box 7112
Burbank, CA 91510
213-227-4141 FAX 213-227-5433
Contact: Patrick Boissel, Chelsea Starr
Styles/specialties: Cutting edge indie rock, weirdness, punk, ambient, anything extreme
Distribution: Caroline, Cargo, Get Hip, Dutch East, Smash and other indie distributors
Roster: Bed of Eyes, GG Allin, Martin Rev, Neither/Neither World, MCS, John Sinclair

▬ ALLSEASON'S INTERNATIONAL RECORDS

879 West 190th St., 4th Floor
Gardena, CA 90248
310-217-4077 FAX 310-769-1785
Contact: Erik, Judy, Brian, E. J.
Styles/specialties: Talent development
Distribution: Indie

▬ AVC ENTERTAINMENT

6201 Sunset Blvd., #200
Los Angeles, CA 90028
213-641-9001 FAX 213-962-0352
Contact: Jim Warsinske
Styles/specialties: Rock, pop, rap, alternative
Distribution: Indie
Roster: Duncan Farure, John Kontof, Rocca

▬ BAINBRIDGE RECORDS

P.O. Box 8248
Van Nuys, CA 91409
310-477-3840 FAX 310-575-9890
Contact: Harlene Marshall
Styles/specialties: Easy listening, new age, sound effects, jazz
Distribution: Allegro
Roster: Michael Hoppe, Pete Jolly, Mantovani Orchestra, Theodore Bikel

▬ BEACHWOOD RECORDINGS, INC.

4872 Topanga Canyon Blvd., # 223
Woodland Hills, CA 91364
818-888-3534
Contact: James Lee Stanley, Stephen Chandler, Eveline Knossen
Styles/specialties: Acoustic, singer/songwriter, jazz, melodic intelligent music
Roster: Lawrence Juber, the Housewives, Danny O'Keefe, Rick Ruskin, James Lee Stanley, Pamela Stanley, Robin Miller, Peter Finger, Michael Rubini, Ellen Stapehorst, Sigmund Snoepck III

▬ BFD RECORDS

P.O. Box 21421
Santa Barbara, CA 91321
805-899-3131 or 800-204-1299
Contact: Dan Alpern
Styles/specialties: Progressive/punk, Southern rock and mainstream
Roster: Pincushion Jones, Ninja Custodian, Civil War, Current Resident

▬ BOMP/VOXX

P.O. Box 7112
Burbank, CA 91510
213-227-4141 FAX 213-227-5433
Contact: Greg Shaw, Chelsea Starr
Styles/specialties: Classic punk, Sixties and Eighties garage psych, trance/drone
Distribution: Get Hip, Caroline, Cargo, Dutch East, Smash and several other indie distributors
Roster: Spacemen3/Sonic Boom, Imaginary Friends, Brian Jonestown Massacre, Iggy Pop, Siv Bators/Dead Boys, Blair 1523, Distorted Pony, DMZ and compilations including the Pebbles series

▬ BRIGHT IDEAS PRODUCTIONS

31220 La Baya Dr. #110
Westlake Village, CA 91362
818-707-7127 FAX 818-707-0889
Contact: Lisa Marie Nelson
Styles/specialties: Children's
Distribution: Silo, other independents
Roster: Kevin Anthony, Andre Garner, Curt Skinner

▬ BRASS RECORDINGS

see Delicious Vinyl

▬ CALIBER RECORDS, INC.

10 Universal City Plaza, #1900
Universal City, CA 91608
818-985-0009 FAX 818-985-9292
Contact: Stephen Brown, Robin Wren
Styles/specialties: All
Distribution: I. N. D. I.
Roster: Howard Hewett, Love/Hate, Damm the Diva, West End Girls, Duty Free, Rocca

▬ CEXTON RECORDS

2740 S. Harbor Blvd., Suite K
Santa Ana, CA 92704
714-641-1074 FAX 714-641-1025
Contact: John Anello, Jr.
Styles/specialties: Jazz
Distribution: Indie
Roster: Chiz Harris, Bruce Eskovitz, Beachfront Property, Doug MacDonald, Richard Hastings, Bruce Cameron, Mike Fahn, Axiom, James L. Dean, Conti Candoli, Nat Adderly

▬ CEXTON BLUE RECORDS

2740 S. Harbor Blvd., Suite K
Santa Ana, CA 92704
714-641-1074 FAX 714-641-1025
Contact: John Anello, Jr.
Styles/specialties: Blues
Distribution: Indie

▬ CRUZ RECORDS

Box 7756
Long Beach, CA 90807
310-430-2077 FAX 310-430-7286
Contact: Greg Ginn
Styles/specialties: Alternative rock
Distribution: Indie and self-distributed
Roster: Greg Ginn, Skin Yard, Endino's Earthworm

▬ DCC COMPACT CLASSICS

8300 Tampa Ave., Suite G
Northridge, CA 91324
818-993-8822 FAX 818-993-0605
Contact: Marshall Blonstein
Styles/specialties: Pop, rock, classical, jazz
Distribution: Indies
Roster: 24 K Gold Series includes Paul McCartney, the Doors, the Eagles, Joni Mitchell, and more, 24 K Gold Jazz series, Ray Charles, Sammy Davis Jr., Leon Russell

▬ DEL-FI RECORDS

P.O. Box 69188
Los Angeles, CA 90069
213-876-1988 FAX 213-876-7098
Contact: Bob Keane
Styles/specialties: All styles, currently specialize in Latin music, World music, pop, rock and vintage surf instrumental music, jazz and big band swing
Distribution: Bayside, M. S., Select 'O Hts, Action
Roster: Banig, Ritchie Valens, Bobby Fuller Four, Latin Touch, Bambu, Tony Bazurto

▬ DELICIOUS VINYL

6607 Sunset Blvd
Los Angeles, CA 90028
213-465-2700 FAX 213-465-8926
Styles/specialties: Rap, urban, soul, R&B/junk, urban alternative
Distribution: N/A
Roster: The Brand New Heavies, the Pharcyde, Masta Ace, Duce Duce, the Wascals, Born Jamicans

▬ DIONYSUS RECORDS

P.O. Box 1975
Burbank, CA 91507
818-953-4036 FAX 818-953-4036
Contact: Elvis Parsley
Styles/specialties: Sixties garage, psychedelic, surf, rockabilly, Sixties reissues
Distribution: Mordam Records, all indie distributors
Roster: The Boss Martians, the Witchdoctors, the Furks, the Bomboras, the Boardwalkers, mucho mas

▬ DR. DREAM RECORDS

841 W. Collins Ave.
Orange, CA 92667
714-997-9387 FAX 714-997-0184
Contact: David Hayes
Styles/specialties: Alternative rock, indie rock
Distribution: Abbey Road, Buried Treasure, Norwalk, MHI, Twin Cities, Cargo, and more
Roster: The Cadillac Tramps, Joyride, Swamp Zombies, Tiny Lights, Terror Train, Bitch Funky Sex Machine, One Hit Wonder, Trouble Dolls, Texas Instruments, Dash Rip Rock

▬ DRIVE ENTERTAINMENT, INC.

10351 Santa Monica Blvd., #404
Los Angeles, CA 90025-6937
310-553-3490 FAX 310-553-3373
Contact: Stephen Powers, Don Gnerson, Shelly Fraser, Lisa LaRose, Emily K. Brown
Styles/specialties: All styles contemporary music, children's music, video and multimedia, reissues in all styles
Distribution: Navarre, Video Treasures, Times-Mirror Multimedia
Roster: Includes Beatmistress, X-Dream, Sharon, Lois & Bram

▬ EPITAPH RECORDS

6209-A Santa Monica Blvd.
Hollywood, CA 90028
213-957-7555 FAX 213-957-2636
Contact: Brett Gurewitz
Styles/specialties: Alternative/punk/hardcore
Distribution: Indies
Roster: Bad Religion, Claw Hammer, No FX, Offspring, Rancid, Coffin Break, L-7, Dag Nasty, Down By Law, Pennywise

▬ FRONTIER RECORDS

P.O. Box 22
Sun Valley, CA 91353
818-506-6886 FAX 818-506-0723
Contact: Jack Oldfady
Styles/specialties: Punk/pop
Distribution: REP
Roster: Heatmiser, Flop, Sacrificious

▬ GIGANTIC RECORDS

321 Emerald St.
Redondo Beach, CA 90277
310-372-0925 FAX 310-372-0925
Contact: Larry Bayless
Styles/specialties: Alternative, punk, hardcore
Distribution: Indies
Roster: N/A

▬ GNP CRESCENDO RECORDS

8400 Sunset Blvd., #4A
Los Angeles, CA 90069
213-656-2614 FAX 213-656-0693
Contact: Randi Hill
Styles/specialties: Jazz, blues, rock, pop, soundtracks
Distribution: Indies
Roster: Savoy Brown, Queen Ida, Star Trek, Bill Watrous, Quantum Leap

▬ HAPPY HOUR MUSIC

2410 Del Mar Ave
P.O. Box 1809
Rosemead, CA 91770
818-571-1214
Contact: Wan Seegmiller

▬ HAPPY SQUID RECORDS

P.O. Box 94565
Pasadena, CA 91109-4565
818-794-4225
Contact: John Talley-Jones or Kevin
Styles/specialties: Alternative
Roster: Vena Cava, Radwaste, 100 Flowers, God And The State

▬ HELLION AUDIO BOOKS

859 N. Hollywood Way, #281
Burbank, CA 91505
818-352-9174 FAX 818-352-8784
Contact: Greg Knowles
Styles/specialties: Published books only-fiction, non-fiction
Distribution: Ingram, Baker & Taylor, Victory Audio

▬ HELL YEAM

P.O. Box 1975
Burbank, CA 91507
818-953-4036 FAX 818-953-4036
Contact: Elvis Parsley
Styles/specialties: Local underground, over the edge and out the window
Distribution: Mordam Records, all indie distributors
Roster: The Outside Inside, Black Angel's Death Song, the Bottom Feeders, poquito mas

▬ HIGHER OCTAVE MUSIC

23715 W. Malibu Rd., #358
Malibu, CA 90265
213-856-0039 FAX 310-589-1525
Contact: Kenny Nemes
Styles/specialties: New age, contemporary instrumental and world
Distribution: Indies
Roster: Ottmar Liebert, Craig Chaquico, Cusco, 3rd Force, Shahim & Sapehr, EKO

▬ HOLLYWOOD UNDERGROUND PRODUCTIONS/DISC FACTORY

6525 Sunset Blvd., #205
Hollywood, CA 90028
213-465-7522 FAX 213-465-2457
Contact: Constance
Styles/specialties: All
Distribution: Scream

▬ ISSUES DOCUMENTARY

Box 1389
Lawndale, CA 90260
310-430-6838 FAX 310-430-7286
Contact: Greg Ginn
Styles/specialties: Documentary
Distribution: Indie and self-distributed
Roster: John Wooden, Bill Walton

▬ JONKEY ENTERPRISES

663 W. California Ave.
Glendale, CA 91203
818-247-6219
Contact: Chuck Jonkey
Styles/specialties: Environmental, world, indigenous artists
Distribution: Indies
Roster: Chuck Jonkey, Carl Malone

▬ JVC MUSIC

3800 Barham Blvd., #305
Los Angeles, CA 90068
213-878-0101 FAX 213-878-0202
Contact: Albert Elegno
Styles/specialties: Jazz, R&B, pop
Distribution: REP, Navarre, Encore, Big State, Select-O-Hits, Twinbrook
Roster: Ernie Watts, Mark Johnson, Paul Hardcastle, Colour Club, Matt Bianco, Special EFX, many more

J&T FILM & RECORDS

P.O. Box 8680
Universal City, CA 91608-0680
213-876-1256

Contact: Jason Cody
Styles/specialties: All styles and formats. Film and TV scores
Distribution: TBRC/Hines Indi

J LETHAL RECORDS

1400 N. Harbor Blvd., #605A
Fullerton, CA 92635
714-870-9393
Contact: Todd W. Jacobson
Styles/specialties: Power metal, thrash/hardcore, punk
Distribution: Dutch East India, Twin City International, Mosh Pit, Smash and direct mail order
Roster: Corruption, Boar's Head, The Undecided, Ragabash, Last Sabatath (sic), Visitor

BRENT LEWIS PRODUCTIONS

P.O. Box 428
Joshua Tree, CA 92252
619-366-9540
Contact: Brent Lewis
Styles/specialties: World beat/percussion
Distribution: Self-distributed, Musik Design, New Leaf, White Swan, Zango and more Indies
Roster: Brent Lewis

M A RECORDINGS, INC.

4728 Park Encino LN-117
Encino, CA 91436
818-907-9996 FAX 818-783-4938
Contact: Jack Garfinkle
Styles/specialties: Jazz and no age music, chamber jazz, original music, very high fidelity
Distribution: Bayside/Tower, North Country, Acoustic Sounds, City Hall
Roster: Todd Garfinkle, Milcho Leviv, Dave Holland, Sheila Jordan, Wm. Moros, Bruce Stark, Dusan Bogdanovic, Barry Wedgie, Harvie Swartz, Miroslav Tadic, Mark Nauseef, Peter Epstein, Marty Krystall

MACOLA RECORD GROUP

8831 Sunset Blvd., #202
West Hollywood, CA 90069
310-659-6036 FAX 310-659-6039
Contact: Don MacMillan
Styles/specialties: All
Distribution: Navarre Corp.
Roster: Black Happy, Citizen Swing, Lemons, David Burrill, Frank Mills, Gangster Crew Posse

MARILYN RECORDS

P.O. Box 7112
Burbank, CA 91510
213-227-4141
Contact: Patrick Boissel, Chelsea Starr
Styles/specialties: American roots rock, garage rock, swamp rock
Distribution: Caroline, Cargo, Get Hip, Dutch East, Smash and other indie distributors
Roster: Kim Fowley, Ten High, ex-Flamin' Groovies/Chris Wilson, Tav Falco

MAVERICK RECORDS

8000 Beverly Blvd.
Los Angeles, CA 90048
213-852-1500 FAX 213-852-1505
Contact: Guy Osary

MERIDIAN RECORDS

4450 California Place, #216
Long Beach, CA 90277
310-423-0093
Contact: Ed Barton
Styles/specialties: Punk/alternative, CD and vinyl
Distribution: TCI, R.E.D.
Roster: Lidsville, Supermove, Flying Stalues

MESA/BLUE MOON

209 E. Alameda St., #101
Burbank, CA 91502
818-841-8585 FAX 818-841-8581
Contact: Attn A&R
Styles/specialties: World Music, new age, adult contemporary
Distribution: Rhino
Roster: Sarah, Exchange, John Martyn, Willy & Lobo, Black Uhuru, Louie Rankin

MOONSTONE RECORDS

3030 Andra St.
Los Angeles, CA 90065
213-341-5959 FAX 213-341-5960

CONTACT: Pat Siciliano, Dean

Schachtel
Styles: Rock, heavy metal, alternative and soundtracks
Distribution: J.N.D.I.
Roster: Rhino Bucket, Quiet Riot, Cherry Bomb, Triangle, Richard Band (composer)

NEW ALLIANCE

Box 1389
Lawndale, CA 90260
310-430-6838 FAX 310-430-7286
Contact: Greg Ginn
Styles/specialties: Experimental rock, jazz, spoken word
Distribution: Indie and self-distributed
Roster: Wanda Coleman, Scott Richardson, Harry E. Northup, Bill Mohr, the Blue Humans, Gobbiehoof, M-3

NICOLETTI MUSIC CO.

P.O. Box 2818
Newport Beach, CA 92659
714-494-0181 FAX 714-494-0982
Contact: Joseph Nicoletti
Styles/specialties: All types
Distribution: California International/Global Village Records

ORIGINAL SOUND RECORDS

7120 Sunset Blvd
Hollywood, CA 90046
213-851-2500 FAX 213-851-8162
Contact: Art Laboe
Styles/specialties: Oldies, Latin rock, rap, soul
Distribution: Indies

PAR RECORDS

11701 Mississippi Ave.
Los Angeles, CA 90025
213-962-6093 FAX 310-213-1875
Contact: Stuart Alan Love, Gene Beyer
Styles/specialties: Rap, jazz
Distribution: Indie
Roster: Wayne Henderson, Wilton Felder, Ronnie Laws, A.L.T., Twitty Bird Loc

PARIS RECORD

P.O. Box 2250
Canoga Park, CA 91307
818-883-8224
Contact: Jeffrey Gordon
Styles/specialties: Rock, jazz
Distribution: Indies
Roster: N/A

PENTACLE RECORDS

P.O. Box 5055
Laguna Beach, CA 92652
714-494-3572 FAX 714-494-3572
Contact: Bara Waters, Robert Cassard
Styles/specialties: Melodic rock and melodic alternative

POLYDOR/ATLAS

11150 Santa Monica Blvd., #1000
Los Angeles, CA 90025
310-996-7203 FAX 310-477-0908
Contact: Kam Sangha
Styles/specialties: All genres of music except country
Distribution: Polygram Group
Roster: Fretblanket, Love Battery, Matt Goss, Santi Jones/John Rossi, Sovory, Joya, L.A. Guns, Van Morrison, Andrew Lloyd Webber, Gene Senser, 8 Storey Window

PRIMAL RECORDS

3701 Inglewood Ave., #133
Redondo Beach, CA 90278
310-214-0370
Contact: Jeffrey Howard, Richard F. Smith
Styles/specialties: Rock, alternative, new age
Distribution: Indies
Roster: Jeffrey Howard, Paul Korbin

PRIORITY RECORDS

6430 Sunset Blvd., #900
Hollywood, CA 90028
213-467-0151 FAX 213-856-8796
Contact: Melissa Wolfson
Styles/specialties: Rap, metal
Distribution: Self-distributed
Roster: Engines of Aggression, Ice Cube, Ice-T, Mad Flava, Zig Zag, Sam Kinison, Funkadelic

QUALITY RECORDS

3500 W. Olive Ave., #650
Burbank, CA 91505
818-955-7020 FAX 818-955-7041
Contact: Russ Regan
Styles/specialties: All
Distribution: Indie
Roster: Big Mountain, Lighter Shade of Brown, Havoc & Prodege

QUICKSILVER/INCREASE RECORDS

6860 Canby Ave., #118
Reseda, CA 91335
818-342-2880 FAX 818-342-4029
Contact: Howard L. Silvers
Styles/specialties: Jazz, blues, C&W, rock & roll, oldies, gospel
Distribution: Independent, KTEL

RANWOOD RECORDS

1299 Ocean Ave. #800
Santa Monica, CA 90401
310-451-5727
Contact: Kent Crawford
Styles/specialties: Adult, easy-listening, big band, jazz
Distribution: Indies
Roster: Catalog includes Lawrence Welk, the Mills Brothers, Current artists include Pete Fountain, the Glenn Miller Orchestra, Lennon Sisters with Gail Lennon, the Four Freshmen
*Does not accept unsolicited material

RELATIVITY RECORDS

20525 Manhattan Pl.
Torrance, CA 90501
310-212-0801 FAX 310-782-9429
Contact: Kim Robins
Styles/specialties: Rock—everything from punk to pop, alternative, Hip hop
Distribution: R.E.D.
Roster: Joe Satrian, C.O.C., Steve Vai, Overhelming Colorfat, Fat Joe, the Beat Nuts

RESTLESS RECORDS

1616 Vista del Mar Ave.
Hollywood, CA 90028
213-957-4357 FAX 213-957-4355
Contact: Liz Garo
Styles/specialties: Alternative
Distribution: ADA
Roster: Nora Mob, Golden Palamines, Slim Dunlap, aMinimute, Buck Pets, God & Texas, Zuzu's Petals

RHINO RECORDS

10635 Santa Monica Blvd.
Los Angeles, CA 90025-4900
310-474-4778 FAX 310-441-6575
Contact: Stephen Peeples, David Dorn
Styles/specialties: Top archival reissues of all genres of music plus new recordings from old favorites
Distribution: Atlantic through WEA
Roster: Forward artists: Baeusoleil, NRBO, Todd Rundgren/TRI-, Buster Poudexter, Richie Havens, Willy DeVille

RHYTHMS PRODUCTIONS/TOM THUMB MUSIC

P.O. Box 34485
Los Angeles, CA 90034-0485
310-836-4678
Contact: Ruth White
Styles/specialties: Children's recordings, educational locus
Distribution: Self-distributed by Chevrolet Corp.
Roster: N/A
*Does not accept unsolicited material

ROADRUNNER RECORDS WEST

20525 Manhattan Pl.
Torrance, CA 90501
310-533-0878
Contact: Kathie Reed
Styles/specialties: Alternative, hard rock, heavy metal, industrial, techno
Distribution: R.E.D.
Roster: Black Train Jack, Brujeria, Buzzov-en, Cymic, Decide, Die Monster Die, Dog Eat Dog, Fear Factory, Front Line Assembly, Grunkrut, In The Nursery, Intermix, Karma To Burn, Lazy, Life Of Agony, Machine Head, Madball, Moon Seven Times, Nailbomb, Obituary, Kevin Salem, Sepultura, Suffocation, Thom, Theponem Pal, Type O Negative

ROCK DOG RECORDS

P.O. Box 3687
Hollywood, CA 90028
213-661-0259
Contact: Gerry North
Styles/specialties: Jazz, New Age for movies and video productions, alternative rock
Distribution: Various
Roster: Brain Storm, Tongue Dance, Parousia
*Accepts unsolicited material. 3 songs max. and S.A.S.E.

ROCKIN' BEAR DISCOS

P.O. Box 8680
Universal City, CA 91608-0680
213-876-1256
Contact: Fred Hernandez
Styles/specialties: Children's music and Spanish market
Distribution: Rockin' Bear (includes Latin America)

ROCOCO RECORDS, INC.

P.O. Box 695
Seal Beach, CA 90740
310-594-6641 FAX 310-594-0041
Contact: Rocco Spagnola
Styles/specialties: Western Music, rock
Distribution: Self
Roster: Bierce in L.A., the Calories, the Blocks, Chix With Six, the Uncomfortable Seals

RODELL RECORDS

P.O. Box 93457 MC
Hollywood, CA 90093
213-960-9447
Contact: Adam Rodell
Styles/specialties: Rock, alternative, pop, country, anything else that can make me money
Distribution: Self-distributed
Roster: Symon Asher, Tnpwire, Rude Awakening, T-Fun, Stefanie Buchard, and more
*Accepts unsolicited material. 1-3 song max with contact info, bio, and pictures preferred. Aggressively seeking fresh, original talent from all styles.

ROOVEN RECORDS

6255 Sunset Blvd., #606
Hollywood, CA 90028
818-469-9565
Contact: Jorge Pino
Styles/specialties: Latin
Distribution: Uni
Roster: Ganbaldi, Fantasmas Zel Caibe, Los Fugitivos and more

ROYAL RECORDS

P.O. Box 5368
Buena Park, CA 90622
Contact: Jerry Smith
Styles/specialties: Gospel, country/western, pop, classical pop, oldies, adult contemporary, EZ listening
Roster: Affiliated labels: Royal Records of America, Royal Records International, Royal Recording Co., Melodeer Music, Royal King Music
*Does not currently accept unsolicited material

RUTHLESS RECORDS

21860 Burbank Blvd., #110
Woodland Hills, CA 91367
818-710-0060 FAX 818-710-1009
Contact: Gary Ballen
Styles/specialties: Rap
Distribution: R.E.D.
Roster: Easy-E, Blood of Abraham, MC Ren, Bone Thugs in Harmony, Above The Law

RYKODISC

Pickering Wharf, Bldg. C
Salem, MA 01970
508-744-7678 FAX 508-741-4506
Contact: Jeff Rougve
Styles/specialties: Reissues, alternative rock
Distribution: The REP Company
Roster: Sugar, Lloyd Cole, Morphine

SHIRO RECORDS

8328 Sunset Blvd., 1st Floor
Los Angeles, CA 90046
213-654-2353 FAX 213-654-2868
Contact: Shno Gutzie
Styles/specialties: Alternative, hip hop, pop
Distribution: Indies
Roster: Civilization, Tommy Kita

SNAP!

P.O. Box 500315
San Diego, CA 92150
619-494-9826
Contact: Rick
Styles/specialties: Punk, eclectic acoustic, metal
Distribution: Indies

SOLID ENTERTAINMENT INC.

P.O. Box 85701
Los Angeles, CA 90072
213-461-9001 FAX 213-962-0352
Contact: Jim Warsinske
Styles/specialties: Alternative rock, hip hop, club music
Distribution: Indie, mail order, direct marketing
Roster: Psycho Love Child, Reverse, Duncan

SST RECORDS

Box 1, Lawndale, CA 90260
213-430-7607 FAX 310-430-7286
Contact: Greg Ginn
Styles/specialties: Indie rock, alternative rock
Distribution: Indie and self-distributed
Roster: Black Flag, Descendants, Flesheaters, No Man, Bazooka, Trotsky Icepick, Pat Smear

STARBORNE RECORDS

3884 Franklin Ave.
Los Angeles, CA 90027
213-662-3121 FAX 213-662-1222
Contact: Brian Ross
Styles/specialties: Handles international licensing and sets deals in foreign countries for debut artists as well as name acts. Rap, hip hop, top 40, jazz, dance, techno-pop, jazz-fusion
Distribution: Self-distributed
Roster: N/A
*Accepts unsolicited material. S.A.S.E. a must!

STRETCH RECORDS, INC.

2635 Griffith Park Blvd.
Los Angeles, CA 90039
213-661-0566 FAX 213-660-9967
Contact: Evelyn Brechtlin
Styles/specialties: Alternative jazz, blues
Distribution: GRP/MCA UNI
Roster: Bob Berg, Eddie Gomez, RobbenFord & The Blue Line, Vinnie Colaiuta, Billy Childs, Stretch Collectors Series featuring Chick Corea
*Does not accept unsolicited material

SUNSHINE RECORDS

627 N. Rossmore Ave., #312
Hollywood, CA 90004
213-465-5050 FAX 213-466-1629
Contact: Walter Kahn
Styles/specialties: Dance, rap, pop
Distribution: Indie
Roster: Miranda, The Movement, Skee-Lo, Natasha

SYMPATHY FOR THE RECORD INDUSTRY

4901 Virginia Ave.
Long Beach, CA 90805
310-423-0281 FAX 310-422-2601
Contact: Long Gone John
Styles/specialties: Freeform punk, swing, hardcore, jazz
Distribution: Mordam
Roster: 68 Comeback, Humpers, El Vez, Jackknife, Nomads, Sonic Boom/Spectrum/E.A.R., Shitbirds, Workdogs, Teenage Larvae

TBRC RECORDS

P.O. Box 8680
Universal City, CA 91608-0680
213-876-1256
Contact: T-Bear
Styles/specialties: All styles and formats
Distribution: Hines Indi
Roster: Available upon request

TONY NICOLE TONY RECORDS

16000 Ventura Blvd., #1105
Encino, CA 91436
818-784-1969
Contact: Tony Lombardi
Styles/specialties: Rock, pop, rock
Distribution: California Records, Big Stale, Malverne, M.S. Distributors
Roster: Si Thomas, Joey C. Jones & the Glory Hounds, Peter Cnns

TRAUMA RECORDS

12606 Ventura Blvd., #200
Sherman Oaks, CA 91403
818-382-2515 FAX 818-990-2038
Contact: Paul Palmer, Debra Burley
Styles/specialties: Alternative
Roster: Lighting Seeds, Once Upon A Time, Driver, Future Primitive

TRIPLE X RECORDS

P.O. Box 86#29
Los Angeles, CA 90086-2529
213-221-2204 FAX 213-221-2778
Contact: Bruce Dull
Styles/specialties: Mind control, rock & roll, reissues
Distribution: RED
Roster: Cradle of Thorns, Dickies, Bo Diddley, Spongehead, Rozz Williams, Gun Club

UNDERWORLD INC.

P.O. Box 85701
Los Angeles, CA 90072
213-962-6594 FAX 213-962-0352
Contact: Anthony or J.W.
Styles/specialties: Hardcore rap, cutting edge rock
Distribution: Indies
Roster: MFG, Herb, Antron

UNITED RECORDS

1166 Burbank Blvd
N. Hollywood, CA 91601
818-752-0483 FAX 818-752-0483
Contact: Dr. Bob or Matt Kidd
Styles/specialties: Alternative, urban Top 40, AAA
Comments: Indie label with national distribution and in-house 24-track recording studio

VANGUARD RECORDS

1299 Ocean Ave. #800
Santa Monica, CA 90401
310-451-5727 FAX 310-394-4148
Contact: Kent Crawford
Styles/specialties: Folk, blues, blue grass, jazz
Distribution: Indies
Roster: Catalog includes Joan Baez, the Weavers, Buddy Guy, Pete Seeger, and John Hammond. Current roster includes John McEuen, Dave Mallett, Alison Brown, Peter Case, Paul Kelly, Ian Tyson, Livingston Taylor
*Does not accept unsolicited material

WELK MUSIC GROUP

1299 Ocean Ave.
Santa Monica, CA 90401
310-451-5727 FAX 310-394-4148
Contact: Kent Crawford
Styles/specialties: MOR, jazz, folk, blues and bluegrass
Distribution: Indie
Roster: Joan Baez, Lawrence Welk, Paul Kelly, Peter Case, Alison Brown, Pete Fountain

WLOCAT RECORDS

950 North Kings Road, Suite 266
West Hollywood, CA 90069
213-848-9200 FAX 213-848-9448
Contact: Mike Gormley
Styles/specialties: Alternative, rock
Distribution: UNI
Roster: Craig Shoemaker, Peter Banks, the Boomers, Blackfoot, Michael Damian, the Zydeco Party Band, Carlsh Hedge

WORLD DOMINATION

3575 Cahuenga Blvd. W., #450
Los Angeles, CA 90068
213-850-0254 FAX 213-874-6246
Contact: Dave Allen
Styles/specialties: Alternative
Distribution: R.E.D.
Roster: Sky Cries Mary, Stanford Pnson Expencton, Low Pop Suicide, the Elastic Purejoy, the Psyclone Rangers

WORLD MOVEMENT RECORDS

8306 Wilshire Blvd., #51
Beverly Hills, CA 90211
310-523-4585 FAX 310-324-6837
Contact: E. J. Jackson
Distribution: M. S. Distribution
Roster: Ghetto Hippe, Jar, Aaron Nelson, Money Man Ice, Hamibal Group

PROMOTION & MARKETING FIRMS**J ACCELERATED CHART MOVEMENT**

19725 Sherman Way, #160
Canoga Park, CA 91306
818-341-8414

Contact: Rip Pelley
Styles/specialties: CHR, Top 40, jazz, alternative, urban, everything
Average No. of Clients: 20 plus
Clients: Major labels

J A.C.M.E. MARKETING

7958 Beverly Blvd.
Los Angeles, CA 90048
213-653-4987 FAX 213-653-0482
Contact: Rooth Blackman, Nan Fisher
Styles/specialties: Alternative
Average No. of Clients: 8 - 10

J ACE PROMOTION & MARKETING

3142 W. Adirondack Ct.
Westlake Village, CA 91362
805-374-9026
Contact: Ray Gmeiner
Styles/specialties: AOR/COR/
ROAR
Average No. of Clients: 10
Clients: Capitol, Elektra, MCA,
Atlantic, Geffen, American,
Interscope and more

J ADWATER & STIR, INC.

9000 Sunset Blvd., #405
Los Angeles, CA 90069
310-970-1900
Contact: Andrew Frances

J ALLEASON'S INTERNATIONAL RECORDS

879 West 190th St., 4th Floor
Gardena, CA 90248
310-217-4077 FAX 310-769-1785
Contact: Erik, Judy, Brian, E. J.
Styles/specialties: R&B, pop,
rock, jazz
Average No. of Clients: 5
Clients: Variety of independent
and subcontracted major accounts

J ARDREY ASSOCIATES INTERNATIONAL

505 S. Beverly Dr., #742
Beverly Hills, CA 90212
310-306-3626
Contact: Stephanie Ardrey
Styles/specialties: R&B, pop,
rock, jazz
Average No. of Clients: 30 - 75
accounts
Clients: WEA, Boom City Records,
Mercury, PolyGram Label Group,
KID-AM, KMEI-FM, WILD-FM

J ASYLUM TOUR CONSULTING

7218 1/2 Beverly Blvd.
Los Angeles, CA 90036
213-933-8133 FAX 213-933-4052
Contact: Ko Kawahima, Sheila Scott
Styles/specialties: Good music
Average No. of Clients: 15 at a
time
Clients: Caroline Records, Seed
Records, East/West Records, Sony
Music, Kyuss, Fugees, Buffalo
Tom, Machines of Loving Grace,
Jamiroquai, Sun 60

J CYBERIA, INC.

1547 14th St.
Santa Monica, CA 90404
310-260-3171 FAX 310-260-3172
Contact: Mark Levy, Jay Rifkin
Styles/specialties: Commercial
score composing/production

J CEXTON ENTERTAINMENT

2740 Harbor Blvd., #K
Santa Ana, CA 92702
714-641-1074 FAX 714-641-1025
Contact: John Anello Jr.
Styles/specialties: Mainstream
jazz, contemporary jazz, NAC
Average No. of Clients: 24
Clients: Triangle Records, Wildcat
Records, Rare Sound Records,
One Media Records, and more

J CREATIVE NETWORK CO.

P.O. Box 2818
Newport Beach, CA 92659
714-494-0181 FAX 714-494-0982
Contact: Joseph Nicoletti
Styles/specialties: All types
Average No. of Clients: 20

J CRISS CROSS INDUSTRIES

4708 Park Granada Blvd., #191
Calabasas, CA 91302
818-222-4DOC
Contact: Doc Remer
Styles/specialties: Urban, jazz
Average No. of Clients: 2 - 6
Clients: Various

J EURO TEC ENTERPRISES, INC.

P.O. Box 3077
Ventura, CA 93006
805-658-2488
Contact: Bruce Caplin
Average No. of Clients: 6
Clients: Big Mountain, the Patrol

J FILMSONIC INC./WORLD STUDIO GROUP

216 N. Lucerne Blvd.
Los Angeles, CA 90004
213-465-7697
Contact: Chris Stone
Styles/specialties: Everything from
film scoring to heavy metal to rap
Average No. of Clients: 45

J THE GARY GROUP

9046 Lindblade St.
Culver City, CA 90232
310-842-8400
Contact: Dick Gary
Styles/specialties: Country, pop,
rock, R&B
Average No. of Clients: 11
Clients: A&M, Virgin, Motown,
Mercury Nashville, Warner Bros.,
Sony Nashville, Scotti Bros., BNA
Records, and more

J GROOVY MARKETING & CONSULTING

6253 Hollywood Blvd., #917
Hollywood, CA 90028
213-962-3642 FAX 213-962-0625
Contact: Neil E. Gorov
Styles/specialties: Jazz, blues,
adult album alternative, world beat
Average No. of Clients: 6

J HANDS ON PUBLIC RELATIONS AND MARKETING

3424 Primera Ave.
Los Angeles, CA 90068
818-901-4878 FAX 818-901-4875
Contact: Craig A. Melone
Styles/specialties: All styles. Indie
labels are our forte.

Average No. of Clients: Various
Clients: Artifax Records, Attitude
Records, Bobby Ross Avila, Bierce
in LA, Chris Gaffney's "Cowboys"
Project, Heatwave Records, IC
Red, JCP Video, Hands On Video
Productions, Little Ko-Chees,
Miranda, New Prodigious Records,
Rocco Records, Sunshine
Records, TRIAD

J HOLLYWOOD UNDERGROUND PRODUCTIONS/DISC FACTORY

6525 Sunset Blvd., #205
Hollywood, CA 90028
213-465-7522 FAX 213-465-2457
Contact: Constance
Styles/specialties: All
Average No. of Clients: 25
Distribution: Scream

J IMAGE MARKETING

7958 Beverly Blvd.
Los Angeles, CA 90048
213-658-8744 FAX 213-653-0482
Contact: Lee Ann Meyers
Styles/specialties: All
Average No. of Clients: 10 - 20

J THE INDEPENDENT NETWORK (INDY NET)

P.O. Box 241648
Los Angeles, CA 90024
818-891-9694 FAX 818-891-9694
Contact: M Wilkins
Styles/specialties: An umbrella
organization coordinating the
activities of four associations of
independent record labels (IMA),
independent record stores (IMRA),
independent print & electronic
media (AIM), and independent
presenters of live talent (ILTPA).
Helps independently owned
business involved in the creation,
sales and promotion of musical
entertainment through pooled
resources, cooperative advertising,
media exposure, distribution,
advocacy and education. Hosts
seminars, conventions, publishes
directories, books and magazines
and has a syndicated radio show.

J INSTINCT ENTERTAINMENT

2700 Neilson Way, #1521
Santa Monica, CA 90405
310-452-0354 FAX 310-452-5936
Contact: Michael Rosen
Styles/specialties: All
Average No. of Clients: 3 projects
per month
Clients: Life of Agony, Roadrunner,
Tidal Force, Alito Records

J JK PROMOTION

3406 N. Knoll Dr.
Los Angeles, CA 90068
213-874-7507
Contact: Jon Konjoyan
Styles/specialties: Adult
contemporary
Average No. of Clients: 7

J LAZY BONES PRODUCTIONS/ MANAGEMENT

28254 Rey De Copas Lane
Malibu, CA 90265
310-457-7632, 206-820-6632, 310-
281-6232
Contact: Scott Schorr
Styles/specialties: Manager/
Producer—all styles

J LEGAL SUPPORT

1409 Midvale Ave., #314
Los Angeles, CA 90024
310-473-4010 FAX 310-473-2420
Contact: Tina A. Legg-Payor
Styles/specialties: Legal services

J LEVINSON/GREY ASSOCIATES

9889 Santa Monica Blvd., #204
Beverly Hills, CA 90212
310-556-5610 FAX 310-556-0752
Contact: Linda Grey, Bob Levinson
Styles/specialties: Media and
marketing consultants
Average No. of Clients: 12-18

J JAMES LEWIS MARKETING

P.O. Box 69
Pacific Palisades, CA 90272
310-820-4006
Contact: James Lewis, Kiran
Madan
Styles/specialties: Jazz, adult
alternative, NAC
Average No. of Clients: 30

J LINEAR CYCLE PRODUCTIONS

Box 2608
Sepulveda, CA 91393-2608
818-895-8921
Contact: R. Borowy
Styles/specialties: Alternative
Average No. of Clients: 15
active
Clients: The Deeps, Eugene
Comblant, No Soap Boys

J MACEY LIPMAN MARKETING

8739 Sunset Blvd.
Los Angeles, CA 90069
310-652-0818 FAX 310-652-0907
Contact: Macey Lipman
Styles/specialties: Pop, rock,
country, R&B music as well as CD-
ROMs
Average No. of Clients: 6 - 7
Clients: Major and independent
record labels and CD-ROM
manufacturers

J THE L.O.M. GROUP

11333 Moorpark St., #10
Toluca Lake, CA 91602
818-980-5498
Contact: Peter Santana
Styles/specialties: Dance,
alternative, jazz
Average No. of Clients: 12

J MCD PROMOTION

1384 Camino Cristobal
Thousand Oaks, CA 91360
805-498-7090 FAX 805-499-7006
Contact: Kevin McDonald
Styles/specialties: Adult
contemporary

J MEDIA VENTURES

1547 14th St.
Santa Monica, CA 90404
310-260-3171 FAX 310-260-3172
Contact: Mark Levy, Jay Rifkin
Styles/specialties: Film score
composing/production

J MORRIS MUSIC INC.

10917 Savona Road
Los Angeles, CA 90077
310-476-7375 FAX 310-476-4180
Contact: Steve Morris
Styles/specialties: Sixties and
Seventies catalog hits (publishing)

J A.O. MUSCOLO PROMOTIONS

17357 Tribune St.
Granada Hills, CA 91344
818-366-0045
Contact: Tony Muscolo
Styles/specialties: CHR
Average No. of Clients: 20+
Clients: Major labels

J MUSIC AWARENESS

30 Hackamore Ln., #18
Bell Canyon, CA 91307
818-883-7625
Contact: Jim McGory
Styles/specialties: All
Average No. of Clients: N/A
Clients: Promotional travel give-
away packages

J NATIONAL MUSIC MARKETING, INC.

6535 Wilshire Blvd., #101
Los Angeles, CA 90048
310-951-1600
Contact: Joe Grossman
Styles/specialties: Top 40, CHR,
alternative
Average No. of Clients: 25 - 40
Clients: Sting, R.E.M., and many
more

J ONLY NEW AGE MUSIC INC.

8033 Sunset Blvd., #472
Los Angeles, CA 90046
213-851-3355 FAX 213-851-7981
Contact: Suzanne Doucet
Styles/specialties: New Age, NAC
Average No. of Clients: up to 5 a
week
Clients: Christopher Franke,
Fowler & Branca, Higher Octave
Music, Infinity Music, and more

J PEER PRESSURE PROMOTION

30844 Mainmast
Agoura Hills, CA 91301
818-991-7668
Contact: Roger Lifeset
Styles/specialties: Jazz, new age
and AAA
Average No. of Clients: 6

J PLATINUM MUSIC

100 Wilshire Blvd., #1830
Santa Monica, CA 90401
310-451-4518 FAX 310-451-3588
Contact: Larry Frazin
Styles/specialties: CHR,
CHURBAN
Average No. of Clients: N/A

J RADIOACTIVE PROMOTION

1234 Third St., #16
Santa Monica, CA 90401
310-394-4295
Contact: Christine Sturgis
Styles/specialties: All
Average No. of Clients: 100 per
year

J RED OCTOPUS PRODUCTIONS

P.O. Box 712444
Los Angeles, CA 90071
213-368-8068 FAX 213-744-1964
Contact: Craig Brown
Styles/specialties: Special event,
club promotions, etc.

J TONY RICHLAND PROMOTIONS

818-548-1332 FAX 818-548-7423
Contact: Tony Richland
Styles/specialties: Adult
Contemporary
Average No. of Clients: N/A

J HENRY W. ROOT, LAW OFFICES OF

1541 Ocean Ave., #200
Santa Monica, CA 90401
310-395-6900 FAX 310-393-7777
Contact: Henry W. Root, Esq.
Styles/specialties: Drafting and
negotiation of exclusive recording
agreements, distribution
agreements, music publishing,
individual producer and multi-
media contracts

J KENNY RYBACK PROMOTION

P.O. Box 93666
Los Angeles, CA 90093
213-468-1010
Contact: Kenny Ryback
Styles/specialties: Platinum artists
Average No. of Clients: varies
Clients: "Just turn on the radio..."

J SRO MARKETING

373 N. La Cienega Blvd.
Los Angeles, CA 90048
310-652-9002

Contact: Scott Martin
Styles/specialties: Alternative,
rock, everything
Average No. of Clients: 10

J SCOOP MARKETING

3701 Wilshire Blvd., 7th Floor
Los Angeles, CA 90010
213-381-2277 FAX 213-381-2275
Contact: Larry Solters, Lisa Vega
Styles/specialties: Music,
entertainment, events, corporate
entertainment
Average No. of Clients: Varies

J SMART MARKETING

11026 Wrightwood Place
Studio City, CA 91604
818-506-6034 FAX 818-506-2922
Contact: Steve Meyer
Styles/specialties: Consulting by a
25-year industry veteran, providing
clients with knowledge in all areas of
the music business. Includes expla-
nation of how trade charts work
Average No. of Clients: Varies.
15-30 yearly depending on
services retained
Clients: Artists, managers, labels,
producers, songwriters, concert
promoters, distributors, media,
publishers, press and P.R.

J SONIC UNDERGROUND

11526 Burbank Blvd.
North Hollywood, CA 91601
818-752-9930, 818-752-9932 FAX
800-34SONIC
Contact: William Larson
Styles/specialties: All
Average No. of Clients: 2 - 5
Clients: Massacre, Crystal Palace
Recordings, Blue Rose, Sonic
Records, Monster Records

J SPEED OF SOUND

1341 Ocean Ave., #119
Santa Monica, CA 90401
310-392-5406 FAX 310-392-5401
Contact: Jane Hoffman
Styles/specialties: Alternative
methods of developing and
marketing artists
Average No. of Clients: Doesn't
exceed 3 per month
Clients: Upon request

J TIM SWEENEY & ASSOCIATES

317 Rosecrans Ave, 2nd Floor
Manhattan Beach, CA 90266
310-542-6430 FAX 310-542-1300
Contact: Tim Sweeney
Styles/specialties: Alternative,
urban, jazz
Average number of clients: 20
Clients: Infamy, Hue!, Roarshack
Braindis, Accretions, Calico, King
of Slow, Screaming Goddess,
Kiowa

J NICK THERRY RECORD PROMOTION & MARKETING

3008 Belden
Los Angeles, CA 90068
213-469-2719 FAX 213-464-2272
Contact: Nick Therry
Styles/specialties: Country, rock,
R&B
Average No. of Clients: Varies
from 2 - 3 a year to 10
Clients: Caprise Intl Records

J UNITED MEDIA INTERNATIONAL

6000 Sunset Blvd.
Los Angeles, CA
213-962-2420 FAX 213-962-0352
Contact: Fred Fuster, Dennis Loren
Average No. of Clients: 10-20
Clients: Solid Entertainment, AVC,
Bellmark

J WORLD STUDIO GROUP

216 N. Lucerne Blvd.
Los Angeles, CA 90004
213-465-7697 FAX 213-465-7793
Contact: Chris Stone

MERCHANDISING

J GIANT MERCHANOSING
2749 Tanager Ave.
Commerence, CA 90040
213-887-3332 FAX 213-887-3342
Contact: Jeff Kaplan

J KTEMA

4728 Noble Ave.
Sherman Oaks, CA 91403
818-788-7859 FAX 818-788-2933
Contact: Kelly Lee Leikowitz, Tami
G. Moffett

J LEVINSON E.V.I.
1440 Veteran Ave., #650
Los Angeles, CA 90024
213-460-4545 FAX 213-663-2820
Contact: Robert S. Levinson

J SNAP!

P.O. Box 500315
San Diego, CA 92150
619-494-9826
Contact: Rick
Styles/specialties: Custom logo
design, T-shirts, hats

J ST. RAGE AND COMPANY

746 E. 12th St., Studio 5
Los Angeles, CA 90021-2136
213-746-3593
Contact: Mel Grayson
Styles/specialties: Custom
designed wardrobes, costumes,
tour jackets. Fashion styling for
album covers

J T-SHIRTS PRINTING

1318 E. 7th St., #220
Los Angeles, CA 90021
213-891-1241 FAX 213-891-1415
Contact: Marty Cure
Styles/specialties: Graphic design,
custom designed silkscreen
printing on all fabrics. Specializing
in T-shirts, signage, posters

PUBLICISTS

J THE ALBRIGHT ENTERTAINMENT GROUP
3575 Chahuenga Blvd., West, 2nd
floor

Los Angeles, CA 90068
818-508-6874 FAX 213-850-5508
Contact: Jeff Albright
Clients: Vince Neil, Damn
Yankees, Ric Ocacek, Priority
Records (Special Projects), Fight/
Rob Halford, Arcade, Gary Hoey,
RTZ (Brad Delp and Barry
Goudreau, formerly of Boston),
Stray Cats

J ALLEASON'S INTERNATIONAL RECORDS

879 West 190th St., 4th Floor
Gardena, CA 90248
310-217-4077 FAX 310-769-1785
Contact: Erik, Judy, Brian, E. J.
Styles/specialties: Talent
development
Number of Publicists: 2
Clients: Variety of independent
and subcontracted major accounts

J ARSLANIAN & ASSOCIATES

6671 Sunset Blvd., #1502
Hollywood, CA 90028
213-465-0533 FAX 213-465-9240
Contact: Oscar Arslanian
Styles/specialties: Corporate,
pop, classic artists
No. of Publicists: 2
Clients: Fabian, Tommy Sands,
Chris Montez, Farm Animals

J BRC COMMUNICATIONS

2515 Montrose Ave.
Montrose, CA 91020
818-249-4406 FAX 818-249-5181
Contact: Brian Cieslak
Styles/specialties: Music and
production industry bios, profiles
and packages
No. of Publicists: 2

J BURSON-MARSTELLER

3333 Wilshire Blvd., #400
Los Angeles, CA 90010
213-386-8776
Contact: Jim Mahoney
Styles/specialties: Television,
feature films, corporate publicity

J LYNN COLES PRODUCTIONS

1258 North Gardner Street
Los Angeles, CA 90046
213-874-2954 FAX 213-874-2556
Contact: Lynn Coles
Styles/specialties: Jazz, pop, All
management services
No. of Publicists: 2
Clients: Nancy Wilson, Joe
Williams, Avery Brooks

J TERESA CONBOY

P.O. Box 27766
Los Angeles, CA 90027
213-660-7748 FAX 213-660-2529
Contact: Teresa Conboy
Styles/specialties: Record
companies, actors, authors,
celebrities, radio personalities,
musicians, managers and special

events: All styles of music including rock, alternative, classical, world, jazz, blues, etc.

No. of Publicists: 1
Clients: Victory Music, Meridian Arts Ensemble, Terry Gladstone, Afro-D-Ziak, David Robyn

┆ COSTA COMMUNICATIONS
 8265 Sunset Blvd., #207
 Los Angeles, CA 90046
 213-650-3588 FAX 213-848-9099

Contact: Ray Costa
Styles/specialties: A full service P. R. firm working with all levels and genres of music.

No. of Publicists: 4-6
Clients: GNP Crescendo Records, Thump Records, Sage Records, Lockett-Palmer, JV, Tnni Lopez, Tierra, Maco, Old School, Star Trek soundtracks

┆ CREATIVE NETWORK CO.
 P.O. Box 2818
 Newport Beach, CA 92659
 714-494-0181 FAX 714-494-0982

Contact: Joseph Nicoletti
Styles/specialties: All types
No. of Publicists: 5

┆ OUG DEUTSCH
 8033 Sunset Blvd., #31
 Los Angeles, CA 90046
 213-469-2520 FAX 213-469-2521

Contact: Doug Deutsch
Styles/specialties: All kinds of music, TV, film and sports

No. of Publicists: 1
Clients: Donna Mana, Phil Spoke (The Red Hot Blues Band), John Puell, Cease Fire Publications

┆ CREATIVE NETWORK CO.
 P.O. Box 2818
 Newport Beach, CA 92659
 714-494-0181 FAX 714-494-0982

Contact: Joseph Nicoletti
Styles/specialties: All types
No. of Publicists: 5

┆ NICK DOUGLAS ENTERTAINMENT
 20440 Anza Ave., #326
 Torrance, CA 90503
 310-214-6846 FAX 310-214-6846

Contact: Nick Douglas
Styles/specialties: Rock, alternative, metal, pop, rap

No. of Publicists: 1
Clients: Engines of Aggression, Mirror Garden, IS, Spiders and Snakes, N. O. T. S., RKD Records

┆ GREAT SCOTT P.R. PRODUCTIONS
 135 N. Doheny Dr., #203
 Los Angeles, CA 90048
 310-274-0248

Contact: Rick Scott
Styles/specialties: Pop, alternative, rap, urban, jazz, record producers, music video production companies, indie record labels, magazines

No. of Publicists: 1
Clients: The Lightning Seeds, Trauma Records, Dnvr, SoulShock & Karlin, Playfull Records, Erotiques

┆ THE GROUP / PRP
 723 1/2 La Cienega Blvd
 Los Angeles, CA 90069
 310-657-2211

Contact: Patti Mitsui, Cori Chill
Styles/specialties: All
No. of Publicists: 4

Clients: Roger Daltrey, Shanie, Carole King, Robin Trower, Van Cliburn

┆ HANDS ON PUBLIC RELATIONS AND MARKETING
 3424 Prmeria Ave
 Los Angeles, CA 90068
 818-901-4878 FAX 818-901-4875

Contact: Craig A. Melone
Styles/specialties: All styles Indie labels are our forte

No. of Publicists: 4
Clients: Artifax Records, Attitude Records, Bobby Ross Avila, Bierce in LA, Chns Gaffney's "Cowboys" Project, Heatwave Records, IC Red, JCP Video, Hands On Video Productions, Little Ko-Chees, Miranda, New Prdigal Records, Rocco Records, Sunshine Records, TRIAD

┆ INNOVATIVE MEDIA
 12725 Ventura Blvd. Suite A
 Studio City, CA 91604
 818-755-0155 FAX 818-755-0166

Contact: Parvane Michaels
Styles/specialties: All styles
No. of publicists: 4

Clients: Ricky Martin, Emmanuel, Caltex Records, Clubhouse Records, Creative Man Disc, Jonathan Wolf

┆ JENSEN COMMUNICATIONS
 230 E. Union St.
 Pasadena, CA 91101
 818-585-9575

Contact: Michael Jensen
Styles/specialties: Rock, heavy metal, jazz, event coordination

No. of Publicists: 5
Clients: Santana, Kitara, Gorbachev Foundation

┆ LAURA KAUFMAN
 1252 N. Havenhurst Dr
 West Hollywood, CA 90046
 213-654-5685

Contact: Laura Kaufman
Styles: Hard rock, metal

No. of Publicists: 2
Clients: Peter Dinklage, Accept, Joey C., Jones & the Glory Hounds, Dee Snyder, Twisted Sister, Widowmaker, Ingrid Malmsteen, Kix, Blackthorne, Depressive Age, DJ Bobo, Thunder Head, Tornd Affair, Ty Ketto, Joy Records, CMC International Records, Tony Nicole, Tony Records

┆ LEVINE/SCHNEIDER PUBLIC RELATIONS
 8730 Sunset Blvd., 6th Floor
 Los Angeles, CA 90069
 310-659-6400 FAX 310-659-1309

Contact: Mitchell Schneider
Styles/specialties: All
No. of Publicists: 12

Clients: The artist formerly known as Prince, Tom Petty, the Black Crowes, others

┆ LEVINSON ASSOCIATES
 1440 Veteran Ave., #650
 Los Angeles, CA 90024
 213-460-4545 FAX 213-663-2820

Contact: Sandra S. Levinson
No. of Publicists: 4-6

┆ LINDA K PUBLICITY & PUBLIC RELATIONS
 12335 Santa Monica Blvd., #116
 Los Angeles, CA 90025
 310-826-0222 FAX 310-207-3574

Contact: Linda Kynazi
Styles/specialties: All types of music

No. of Publicists: 1
Clients: Robby Kneger, Marc Anon

┆ LOBELINE COMMUNICATIONS
 8995 Elevado Ave
 Los Angeles, CA 90069
 310-271-1551 FAX 310-271-4822

Contact: Phil Lobel
Styles/specialties: All
No. of Publicists: 3

Clients: David Copperfield, Marlika, George Michael, Reggae Sunsplash, Hollywood Bowl Pop Series

┆ MCMULLIN AND COMPANY
 345 N. Maple Dr., #235
 Beverly Hills, CA 90210
 310-281-2746 FAX 310-281-3752

Contact: Sarah McMullin
Styles/specialties: All musical styles

No. of Publicists: 3
Clients: Elton John, Gary LeMell

┆ MIRROR PUBLIC RELATIONS
 6350 Laurel Canyon Blvd., #205E
 N. Hollywood, 91606
 213-466-1511

Contact: Janie Bradford
Styles/specialties: All
No. of Publicists: 5

Clients: Claudette Robinson, Regina King, Ray Parker Jr., Jo Marie Payton, Holland Dozier, Holland

┆ DALE C. OLSON & ASSOCIATES, INC.
 6310 San Vicente Blvd., #340
 Los Angeles, CA 90048
 213-932-6026 FAX 213-932-1989

Contact: Dale C. Olson

No. of Publicists: 3
Clients: All entertainment oriented, from motion pictures and television to motion picture and television production companies, personalities, music, books, corporate entertainment

┆ PARKER PUBLIC RELATIONS
 11500 W. Olympic Blvd. #400
 Los Angeles, CA, 90064
 310-312-4562

Contact: Carolyn Broner
Styles/specialties: Everything, including music, film, television, food, sports, corporate

No. of Publicists: 6
Clients: Arnold Schwarzenegger, Little Richard and more

┆ PRES PAK PUBLIC RELATIONS
 7985 Santa Monica Blvd., #109-250
 West Hollywood, CA 90046
 310-532-9448 FAX 310-544-2627

Contact: Tom Kidd, Tracy Carrera
Styles/specialties: Rock, pop, country, comedy, events

No. of Publicists: 2
Clients: Stev Birken, Southpaw, Richard D'Alessandro, Erotica USA...The Event, 12th Street Grill

┆ RED ROOSTER PUBLICITY
 2028 Dracena Dr
 Los Angeles, CA 90027
 213-660-0672 FAX 213-661-8074

Contact: David Budge
Styles/specialties: All
No. of Publicists: 2

Clients: George Thorogood, Peter Wolf, Cy Curmin, Private Music

┆ ROGERS & COWAN
 10000 Santa Monica Blvd., #400
 Los Angeles, CA 90067
 310-201-8800

Contact: Sandy Friedman, Maureen O'Connor
Styles/specialties: All, entertainment which comprises music, motion picture, television, corporate product placement marketing.

┆ SCOOP MARKETING
 3701 Wilshire Blvd., 7th Floor
 Los Angeles, CA 90010
 213-381-2277 FAX 213-381-2275

Contact: Larry Solters, Lisa Vega
Styles/specialties: Music, entertainment, events, corporate entertainment

No. of Publicists: 5

┆ SHEFRIN COMPANY
 800 S. Robertson Blvd.
 Los Angeles, CA 90035
 213-655-5960 FAX 310-657-0441

Contact: Paul Shefrin
No. of Publicists: 2
Clients: Dick Clark, Academy of Country Music, Crystal Gayle, American Music Awards, Andy Williams, Dick Clark Productions

┆ SONIC UNDERGROUND
 11526 Burbank Blvd.
 N. Hollywood, CA 91601
 818-752-9930, 818-752-9932 FAX 800-34SONIC

Contact: Michael J. Raimondo
Styles/specialties: All
No. of Publicists: 2

Clients: Massacre Records, Crystal Palace Recordings and more

┆ W-3 PUBLIC RELATIONS
 8380 Melrose Ave., #105
 Los Angeles, CA 90069
 213-852-1043 FAX 213-852-7127

Contact: Sharon Weisz
Styles/specialties: All
No. of Publicists: 2

Clients: Michael Feinstein, Kid Rhino Records, among others

┆ NORMAN WINTER & ASSOCIATES
 6255 Sunset Blvd., #1023
 Los Angeles, CA 90028
 213-469-3434 FAX 213-469-6422

Contact: Guy McCain
Styles/specialties: Contemporary music and film, artists and corporate

No. of Publicists: 3

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ARTICA

Local prog rock band takes overseas route to label deal

By Carla Hay



We've all heard the story before: A band gets together with high hopes of making it big in the music industry, plays local clubs, records a demo and shops the demo to major labels and then gets rejected by every label, eventually deciding to call it quits. The story of L.A.-based progressive rock outfit Artica could have been the same, except Artica persevered despite the odds, found themselves in demand overseas and ended up signing a record deal with Empire Records, a rising new indie label in Sweden.

"I'm amazed at how quickly this all came about after hearing 'no' so many times from so many people," says guitarist Mark Adrian. "All of us in Artica have about fifteen years experience playing in bands, and we've never experienced something as exciting as this."

The journey that led Artica to Empire Records was, indeed, a quick one. After hearing about Empire through friend Ricky Phillips (formerly of the Babys and Bad English), Artica sent a demo tape to Empire's head A&R executive, Magnus Soderkvist. "Within a week, Magnus contacted us and said he was really impressed with our music," as Adrian tells it. "We were offered a deal, and we immediately started negotiating our contract."

What made Empire's interest in Artica even sweeter to the band members was the fact that Artica's music—what they describe as "melodic, progressive hard rock"—was genuinely appreciated by the foreign label at a time when, as bassist Roger Fiets puts it, "our style of music isn't exactly being courted by the major labels [in the U.S.] these days. 'We're influenced by bands like Kansas, Yes and Foreigner,'" continues Fiets, who rounds out Artica's lineup, along with guitarist Adrian,

keyboardist Robby Moore, drummer Chuck Baker and lead singer John David Martin. "We've found that in the L.A. scene, and the American music scene in general, if you don't play grunge, rap or alternative music, the record companies don't want to hear from you. It's very sad."

Bandmate Adrian echoes this sentiment: "Nowadays, major labels would rather sign five no-talent grunge bands for \$20,000 each and see a return of \$50,000 from maybe two of those bands than sign an artist with true songwriting talent, develop the artist and see a million-dollar investment return. I don't know where someone like Elton John would be if he was just starting out and trying to get a record deal today. I don't have anything against any kind of music as long as it's done well, but everything in the music business, at least in America, has become so short-term and fad-oriented."

The irony is that the classic AOR sound—as exemplified by bands like Journey, Lynyrd Skynyrd or Boston—once cultivated by America and the inspiration of countless other artists who are currently struggling to make their mark in the Nineties, has been deemed outdated and unpopular by many of today's American music-buyers. New American bands who play or are heavily influenced by this kind of music find themselves shunned in their own country but, like Artica, are finding acceptance from indie labels overseas.

Empire's A&R head, Magnus Soderkvist, offers this observation: "I love America, but I think it's really strange that classic rock radio stations are so popular in America, but hardly any new artists that have this sound get signed by the big American labels. At Empire, we think Americans play melodic rock the best,

and that's why we actively seek out American artists and offer a link for these bands."

Empire, which was formed by Chris Wedin (a former Elektra staffer in Sweden), is currently developing other American rock artists, including L.A. singer-songwriter Brett Walker and ex-Bad English member Phillips, who is working on an album with Dean Castronovo and Mr. Big's Pat Torpey. The label also has European artists on its roster, including ex-Deep Purple member Glenn Hughes, and according to Soderkvist, "I'm always looking for good new music and I take unsolicited material."

With guidance from music attorney Mickey Shapiro (Fleetwood Mac, Eric Clapton), Artica hammered out a one-album deal with Empire, and the album [as yet untitled] is set for release in Scandinavia and the rest of Europe in late October or early November. "We wanted the one-album deal because we wanted to test the waters and not commit ourselves too heavily to one label," says bassist Fiets. "There's also a sub-licensing deal with Empire to release the album in Japan. We might tour overseas, depending on how well the album does. We already have a great buzz in Europe. Journalists from Belgium and England who heard an advance tape have already been calling us for interviews." There are also plans for Empire to secure a national distribution deal in the U.S., but nothing has been finalized yet.

"I've worked on major label stuff before, playing on other people's albums," Fiets continues, "but this is the first record deal I've had with my own band, and I'm very excited. It also feels good to have a label excited about us, too."

Like most American bands that sign with foreign independent labels, Artica knew that a six-figure advance was not going to be part of the deal. But what motivated them to sign to Empire was, according to Adrian, "the ability to work fifty-fifty. It isn't one-sided. If we make money, they make money. We also get to keep our publishing and licensing. We may have gotten less advance money than bands signed to major labels, but we have a greater ability to earn more, since we get a larger percentage of the profits."

"The problem with major labels in this country," says Fiets, "is they're run more like banks instead of record companies. A lot of talented people don't get a chance to be heard because it's become so bureaucratic."

"It's really strange that classic rock radio stations are so popular in America, but hardly any new artists that have this sound get signed by the big American labels. We actively seek out American artists and offer a link for these bands."

**—Magnus Soderkvist,
Empire head of A&R**

Adrian adds: "The corporate takeovers have really affected the way the music business is run. Major labels have been swallowed up by larger corporations that have nothing to do with music, so now you have these people who run these record companies who don't know their product. They come from backgrounds where they don't know anything about music, and they make their decisions based on statistics and graphs, not on finding out what people want. The human element has been reduced and there's very little room for music anymore."

The band members also aren't shy about sounding off about another part of the industry they feel has changed: "The nightclub situation in L.A. has really gone downhill," says Adrian. "When I first started playing in bands, you had to have real talent to play a club. Now, all you need is enough money to buy up all your own tickets."

"The pay-to-play situation is really frustrating," agrees Fiets. "It's gotten to the point where a lot of bands that play at these clubs are just terrible. In some ways, it's easier for local bands to break into the club circuit now, but not all of them are ready to play live to an audience paying good money to see them."

Adrian continues, "I remember when you had to prove yourself to the club owners. What kind of recording you had was more important; the quality of music you had mattered more to the bookers. Club owners figured with pay-to-play, they'd make more money in the short run, but I guess they didn't figure in the long run it might backfire on them. Because what's happened now is so many people have been turned off by the low quality local bands playing the clubs, they don't go out to these clubs anymore, and the scene is really hurting because of it. It all goes back to how buying into short-term greed instead of long-term quality has affected the music business in a negative way."

Despite their criticisms of the L.A. music scene, the band members are also quick to



Pictured inking the deal (top row): Chuck Baker, John David Martin, Roger Fiets; (bottom) Magnus Soderkvist, Mark Adrian, Empire Prez Chris Wedin, Robby Moore

point out its assets: "This really is the best networking town in the music business," notes Fiets. "Anyone who is anyone either lives here or has to come here for business at one time or another. You have access to a lot of things you don't find anywhere else and if you find the right support system, it can happen for you."

Artica is also positive that despite all the angst-filled grunge, lightweight pop and violent gangsta rap dominating the American charts these days, there's a huge domestic audience that still loves the kind of melodic hard rock the band plays. "Look at who's selling out stadiums here—classic rock artists," says Adrian, getting on a roll. "Classic rock stations all over the country are getting high ratings. If that's not a sign of people loving this kind of music, I don't know what is. The only problem is that up-and-coming artists that play this kind of music aren't getting a decent shot from the major labels, and that's why we're exploring the European market. I can think of a lot of American artists—Jimi Hendrix and Cheap Trick, just to name two examples—who were popular in another country first before they found success here."

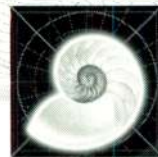
"Eventually, the powers that be at American labels are going to catch on that people want to hear new bands that play melodic AOR-styled music, but the American public isn't being offered too many right now. People are eventually going to get tired of hearing bands that can't play their instruments, the bands that say they hate everybody and hate life, and the next wave of influence is going to come from bands in the classic rock tradition. People eventually go back to quality. They don't just go back to it, but they look for it on their own and eventually demand it, regardless of whether or not it's on MTV."

Artica can be reached at 818-769-1525. Empire Records' address is Vintergatan #2, S17230 Sundberg, Sweden; FAX: 46-8-627-0766. **MC**

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SUBMISSION GUIDELINES

To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by a committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every tape will be reviewed.

Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



Ruux Moniker

Contact: Keith Sterling
818-241-4435

Seeking: Label Deal
Type of music: Rock

Production 6
Songwriting 6
Vocals 5
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: If we were grading the entire press package, these guys would score a 10—hands down. Lead singer Cary Rothman has a very solid radio voice and the rest of the band plays very well together. Though the band scored well in the songwriting department, the tunes sounded more like album filler rather than hit material. However, they are off to a very good start.



Harvest Day

Contact: Harvest Day
206-323-6456

Seeking: Major Label Deal
Type of music: Alternative Rock

Production 6
Songwriting 5
Vocals 5
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: Harvest Day scored average grades in all four categories which means that with a bit more experience and effort, they could lead the pack. Stronger tunes and a hotter mix would have made this demo a lot more appealing. The songs showed good dynamics and some very solid musicianship all the way around.



Chakra

Contact: Ed Goodreau
213-653-6710

Seeking: Label Deal
Type of music: Hard Rock

Production 6
Songwriting 4
Vocals 5
Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: To begin with, this band submitted a very creatively posed photo but neglected to put their name on it. Back to basics, guys. Songwise, there are some nice licks but nothing that will light up the phone lines at radio. The vocals are all attitude making it difficult to decipher the lyrics from the angst. A little more work is needed.



Monkey Bite

Contact: Monkey Bite
714-779-5303

Seeking: Label Deal
Type of music: Rock

Production 5
Songwriting 4
Vocals 5
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: Though the musicians here are talented and versatile, it's all moot when you consider the songs are kinda weak and below average. Many times the lead vocals were buried in the mix, making it almost impossible to enjoy the tunes that were presented. More work on songwriting and some new, hot mixes would work wonders for this band of rockers.



Ian Brennan

Contact: TGM Records
Box 410025, S.F., CA 94141

Seeking: Major Label Deal
Type of music: Alternative Rock

Production 5
Songwriting 4
Vocals 4
Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: This is the sixth or seventh indie release from this talented, innovative San Francisco-based artist. Though Ian's vocals are distinctive, he sings all the songs in a monotonous tone. As he writes and produces the entire package, Brennan could use some objective outside help. Overall, a touch below par. It would help to put a contact phone number in the package.



The Kindred

Contact: Brian McGuinness
408-978-5718

Seeking: Label Deal
Type of music: Mod Pop

Production 4
Songwriting 4
Vocals 4
Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: This San Jose trio has been championing the punk pop sound since their inception back in 1991. The production of this tape leaves lots to be desired; its wall of ringing guitars cluttered the entire tape. There were some nice lyrics written to otherwise below average songs. The playing is furious but the songs aren't.



White Tower

Contact: Band hotline
310-540-0468

Seeking: Label Deal
Type of music: Metal

Production 3
Songwriting 4
Vocals 5
Musicianship 5

Average

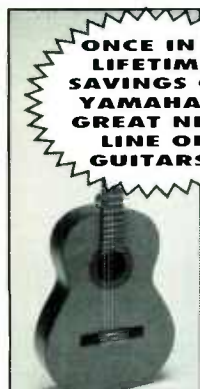
1 2 3 4 5 6 7 8 9 10

Comments: The solid, pounding, thrashing musicianship of this band cannot disguise the fact that the material is very weak and the vocals, for a metal band, are also below average. Though there are no song standouts, the ballad, "Yesteryear", though generic, is the best of the batch. More time spent working on new material would work wonders.

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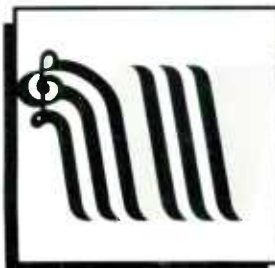
Actor Michael Keaton at West L.A. Music with Richard Mears.



Doobie Brother Jeff Baxter with West L.A. Music President Don Griffin.



Boz Scaggs does some Music shopping at West L.A. Music with Rick Waite.



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ROCK



Motorpsycho

London After Midnight is keeping busy as always. After weaving their gothic lure in Mexico for three days (where they reportedly played to over 5,000 people in their three shows), the band performed to an SRO crowd at the Roxy. The group has a song on *In Goth Daze*, a compilation released by the L.A.-based Cleopatra label. London After Midnight also finished work on *Psycho Magnet*, a new EP scheduled to be released around the end of this year. The group has sold over 13,000 copies of their first demo and EP, and has reached audiences worldwide. They promote their own shows, have a fan-assisted newsletter, a full line of merchandise and a video. Truly a remarkable outfit. For more information, call London After Midnight at 310-551-9034.

Check out *Face The Music*, a ten-band, 20-song, 65-minute-long compilation of local talent. The album, which *Flipside* magazine calls "a really great sampler of newer SoCal bands," features a diversity of styles incorporating punk, ska, industrial and alternative. Appearing on the album are former Hollywood recording act **Motorpsycho**, **Voodoo Glow Skulls** (who *Maximum Rock n Roll* magazine calls "one of the best live bands in the country"), pop-punksters **Whirlygig, D.I.** (who has released six albums on Triple X Records during their twelve-year career), industrial howlers **Matansa**

and **Face To Face**, who were voted Best New Band of 1993 in *Flipside's* Reader's Poll. *Face The Music* is distributed by **Dutch East India** (phone 1-800-759-3586 FAX 1-516-764-8493) and released by **Centipede Records**, which may be reached at P.O. Box 691691 West Hollywood, CA 90069, or by phone at 310-271-6411.

A lot of times I get phone calls from new club promoters bragging about how their clubs are the best, how they're always packed, are at a great location, have the best bands, etc. etc. So, it was a bit reassuring when I saw that **Gordon Breem** was a man of his word. His new Wednesdays only club at **Chequqa** (located on Santa Monica Blvd. near Fuller, across the street from the Yukon Mining Company) is in a great locale, has really nice decor and opening night band **Los Barachos** (featuring ex-members of **Junkyard** and current members of the **Knock-Out Drops** and **Dogs D'Amour**) played a great set. The food is fantastic, the clientele, friendly and even the sound came off well, considering that the venue isn't one intended for live sound. Dissent: The hyperactive Breem calls the venue Club 'Don't Sleep In The Wet Spot.' The name alone is enough to sink a venue which deserves to float.

Major Music Records hosted the media earlier this month with a performance of **Paul Korda** and the **32nd St./U.S.C. Choir's** single "Face The Darkness," which marked the premier release for the label. The single will benefit the **Magnet School Program** for the performing arts and visual arts and the **R.W. Theater of Creativity**, a nonprofit organization funding creative expression for youths.

MC jazz editor **Scott Yanow** has been saying good things about this guy for years, but local guitarist **Norman Brown's** music is reaching a lot of diverse ears outside of the jazz circle. Brown played a recent set at **Universal Amphitheatre** as support act for the **Rippingtons**. Brown is currently promoting *After The Storm*, his second outing for the new MoJazz label. Brown is a really great guitarist whose style is reminiscent of Pat Metheny and George Benson. —Tom Farrell



Norman Brown

WESTERN BEAT



Rick Shea

The **California Country Music Association L.A. Chapter** held their Annual Awards Show at the **Crest** in Reseda to honor the most popular musicians among the current members. This year's winners included **Cody Bryant** for banjo, **Colin Cameron** for bass, **Shawn Weingart** for drums, **Lisa Haley** for fiddle, **Leo LeBlanc** for steel guitar, **Sharonmarie Fisher-Laughrey** for keyboards, **Marty Rifkin** for instrumentalist, **Janet Fisher** for New Female Vocalist, **Danny O'Brien** for New Male Vocalist, **Toni Dodd** for Female Vocalist, **Rick Shea** for Male Vocalist, **Sharonmarie Fisher's Women In Country** for Vocal Group and Band of the Year, **Ronnie Mack** for Entertainer of the Year and **Kathy Tally** for Female Entertainer. Congrats to all the nominees and award winners.

Speaking of the **Crest**. Don't miss **Luke and the Drifters** who will appear Sept. 23 and 24 at the **Crest** (6101 Reseda Blvd. 818-342-1563). The newly remodeled club is a very nice place to dance and listen to country music.

Hit songwriter **Larry Bastian** (Rodeo, Unanswered Prayers) and wife **Myrna** were recently involved in a Sixties protest march. Bastian, who turned 60 this month, organized the protest to celebrate the event. Joining him for the rally were co-writers and friends from Nashville and Los Angeles. The **Cannon Family, Buddy, Billie and Marla** were all on hand, as were **Gene Ellsworth** and **Charlie Steff**. **Garth Brooks'** co-manager **Bob Doyle** flew in from Australia with future country superstar **Mark Luna** (Bastian's God-son) to surprise the 60-years-young Bastian. The event included a roast of Bastian, presided over by "Tex" **Whitson**. Longtime **Merle Haggard** manager, now working with Bastian's publishing venture. Bastian co-writers **Ed Berghoff** and **Kilte Reeves** came up from L.A. with **Bum Steers** lead singer **Mark Fosson**, who wowed the crowd at the all-star jam with his tune, "Nat King Cole Porter Wagoner Sort of Thing." Bastian led the mob in the chant, "It's one, two, three what are we writin' for!"

The **Dean Dobbins Band** has completed a new recording produced by **John "Grooveolater" McDuffie**. Dobbins is an award winning songwriter and this new package has some tasty material. The **Dean Dobbins Band** is also a favorite on the dance hall circuit.

Acoustic pop group **Spirit House** played their first plugged-in electric show at **Fair City Pub** in Santa Monica. **Spirit House** has been making the rounds on the coffeehouse circuit and are now making the transition to bigger venues. Check 'em out. —Billy Block



Toni Dodd

JAZZ



Louie Bellson

The Eleventh Annual L.A. Classic Jazz Festival featured music on as many as eleven stages at once in the Marriott and Doubletree Hotels during the four-day Labor Day weekend (starting Friday afternoon). Although there were several missing elements to this year's fest (Banu Gibson, Igor's Jazz Cowboys, Milt Hinton, Ken Peplowski) and the all-star groups leaned more toward bebop than dixieland, there was an awful lot of exciting music. Highlights included the music of Louie Bellson's Big Band, Bob Wilber's tribute to Sidney Bechet, pianist Ralph Sutton (although he was not featured enough), cornetist Warren Vache, Abe Most's Quintet with vibraphonist Peter Appleyard, singer Pat Yankee, pianist Dick Hyman and the top group of the weekend, Marty Grosz's Orphan Newsboys with cornetist Peter Ecklund and clarinetist Bobby Gordon. Great fun!

Switching to the blues, veteran Johnny Dyer (singing and taking harmonica solos) has in recent times teamed up regularly with the versatile guitarist Rick Holmstrom. Their Black Top CD *Listen Up* is well worth acquiring and a joint appearance at the Hollywood Athletic Club showed that they also make a strong team in person. Holmstrom had plenty of space to stretch out and his sophisticated improvisations (although based in the Fifties to an extent) showed that he is well aware of later styles and not afraid to use the power of rock. Dyer, a fine storyteller with a conversational approach to singing, was also in fine form. Congrats to Beth Oliver for another inspired booking.

Also seen recently: a Bill Evans tribute put on by Jazz Central (213-257-2843) that featured pianists Joanne Grauer and Dave Mackay; pianist Dick Hyman's typically stunning solo performance at the Jazz Bakery, a record release party by pianist Cecilia Coleman's fine quintet at the Bel-Age Hotel and a surprisingly boring performance by the innovative singer Betty Carter at Catalina's; she took ballads too slow, was overly melodramatic (close to a mundane brand of performance art) and talked loudly in the audience during her trio's two instrumentals!

Upcoming: Catalina's (213-466-2210) hosts Marcus Miller (through Sept. 25) and the Mike Stern Trio (Sept. 27-Oct. 2), the Jazz Bakery (310-271-9039) features Dave Frishberg (Sept. 23-25) and James Moody (Sept. 27-Oct. 1), Monteleone's West (818-996-0662) has Joanne Grauer (Sept. 29) and keyboardist Billy Mitchell (Sept. 30), Lunaria's (310-282-8870) hosts Sonya Jason (Sept. 23), Bob Sheppard's Quartet will be at Pedrini's (818-289-0241) for a free concert Sept. 24, the L.A. Jazz Society (213-469-6800) presents their annual Jazz Tribute and Awards Concert on Oct. 9 and the Cohiba Nightclub at Mums in Long Beach (310-437-7700) features Paul Smith on Sept. 28 as part of their regular Wednesday night series.

—Scott Yanow



Johnny Dyer and Rick Holmstrom

URBAN



The Pharcyde

A FESTIVE FUNK-TION: Things took a minute to get flowing at the Jazz Funk Festival at the Occidental College Bowl in Glendale, but nevertheless turned out to be a worthwhile occasion for all in attendance. The night's best performances included the Pharcyde, Branford Marsalis and the Solsonics.

The Pharcyde delivered their jazz-flavored hip-hop sound with superior energy and lyrical finesse. Branford Marsalis made a special appearance, performing selections including his new single with Gang Starr's DJ Premier, "Breakfast at Denny's." The Solsonics also played a good set, and can periodically be seen playing clubs like Brass, Luna Park's Thursday night hotspot.

BACK TO THE GRILL: The Brown Rice & Bar-B-Que nightspot made its welcome return to the L.A. nightlife circuit with a great turnout in the beautiful Leimert Park area. Brown Rice & Bar-B-Que is a funky underground supper club that features a delicious menu of acid jazz, rare grooves and some extra-tasty, reasonably priced grilled chicken plates. An informal gallery featuring works by gifted local artist Tony Black and others add a cultural di-

mension to Brown Rice not found in your run-of-the-mill nightclub.

Brown Rice is put on periodically throughout the year by the Soul Children, including emerging promoters DJ AI "AJ" Jackson III, Tony Black, Michelle Eubanks, Rome DeVase and Stan Swinger. Progress and time just may find a weekly home for Brown Rice & Bar-B-Que and give the urban nightclub scene more cultural nourishment. For the time being, reach out and touch Uncle Funk's Love Supreme Line for information on the next Brown Rice, call 310-839-4713.

AJ also spins with DJs Tomas and Daz at Umoja, the Monday night vesper at the Gaslight in Hollywood. Rare grooves, dancehall, live shows and a free cover always make this underground lounge a happening way to kick off your week. And if grooves aren't enough, I bet the all-night dollar shots at the bar will keep you on tilt.

ON THE LOOKOUT: On my way to Brown Rice, I stopped by Aire L.A. Recording Studios to see what was brewing with local vocalist Robin Thick. When somebody told me that this guy was an amazing talent who sounded a lot like Bryan McKnight, I thought: 1) that either this claim was sheer hype, or 2) if this claim was true, Robin would sound too much like Bryan and not have a distinctive style. Yet, when Robin put his tape in the deck, all my doubts and sarcasm were washed away by a wave of slamming tracks, lush vocals and potential hit songs. Word has it that Interscope Records is picking up Robin Thick, and of all people, Bryan McKnight has agreed to produce songs for him. This will be a pivotal project in Pop/R&B next spring, so be on the lookout.

Also be on the lookout for the new album from Da Lench Mob, featuring production by Ice Cube, QDIII and others. The Lench Mob's Shorty, T-Bone and new member Maulkie expect to drop their album on Halloween. No trick could ask for a funkier treat—unless you're talking Bootsie Collins tickets for his House of Blues show on October 18. FUNK THAT.... —J. Jai Bolden



Da Lench Mob

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CLUB REVIEWS

Nina Hagen

The Palace

Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: David Crowley: 213-651-9300

The Players: Nina Hagen, vocals; Atticus Finch, keyboards; Antony Smith, drums; Simon Mulvei, bass; and Julian Houston Faxby, guitar.

Material: Nina Hagen is sort of the Barbra Streisand of punk, or, more appropriately, the Judy Garland. That's to say she's got a great set of pipes and she's a consummate performer, but her material...well, that's never been the point, really. You go to see Nina Hagen in the hope of being shocked, horrified and amused by her David Lynch-like sense of the absurd. But that's not to say that some of her stuff isn't near perfect, in a punk-rock sensibility: "Dog Sex," "Hit (With Your Rhythm Stick)," and the positively immortal "UFO" sound just as good in the Nineties as they did in the Eighties. Her newer material is less interesting (what's with this disco thing?) and Kurt Cobain's death seems to have gripped her imagination. She played a vicious and elaborate cover of "Rape Me," which worked, but when she started "All Apologies," it seemed a little too out of hand to be funny. Luckily, she broke in with a Hagen original, a bizarre polka number that had something to do with Kurt Cobain being in her "tummy so she could be his mommy." Weird in only the way way Hagen can be.

Musicianship: Her operatic training and vocal styling are legendary, and she certainly didn't disappoint at this gig. One moment ferocious and guttural, the next soprano and heavenly, Hagen can hold a show all by herself. And she did, pretty much, because the band sounded like the flat, rent-a-musician, the-lineup-changes-frequently variety you sometimes see with solo artists.

Performance: Hagen was doing "performance art" way before anyone knew what that was. For this gig she came out onstage shooting the audience with a semi-automatic water pistol, goose stepping and swinging her arms like a macabre scarecrow. Onstage she has a rack of costumes, wigs and sundry props,



Nina Hagen: A provocative personality.

so from number to number, you're never quite sure what to expect. Her exaggerated facial expressions and slapstick movements make this show more vaudeville than music, but whatever it is, her audience (mostly gay, green-haired Eighties throw-backs) loves it.

Summary: Nina Hagen is a founding member of the "alternative" world, but now she seems...a little kinder, a little gentler. Maybe that's because we've just seen so much come through since her pioneering oddities of the late Seventies and Eighties broke musical barriers. Her old stuff is timeless, but her recent material doesn't translate as well. Then again, who cares? She's still a provocative personality, an enormously talented vocalist and a riveting entertainer. A veritable Halloween dream.
—Sam Dunn

The Ex-Idols

Jack's Sugar Shack

Los Angeles

1 2 3 4 5 ★ 7 8 9 10

Contact: Van Riker, Relativity Records: 310-212-0801



The Ex-Idols: Pop punksters.

The Players: Gary L. Finneran, vocals; Duke Decter, guitar; Sean-E Demott, bass; Lance Porter, drums.
Material: The Ex-Idols play modern power pop/punk. There is a definite nod to the origins of punk rock in their songs. Most of their tunes are in the two to three minute range. This, coupled with ample tempo swings between songs, keeps the intensity high and listeners interested. This set featured selections from their first full-length release, *Social Kill*. Highlights of this performance included "My Song," "Can't Stay" and the title track.

Musicianship: The often flamboyant Gary L. Finnegan was a bit subdued at this show. This could have been caused by the lack of moshing fans near the stage. However, his vocals were dead on as he moved from screams and shouts to almost tender, melodic singing and back. Drummer Lance Porter and bassist Sean-E Demott hammer out aggressive, iron-clad rhythms. Guitarist Duke Decter adds powerful chording and an occasional lead break to the band's arrangements. Demott and Decter also offer some satisfying harmony vocals on a few songs.

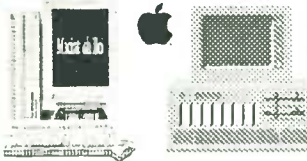
Performance: Opening strong, the Ex-Idols worked hard to maintain their drive and enthusiasm through the show. This was made especially difficult by the club's layout. Playing in a room full of tables and chairs, where dancing is not permitted, is not conducive to a high energy, punk-influenced quartet and their material. The crowd was attentive and heads were bouncing but, this music needs people on their feet and rocking to really soar.

Summary: With melodic punk currently enjoying success on the charts, the Ex-Idols could be poised to reach a wider audience. In a club environment more friendly to their musical direction, this could have been a great show.
—J.J. Lang

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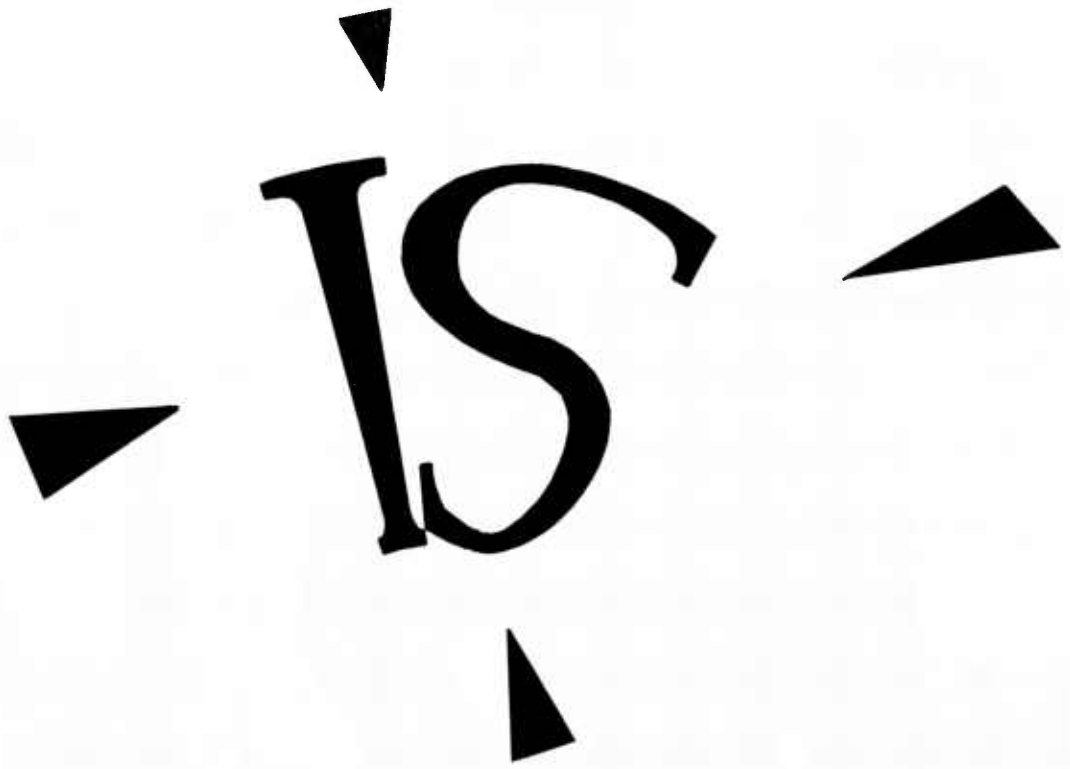
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Early Dawn: Great stage presence.

Early Dawn

The Roxy
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Steven Staats: 310-395-0114

The Players: James Logan, vocals; Staatzer, guitar; Jake Phillips, bass; Ennio G., drums; Katherine D'Armond, Heather Mischer, background vocals.

Material: For the most part, Early Dawn's material consisted of the same stuff, different day and name. This is the kind of music you can hear in any number of rock clubs—and often do. Also, all the songs had the same tempo—medium fast. While there were moments that stood out, it was not from the songwriting of this group or the material they chose. The two best songs of the set were a song called "Score" which had a few interesting vocal turns for James Logan, and "Transcendancy," which was by far the most interesting music that this group had to offer. The few other interesting tidbits included occasional classical references that crept into their music and one guitar solo that included a rendition of the Munsters' theme song.

Musicianship: These guys can play and do. From the opening of the set which consisted of Logan conducting the others while they performed a fairly basic classical piece until the same old rock music started. Also, the last number in the set started off in a jazz lounge groove that would have been interesting, but just as quickly ended up with the same groove the band had played all night. Staatzer does play some amazing guitar solos, but these are lost in the mediocrity of the material. Ennio G. is a drumming machine and provides a rocking beat, but plays only

one tempo. Jake Phillips lays down a good bass line, which supports the vocals of Logan and the guitar of Staatzer. Logan has a good singing voice as do the two background vocalists, but often all of this is lost in the mix.

Performance: How much chemical smoke is too much? Is it when you cannot see the drummer through the smoke? Is it when the entire stage is clouded in smoke? If neither of these is too much for you, then you will like Early Dawn's stage show. There were other, interesting things, like when Logan, during "Transcendancy," got down and danced with fans in front of the stage. Or when Staatzer set his fingers on fire after a particularly hot solo. Also, the presentation of the first and last numbers, mentioned above, were very intriguing.

Summary: Like a lot of up and coming bands, Early Dawn needs to find their own voice and not just sound like every other band playing the clubs around town. What sets them apart is that, with the right material, they might have the talent and stage presence to carry it off.

—Jon Pepper



Jackopierce: A memorable experience.

Jackopierce

The Troubadour
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Laura Morgan, A&M Records: 213-469-2411

The Players: Jack O'Neill, vocals, guitar; Cary Pierce, vocals guitar.

Material: Put two guys and two acoustic guitars together, leave out the corny and pretentious dreck that often plagues folk-rock music, and you have Jackopierce, a Dallas songwriting duo with a knack for mature craftsmanship. Their insightful thoughts on relationships and life are expressed from an "everyman" point of view, but rather than being generic, Jackopierce's songs offer well-written takes on commonly shared experiences.

Musicianship: The full, rich sound that O'Neill and Pierce elicited from just their two acoustic guitars was nothing short of amazing. Each song was treated to Jackopierce's irresistible harmonizing, and the duo kept the playing taut and full with perfect timing.

Performance: Like many artists, Jackopierce is much more subdued on record than in a live performance. Pierce, the more animated, blond half of the duo, often spun around as he played, while more reserved partner O'Neill maintained a steady and balanced counterpoint to Pierce's energetic movements. Culling tunes from their latest release, *Bringing On The Weather* (produced by T Bone Burnett), as well as older songs, Jackopierce exuded a winning demeanor throughout the entire show without showing any signs of boredom or fatigue. An extra highlight came when the duo was joined on stage by a teenage friend named Alex, who adeptly played violin in accompaniment to a few of Jackopierce's songs.

Summary: Simple, well-paced and to the point, Jackopierce has the kind of striking talent that makes an acoustic show a memorable experience. This duo's songwriting and performance abilities are far superior to the seemingly endless tiresome clichés that can turn people off to the folk-rock genre. Jackopierce is clearly doing something right and, by all indications, has what it takes to win over even the most jaded music lovers.

—Carla Hay

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CLUB REVIEWS

David Gray

Jabberjaw
Los Angeles

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

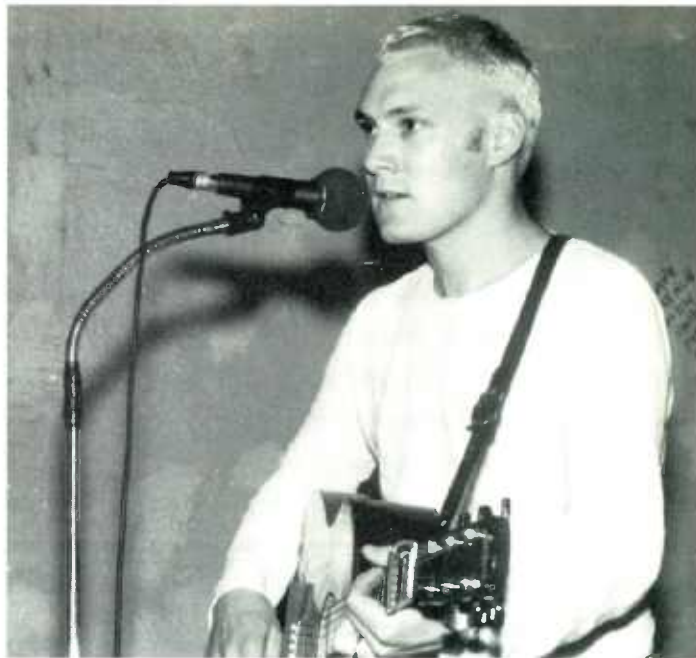
Contact: Virgin Records: 310-278-1181

The Players: David Gray, vocals, guitar; Neil McCal, bass, guitar; Clune, drums.

Material: David Gray is one of the new breed of sensitive male singer-songwriters writing autobiographical, emotional journal entries, reminiscent of the material Joni Mitchell and Carole King used to write in the Seventies. These songs can be either insightful or trite, depending on the writer and how he or she expresses the emotions, and Gray expresses his problems eloquently. Gray talks about the pain and angst he has encountered in life; of course, most of it having to do with romance. The songs are mostly well-written and full of bite, but they lack a little musical punch. Maybe one or two more uptempo numbers would help.

Musicianship: David Gray and his band are competent musicians and, at times, show some innovation. The thing about this type of music is that you don't have to be the next Yngwie Malmsteen to play a few chords and carry a tune. Both Neil McCal and Clune add a great deal to the presentation of Gray's music and hopefully they will continue to be a part of his band for some time. McCal plays both guitar and bass with passion and talent. Clune may well be the musical find of this small group. Whether he is playing drums in a typical way or pounding on his toms with his bare hands, Clune adds a great deal of energy and feeling.

Performance: David Gray and his band play with a lot of passion and feeling. It doesn't matter if Gray is on stage singing a solo number or the whole band is playing, the feelings of the songs come through and smack the audience in the face. On this night, because of several technical difficulties, such as broken strings and faulty equipment, Gray limited his between-song patter to a bare



Jon Averry

David Gray: Sensitive and emotional.

minimum.

Summary: While there is a lot of competition in this genre right now, David Gray does maintain his own style and thematic voice. Ranging from solo numbers like "Share," to full band numbers like "Gutters Full Of Rain"—he has started to create a voice of his own. His only glaring problem is there are still times where his voice has echoes of Van Morrison, but if you had to pick someone to emulate, at least Gray has picked a genius. —Jon Pepper

That Dog

The Palace
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Contact: DGC: 310-278-9010

The Players: Anna Waronker, vocals, guitar; Petra Haden, vocals, violin; Rachel Haden, vocals, bass, and guitar; Tony Maxwell, drums.

Material: That Dog is kind of a Sonic



Jon Averry

That Dog: Lotsa Promise

Youth for sissy girlie-girls. They've got all the smartness and sarcasm of Dead Milkmen, the energy of the Breeders and the angelic, sweet harmonies of the Geneva Boys Choir. Interesting stuff indeed, especially numbers like "Punk Rock Girl" (perfectly lyricized as being "mad at her mom" and "has a tattoo of God") and "Angel," as in "you're my." That Dog shows all the promise of growing into something incredible, but for right now some of their songs can come off as slightly sophomoric and self-conscious.

Musicianship: There is no problem here. The band passes the vocal duties with equal skill and finesse, and when they harmonize they do it well. In fact, it's those harmonies that add an interesting texture to their material, making it much fresher and listenable. Petra Haden's violin adds an unexpected quality to the songs, lifting them out of postpunk predictability and into a wonderfully musical realm. Maxwell's pounding is gritty and elemental—it brings them down to earth and gives them an edge before their sound gets too airy-fairy.

Performance: Here's where the band loses its otherwise impressive grip on the audience. They come across almost timid, as if they've just been asked to speak at a high-school pep rally. No matter how good the sounds are coming from the stage, if the musicians don't radiate a sense of confidence and magnetism, the audience begins to wonder why they didn't all just stay home and listen to the CD.

Summary: That Dog is a good act that will probably get better with some more mileage. Lord knows, they've got the talent they need. They just have to lose that smart-kid-with-a-record-contract vibe and move around on the stage as if it weren't enemy territory. Definitely worth keeping tabs on. —Sam Dunn

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Ya, when she left, she left without a reason. Sometimes a reason's just a hard thing to find.

I still send her something silk once a season.

Sometimes a change of season makes a change of mind.

I've been coming back for you - winter, spring, summer and the autumn season too.

And I'll be coming back for you, as long as my soul says it's the right thing to do.

Sometimes I send stonewashed silk across the seasons.

Who could contend that the courtesy's a crime?

Knowing her but once is as good as any reason, to send that sweet soul silk until the end of bloody time.

Sorrow, sun, and snow and rain, and love and loneliness and pain.

Think I'll board a Concorde, and catch a dose of spring in Spain.

When she left, she didn't leave a reason. I suppose a reason's for the one that's left to find.

I guess in that regard, it's kind of like the seasons:

you only need a reason when you plan to change your mind.

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307 Santa Monica Blvd., Santa Monica, CA 90401
Contact: Jimmy D: 310-394-2348
Type Of Music: All styles except heavy metal.
Club Capacity: 100
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
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PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
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Lighting: Yes
Piano: No
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Contact: Tom: 818-763-7735 (leave message)
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Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: Yes
Audition: Open Mic Night Sundays at 6:30.
Pay: Negotiable.

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Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No

Audition: Call &/or mail promo package.
Pay: Negotiable.

MANCINI'S

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Contact: Laurie: 818-341-8503
Type Of Music: Original rock, alternative, all styles.
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PA: Yes
Lighting: Yes
Piano: No
Audition: Send pkg to club or call for info.
Pay: Negotiable

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PA: Yes
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Piano: Yes
Audition: Send tape & bio to Jeff.
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Piano: No
Lighting: Yes
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37 N Catalina, Pasadena, CA 91106
Contact: Guy: 818-577-6675
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PA: Yes
Lighting: Yes
Piano: No
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Piano: No
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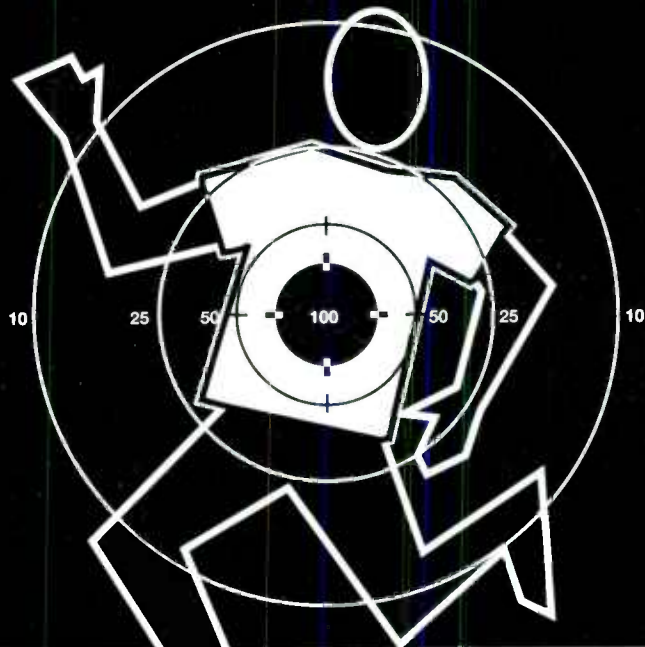
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	San Diego		
	Minneapolis	} Dates to be announced	
	Dallas		
	Denver		
	New Orleans		

Due to limited availability, we advise early registration.

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Dates Subject to Change

NAME	PHONE	AVAILABLE FOR				MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772	NEXT DEADLINE Wednesday, Sept. 28 12 Noon	MUSIC STYLES												
		SESSIONS	TOURING	CLUB WORK	PRODUCTION			TV/MOVIES	ROCK	POP	R&B	JAZZ	COUNTRY							
BARBIE ANDRETTI - Female Vocalist Professional lead and background vocals with dynamic range.	310-459-6589	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
FRANCIS BENITEZ - Female Vocalist I can do lead or background vocals for your productions in Spanish, or with a Latin flavor. Spice it up!	805-252-7257	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MICHAEL BINIKOS - Arr./Producer Roland D70, S330, JV880, Juno 106 Akai sampler, Mac-based sequencer, etc.	(213) 851-0665	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CLIFF G. BRODSKY - PRODUCER/KEYS E-16, ADAT, K-2000 with sampler, Sound canvas, RM-50, D4, Proteus, DX-7s, RD-300, Juno 60 with midi	213-469-4981	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
BOBBY CARLOS - Slide Guitar 1930 National Tri-cone, 1931 Martin Hawaiian, 1934 Rick Frying Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda	310-452-2868	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
D. Sears - Drummer/Perussionist Broad array of drums, cymbals, gongs. All Ludwig, Paiste Bells & percussion, hand & classical. Proteus module. Brushes & bowed effects.	818-769-3366	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/Arr. K-2000, Ensoniq, Sound Canvas, Proteus, M-1, Roland JV 80, R-8, EFX.	213-217-8469	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
BRYAN FOUNGER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner. Lead and/or backup vocals. 3 octave tenor range	818-715-0423	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
PETER G. - Drummer/Vocals School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion and vocals	818-761-9081	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mtr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+samp, Alesis D4 drm mach, Korg M-1, etc. Acoustic piano, Atari comp.	213-662-3642	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
DENNIS GURWELL - Accordion/Keys. Sonola 3-reed piano accordion w/ musette, Hohner 4-reed piano accordion w/ musette, Hohner 3-reed button accordion w/ musette, Ensoniq EPS.	818-843-0514	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles, Full MIDI gear.	213-874-5823	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
JIM HOYT - Producer 1/2" 8-Trk MIDI studio, 24 ch Soundcraft Delta 8, DAT Masters, Lexicon, Tannoy, Korg O1W, Roland R-8, Mac, Fender/Martin guitars, tube mics	213-466-9011	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer Real cool Automated 48-Track studio overlooks Pacific from Malibu hills. MTR9001, Drums, Pno, Top Mics, Heavy MIDI/Samples, History of Hits!	310-589-9729	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
BOB LUNA - Pianist/Kybd/L. Voc Kurzweil K-2000, Apple Macintosh IICx, Roland S50 and various other keyboards	213-250-3858	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 and 6 string. Some keyboards. Tenor vocals through Philip Baily James Brown	310-392-2107	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
LISA ANNE MILLER - Orchestrator Will orchestrate for live musicians and conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates	310-284-8144	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
PAUL MURPHY - GUITARIST Tom Anderson Strat, Martin 6 string, Yamaha APX-6N classical, Daquisto custom jazz guitar, loaded rack, Peavey Classic 50 etc	310-396-2123	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Kybd. Pianist, keyboardist and arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	310-476-5285	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CRAIG OWENS - Producer/Kbdst. Alesis ADAT, EPS16+samp, Fender Rhodes, Complete midi studio, Alesis D4 drums, Proteus, EFX, Accordion, Melodian, guitars, Atari Cubase.	310-559-8403	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
DAVID PRESCOTT - Drummer/Comp. Acoustic and electric (Professional Instruments) Marimba. Fully blown Midi studio MAC, Vision & Professional Composer Software	310-640-9693	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals, Siring benders and slide rings on both hands make my guitar sound like WVIII through a Fender.	818-848-2576	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
EDDIE ROGERS - Drums/Percussion What difference does it make... They're drums. They sound killer and they look great!!! Electronics (MIDI, Hard Disk Rec. etc) & background vocals.	818-985-8078	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CARL RYDLUND - Guitarist/Comp. Custom Strats, Telecaster, Les Paul, Gibson Jazz guitar, Guild Steel String, Classical, Banjo, Mandolin, Dobro, Custom Rack, Vintage Amps, Effects.	818-440-0624	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
DAVE SCHEFFLER - Producer/Prog 24/48 track automated production, large midi setup w/ lots of loops, samples, and drum sounds. Trident board, best mics, outboard galore.	818-980-1675	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
DAVE SMITH - Bassist Gibson Les Paul Basses, Spector, Kubicki, Fretted and Fretless with low D, Steinberger Trans Trem, All Ampeg SVT Amps and Cabs.	818-569-5636	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	NEXT DEADLINE		MUSIC STYLES				
									Wednesday, Sept. 28	12 Noon	ROCK	POP	R & B	JAZZ	COUNTRY
BILL SPOKE - Drummer/Drum prog. Sonor acoustic drums, Paiste cymbals, Roland R-8 drum machine.	213-874-7118	✓	✓	✓	✓	✓	Performing and recording credits include: Ecstasy, Centaurus, Broken Dreams, Gail Sonders & Hot Ice Studio Cats, The Pastels N.V.S. Daddy Joe, Big City, J.J. Jackson, The Tubes, Harpeggio, Wayne Perry, Tounge Dance, Richie Owens & Big Sky, Lawnmower, Toss that Doll, Avant Durnp, The Redhot Blues.	20 yrs experience. 2 years Berklee College of Music, excellent live playing, recording, or programming.	✓	✓	✓	✓	✓	✓	World class song drummer
RICK STEEL - Drums 12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals	310-392-7499	✓	✓	✓	✓	✓	Fully endorsed TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath), Music minor Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓	✓	✓	✓	✓	Huge drum sound.	
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music. L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓	A rocker at heart.	
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓	Pop, R&B, ballads	
TOM TORRE - Violin / Fiddle, Guitar Electric and Acoustic Violins. Midi violin set up for programming or live work. Electric and acoustic guitar	818-340-6548	✓	✓	✓	✓	✓	Many years experience Sessions and Clubs. Schooled but not stiff. Demo available on request.	Quick ear and quick study. Good stage presence, can read, Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓	Swing styles a specialty.	
RANDY YOUNG Fretless Bass - Eng./Producer. Vocals, Hartke Rig.	310-396-5055	✓	✓	✓	✓	✓	Cut tracks with Steve Miller, Carole King, The Osmonds. Currently with Peter Cetera and Bruce Willis. Wrote for Film and TV.	Love to create a solid foundation full of hooks	✓	✓	✓	✓	✓	You call it	

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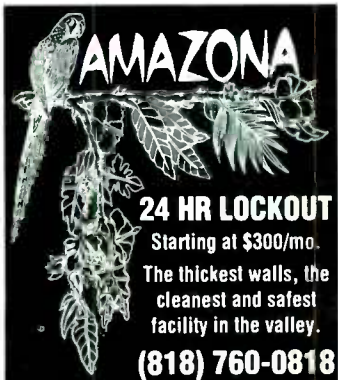
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2. PA'S AND AMPS

- 1969 Marshall plexy custom built by Jose, very sweet tone. \$1500 obo. Tony, 714-529-0843
- Ampeg SVT II hd, bmd new tubes, xint cond. \$650. Martin Furungen, 213-463-2265
- Bs spkr cab, custom made w/one 15" JBL spkr, used w/ Frank Sinatra. \$250. 818-990-2328
- Fender Twin reverb w/2 12" JBL spkrs & groove tubes, in grt shape. \$600 obo. 310-937-4565
- Galleon Kruger GK800RB bs amp for sale. \$400 obo. Lv msg. Larry, 213-666-1964
- Marshall 4x12 straight cab, 25 wt Celestians, from the 70's, black grill now, not mint cond, but not too bad, \$300 firm. 818-780-4347
- Marshall MarkII 100 wt JMP super Id hd, 4 input, xint tone, gd cond. \$525. 818-222-4692
- Randall RG20 practice amp, gray carpet covering line out & hphone jacks, built in overdrive. \$100. 818-902-1084
- Sound tech PA bins, model 1510HT, 2-15s, 2-10s mid horn, 2 bullet tweeters in ea, \$1100 for pair or will trade. Bryan, 805-269-0917
- Studio Master 16x8x2 console no road use, grt analog mixer. \$1500. 805-254-5075
- SWR triad bs cab, 1-15" spkr, 1 10" spkr & hom. w/cover, \$500. John. 310-390-2573

3. RECORDING EQUIPMENT

- Fostex A8 8 trk recdr. \$750 or trade. Postex 812 8 bus recdring mixer. \$1100 or trade. Bryan, 805-269-0917



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- Tiak A3440S reel to reel 4 trk recdrng, punch in foot pedal included, pro maintained, in like new cond, \$550 obo. 310-937-4565

4. MUSIC ACCESSORIES

- 1972 Marshall 50 watt hd xint cond, all stock. \$1000. 818-980-7101
- 2 road cases, ea holds 2 Marshall 4x12 cabs, \$200/ea or \$350/both. 1-amp rck road case, holds 4 Marshall hds plus fx. \$200. Tony, 714-529-0843
- Anvill flight case, 16x16x23, xint cond, \$200 obo. Chris, 310-826-7435
- Anvill style road case for small box, plexy, 60's, Marshall hd, \$125. Anvill style misc case on wheels, 24" tall, 32" wide, 19-1/2" deep. \$85. 818-902-1084
- Awsome deal, still in box, used twice, Sampson Stage 22 VHF wireless w/tru diversity & DBX noise reduction,

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- Drum flight case, must sell, one cage holds 16" floor, 18" floor, 13" tom & 14" snare or tom, new cond, \$900 obo. 818-508-8534
- Flight case for Ampeg SVT II, 8x10" cab, grt cond, \$200. Martin Furungen, 213-463-2265
- Ibanez tube screamer, orig model, not reissue, very gd cond, grt tone, \$160. 818-780-4347
- Pair of black formica 14 spc slanted studio rcks, xint cond, \$100/ea. 818-902-9665
- Pioneer CD plyr, model PD4100, single disk, xint cond, asking \$100. Dawn, 213-667-2792
- Spkr, mic & guit cable, 1'-50" length, \$5-35. Franz metronome, \$50. Switch Craft adapters & connectors, \$5/ea. Tuning forks, \$5/ea. 310-474-1286
- Ultimate rcks for computer, keybrd, recdr & fx. A steal at \$300. 213-851-6383
- Yamaha RX8 digital drm machine, 2 ram cards & manual included, like new, in box. \$175. Matt, 213-460-4249

5. GUITARS

- Epiphone coronet, 1965, dbl cutaway, solid body, single P90 p/w gd cond. \$625 obo. Darryl, 213-874-4501
- Epiphone model FP-120 steel string acous, very gd cond, adjustable bridge, w/Capo pics amp case, \$130 firm. 818-780-4347
- Epiphone model FT-120, steel string acous, very gd cond, adjustable bridge w/Capo pics & case, \$130 firm. 818-902-1084
- Fender precision bs, 1964 refinished body w/1968 maple neck, HSC, xint cond, \$550 obo. Brian, 310-390-4348
- Ibanez destroyer 2 bs, Explorer body, Bridge DeMarsio p/w. Coral red. Perfect cond, killer lk, \$350 obo. W/hs/c. 818-980-9987
- Ibanez USA custom, xint cond, custom finish, maple neck, plyr gd cond. \$625 obo. Chris, 310-826-7435
- Kramer Vanguard, white offset V, gold hrdrw, F. Rose, rosewood neck. HSC & SSC included, plyr grt, \$300. Sid, 818-761-1635
- Ovation custom legend, acous/elect cutaway, mint, must see, mega inlaid case & string included, \$750. Chuck, 818-753-4321

- VC Rich Warlock, 1994 model, \$700 obo. Darren, 310-943-8670
- Yamaha elec bs, black lightweight body, plyr grt. \$350. 818-990-2328
- Yamaha limited edition att bs, maple neck w/case, stereo p/u's, hip shot B tuner, stereo cord, \$750 obo. 818-563-3524

6. KEYBOARDS

- Memory Moog Plus synth w/road case, mint, \$1500 firm. Greg, 909-353-9507
- Rhodes MarkII elec piano, 73 key, sustain pedal, grt cond, \$250. 213-660-5848
- Yamaha DX9 midi synth in xint cond, \$595. 310-474-1286

8. PERCUSSION

- Drum set, 5 pc, mint cond, black oyster pearl, includes hvy duty stands, pedals & anvil cases, \$2300. Frank, 714-968-0502
- KISS drum riser, 8x8x2, hvy duty, folds together, mint cond, must see to appreciate, \$350 obo. Andy, lv msg, 714-288-0589
- Ludwig silver sparkle kit, 2 y/o, 10", 12", 14", 16", DW & Yamaha hrdrw, Zildjian cymbals, Anvil road cases, must sell, \$2700. 213-668-0633

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- Pearl drum kit, 5 pc. gd cond, cymbal stands, kick pedals. \$400 Rick, 818-332-0393
- Remo 8 pc kit, 8", 10", 12", 14", 16", 18", 22", 8-1/2x14" snare black, encore, \$600 obo 818-551-3037
- Sonar Throne w/bck rest for sale, \$150 213-848-7025
- Yamaha Tour dbl bs kl w/pwr toms, white some hrdwr, mint cond, \$1200 or trade 213-883-9578

9. GUITARISTS AVAILABLE

- Ambitious guit, voc sks studio wrk & pro band. Oniq style, very versitl, 90's sound. xint equip pay neg. Pros only pls Keith, 310-397-2212
- Awesome guit, voc lkg to form outrageous metal band. Have sngs, chops, alt, exp, pro gr Inspiration Slayer into Pantera 213-368-6608
- Bart Walsh of LANCIA and THE ATOMIC PUNKS sks orig proj that is signed, paying or grt 818-759-3688
- Beatles created w/open mind no "killer chops" or "pro image". Form band a la Church, Pumpkins, Jay, 714-635-5323
- Exp pro avail for F/T wrking bands & studio sessions. Well versed in all styles & able to learn matri quickly 818-382-4522
- Fem guit sngk 2 guit band. Have grt image, equip, vocs, alt HR a la Cry/Love, Brother Cane, Sass Jordan, Aero, GNR 818-841-4761
- Fem Id guit, w/trf, voc w/cream. U2 infl org sks srs drmr. band Over 30, no habits. Have tape, nd rehrl spc 818-969-3978
- Guit, 17, lkg for others to form xpenmnl, metal band w/ strange, dissident sound Matt, SFV, 213-662-7493
- Guit avail to join hvy & agrsv band. Srs people only, no drugs. Infl Suicidal Tendencies, White Zombie, Bio Hazard Joe, 818-988-3450
- Guit avail w/melcd feel, styles of blues, R&R, funk & jazz for demos & shows 213-463-8963
- Guit avail. Classic HR, blues music. Ladies welcome. Kevin, 213-664-8331

- Guit avail. Infl blues, reggae, Dillon, etc Mark, 818-846-5657
- Guit avail, Sings Id & bckup former Capital recrdng artist sks paid gigs but open to anything. Chris, 310-390-0175
- Guit, bs plyr brothers from Florida, xint lks, vocs & sngs. Extensive touring & recrdng exp LK to join/form explosive h-energy band Mike or Eddy, 818-345-8225
- Guit, collab, 29 creatv, dedctd sks band Infl U2, Pearl Jam, NIN, Dennis, 213-954-0306
- Guit into Bowie, U2, Duran Smiths Cure, etc, lkg for musicians w/same style 805-966-0730
- Guit, over 15 yrs exp, sks wrking cover band Blues or HR pref. 818-763-2028 x4021
- Guit plyr, voc, hot, exp, gay, into Queen, Elton John, all lesbian, gay rock, sks band for gay gigs in town Japanese strat, Kramer dbl stack Scott, 310-278-9730
- Guit, singer, sngwrtr lkg for collab. Altrntv, 90's mts 65/75 Orig Infl Stones, Bowie, Hendrix, Cream Dave, 310-824-1131
- Guit sngk HR band w/dge. Have much exp, gd chops, xint vocs 714-529-0843
- Guit sks mature, intellnt musicians for melcd, groove, altrntv HR band Q/Ryche, Extreme, Kings X Rockstardom, rock lks isn't priority! Gd music is Tony, 213-413-2377
- Guit, sngwrtr sks to join/form hvy progrsv cmrcl HR band. Have pro gr, bckup vocs, pro att & exp Infl Dream Theater, White Snake, Kings X KC, 818-955-8240
- Guit, Texas born, lap steel & slide, vocs, recording class album & touring credits, endorsements, sks wrking or live sit Pro only 213-461-1018
- Guit w/30 yrs exp sks other guit or musicians intrstd in jam sessions. Joseph, lv msg, 818-358-6863
- Guit w/grt equip, grt plying, trnspo & job. No att, dedctd, sks ultimate music exp Infl Sonic Youth Halo Benders, L7, Beastie Boys, Bad Religion, Hugh, 818-989-5125
- Guit w/versitl sound avail for demos & sessions. Read charts, easy going & quick learner. Dave, 818-985-4719
- HR guit to join/form rock band. Something new, but no flavor of the month. Walt, 213-650-5467
- Ld guit avail Pwrlf, h energy, HR, cmrcl, metal, Rock image. Pros only. No grunge or altrntv. Jeff, 818-762-5438
- Ld guit, multi instrmntl avail to help you w/your sngs 15 yrs exp, gd gr, grt att Blake, 714-722-8445
- Ld rhythm & vocs sks 70's type band. Covers & orig.

- Lenny, 818-783-1202
- Ld rock guit avail, cmrcl to hvy, recrdng or perfrmng Darryl Spencer, 310-699-1166
- Melcd, dedctd pro guit w/strng bckng vocs & Marshall sound sk hrd hitg estab HR band w/pulse. No trash, drugs. Joe, 818-787-9220
- Outstanding blues, jump swing guit, very exp, very gd equip sks pro blues grp Rod, 213-850-0189
- Pro guit avail for HR band Pro image, gr & alt. Must have mgmt or deal. Call 818-784-2869
- Pro guit, grt singer, dbl on pedal steel guit & mandolin, avail for sessions, live performance. Pros only Kirk, 818-353-2444
- Pro guit, vocs, ld, rhythm, dynamic, extremely versitl to collab w/ Have extensive studio & live exp, gd equip, Eric, 213-463-0958
- Pro plyr, sngwrtr w/maj credits avail for pro altrntv band. 29, image, feel, vocs, Hendrix, Page, Pearl Jam, Jay, 310-581-4887
- Reggae, soca, jazz, rock guit, 35, album, tour credits. Ex-Sapabla, Bamiki, Razz Michael, Jr Crawford, Phil Chin, Passports, rck, Dale Houskins, 310-696-7120
- Rhythm guit avail to join hvy, agrsv groove band. Music styles of Manhole, Korn. OC area 714-840-2599
- Tall, skinny, lng hr gut w/24 hr Hillywd rehrl avail. No drugs, women or personal problems pls. Infl Slash, Love Bone, Rage 213-962-8981
- Top pro rock guit plyr, 10 yrs touring & recrdng exp as maj label artist in Euro, pro gr, xint lks. Pros only Nard, 213-653-3034
- Versitl, expressive rock guit w/sngs, vocs, stage chops, contemporary lk, sks enterpsng sit w/grt plyrs Michael, 818-377-5189
- Voc, guit, sngwrtr, no trnspo, avail for studio, live. Any style or K/A HR/HM band KISS, old Crue. No drugs. Tracy, 213-845-9549

9. GUITARISTS WANTED

- 2nd guit plyr ndd for org cntry rock band. Harmony, singing absolute must 818-753-9810
- 2nd guit plyr ndd for pwr pop band. Have gigs lined up. Vocs a plus, Infl Replacements, Oilspring, C.Crowes, Mike, 818-774-9139
- 90's rock band sks pro versitl Id guit plyr w/bckng vocs. Roots plyr, soul & fire, rhythm as importnt as ld. Groove is key. Reed, 818-386-5808
- Agrsv guit plyr wtd for industrial band. Infl Ministry, NIN, Pantera Chris, 818-785-2420. Ben, 818-346-8692
- Agrsv hrdcore estab band w/many opportunities sks srs gut. Hrdcore to punk feels a la Helmet, Tool, Rage, Black Flag. 818-785-1913
- Altrntv band infl Ministry, Jane's, Zep, nds rhythm Id guit to complete band & perform pending showcs's. Image importnt. Dave, 818-551-1820
- Altrntv band w/mgmt, upcoming CD, sks rhythm guit, very strong bckup, for gigs, showcs's, deal, recrdng. Must have altrntv lk, sound, rmd. Faith, 818-985-5442

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- Ld guit wtd for band w/fem singr. Open to all styles of music for shows's & covers. Robert, 310-864-1268
- Ld guit wtd for recording, forming cntry rock band. Infi Brooks, Kelchum, Carpenter. Private rehrl, 27-35, no smoking or drugs. 818-557-8383
- Ld Guit p/yrnrd for gospel music, fem pref. Michael, 213-292-9046
- Ld rhythm for 2 guit HR band w/lockout, demo ready to shop, Must have pro gr, flnt, image & dedictn. Johnny, 310-391-2508, 818-985-2310
- Male guit wtd for live guit to form band a la Cry/Love, Brother Cane. Xfnt writng, voc skills. Lng hr, thn a must, 818-841-4761
- Pro dmr sks guit to form 70's mts 90's funk & soul style pro. Infi James Brown, Fishbone, Prince. No drugs, no BS. Mr Bill, 310-276-5652
- Punk rock guit ntd for band. Must be avail for touring, 213-223-1000
- Rhythm guit, voc wtd for young thrash band, 16-19. Intricate, meldc musc. Inlstr in jazz fusion a plus. No drugs. Infi Rush, Forbidden Aldwin, 310-549-3504
- Rhythm guit w/abtl sought by San Pedro based meldc pop/rock band Mike, 310-832-4195
- Rock band sks guit into early Crue & KISS. Must have equip, dedictn, lks Billy, 909-734 8245
- Roots R&R pro sks guit. Credits include Capital & Equinox Records, The Heights, Warner/Chapel/Publish ng John, 213-654-9122
- Singr, sngwrt forming gband sks guit for acous showcswng. Vocs a plus. Rock, pop a la Bryan Adams, Richard Marx. Lv msg, 818-382-4572
- T40 band sks guit w/strong lrd vocs, steady wrk, \$120-325/wk, must have strong tenor vocs. Bill, 909-392-0912
- Traditional slide, finger style guit to ply untraditional funky blues. Seasoned plyrs. Slim Harpo, Eimor James, Sunnyboy, TBone 818-344-8306
- Verstl guit w pro att, vision & groove ntd now for ong mainstream fem fronted proj. Call 213-969-2528
- Voc & dmr lkg for guit p/yr & bs p/yr. Pro only. Oliver Thomas, 213-845-9675
- Voc lkg for energetic guit in Etheridge styling w/dash of Trisha Yearwood for flavonng. Perfctn not importnt, commitment is. Debra, 213-935 7613
- We are fem voc & male rhythm guit hoping to find focused & dedictd lrd guit for hvly, meldc band. Image, drive & soul. Srs only. 310-470-5069

10. BASSISTS AVAILABLE

- 10 yrs exp bs p/yr avail for paid sists studio, touring, clubs, T40 & rock bands 4 & 6 string bs. SWR gr. Brian 818-715-0423
- Always avail for paid gigs, touring, recording & live wrk. Pro att & equip. Call w fax number to receive resume & photo info. Leigh Lawson, 714-373-1400
- Blues, jazz, funk bst. Also dark acous sounding fretless for folk, altrnv gigs. Hot musicians only. Music 1st, image last. 818-434-8306
- Bs p/yr, all styles, sks csli. T40 or other wrking gng. Sings Tony, 213-340-6777
- Bs p/yr avail for indusl dance orientd band. 808 State mts Pantera. Tim, 818-313-1984
- Bs p/yr avail for indusl crowd music. Agro to techno. 818-313-1984, 805-584-1395
- Bs p/yr in mid 30's sks pro 2 guit rock band. Quality of music of utmost importance. Team plyrs only. Bryan 805-269-0917
- Bs p/yr, sngwrt w/maj label recrdng & touring credits sks hvly band Infi Helmet, A/Chains STP, Metalica 310-515-3988
- Bs p/yr, studio, touring, clubs. elec fretted, fretless or upright, exp, pro, read, listen solid support. Groove, blues, jazz, R&B, etc. Hank, 310-358-5922
- Bst, 2 yrs exp. Helmet Infi. Santa Monica area. 310-823-1770
- Bst avail, 26, exp recrdng & touring, 4+6 string bs. open to almost any stl. 213-962-8488
- Bst avail, all styles from cntry to thrash to blues. Studio exp, minor tour exp, club exp. Kevin 805-639-6679
- Bst avail for recrdng & perfming. All styles, fretted/fretless jazz funk, blues sight reading, etc. Pros only. 818-377-9832
- Bst avail, Classic HR, blues music. Kevin, 213-664-8331
- Bst, dmr team avail for live studio sists. All rock styles. Have gd gr, gd trnspo, gd att. Chris, 818-848-4342

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- Bst, guit p/yr brothers from Florida, xnt lks, vocs & sngs. Extensive touring & recrdng exp. Lk to join/form explosive hi energy band. Mike or Eddy, 818-345-8225
- Bst, pro, sks estab altrnv, hvly, lyrical rock band. Have credits. Pros only. 213-654-2730
- Bst sks band w/atmospheric wall of sound. Infi NIN, Jesus/Mary Chain, Killing Joke, Swerve Driver. 213-874-1837
- Bst, voc, sngwrt, multi instrmlntist to join/form meldc, verstl HR band w/dynamic image. Lks, exp, equip, connex, killer tunes. No drugs. Eric, 818-956-8322
- Fem bs p/yr avail to start &/or join blues based R&R band. Pls call. 818-248-9397
- Fem bst avail to ply R&R. Infi Stones, new altrnv, no pros. 213-962-1765
- Industrial punk, hvly, sampling, psychdc, wall of sound band or musicians to form sought by exp bst. Pls lv detailed msg, 213-463-7521
- Pro bst avail for sessions, demos, live sists & possible touring. Verstl & sold. Mark, 818-771-7489
- Pro bst avail. Infi Midnight Oil, Cracker, REM, Blossoms. Have toured w/sepnd recrdng artist. Pros only pls. 310-379-7915
- Pro bst w/sepnd, flnt, image sks loud, hvly band a la Pantera, Love/Hate, new Motley. Half bands, non pros & junkies nd not call. 818-781-5199
- Pro rock bst avail for session & showcswng wrk. Maj recrdng credits & tall, young, lng hr image. Srs pros only pls. 818-382-2805
- Tall, skiny, lng hr, low slung, sleazy, HR bst into GNR, Skid, Crue, sks band or dmr only. No grunge or altrnv, 310-358-6982
- Who knows what groove lurk in the bases of man? Mike the bs plyr knows. Nyah-Haah-Hah-Haah-Haa. 310-391-5866
- World class pro bst, inl album & touring credits, strong vocs & image sks signed band or paid sst. Grt att, gd gr. Steve, 310-453-5093

10. BASSISTS WANTED

- #1 punk HM bst ntd for noisy, irritating, socially unacceptable band. We dig Pantera, Rage, NIN, anything that's cool. Call now. 213-851-2681
- #2 bst wtd for R&R band. Pros only. Dino. after 6pm, 818-913-5351
- #1 bs p/yr wtd for modern rock band w/upcoming CD. Gd level, dedictn. 310-208-3772
- Accomplished bs plyr w/bckup vocs for ong rock proj. Xfnt mstrl w/gr hooks. VH mts. Extreme w/fem singr. Dave, 818-768-5260
- Acous Latin pop, jazz proj lkg for bs plyr. 818-816-0519
- Altrnv punk pop band a la Offspring, Nirvana, Green Day. Sks monster bst. Cool altrnv short hr image & strong bckng vocs a must. 310-572-6633
- Altrnv pwr pop band sks bst. Many gys lined up. Must be srs. Infi Replacements, Offspring, C. Crowes. Mike, 818-774-9139
- Angry, aggrsv, hvly, hrdcore band w/many opportunities sks bs plyr a la Tool, Helmet, Rage, Rollins. Must be very srs. 310-358-6142
- Any bs plyrs out there w/bckng vocs & vision? Ong pop rock altrnv, sng orientd band forming. Have contacts, rehrl studio, dedictn. 818-883-7094
- Atty shopping maj deal. Pro band sks bst w/vocs for gigs & shows's. We have it all. Infi S Garden, STP, A/Chains 310-474-1286
- Band nds bst. Alice, Pearl Jam, S Garden, U2. Mgmt, rehrl spc & production deal. Demetre, 310-915-5040, Mark, 310-398-5676
- Band w/recent maj label release sks bs plyr. David, 310-450-3177, 805-257-5774
- Bs & dmr team wtd. Music a la Priest mts Q/Ryche. Srs & dedictd pros only. 310-376-7934
- Bs plyr ntd for estab HR band w/CD, following, gigs, record company offers. Must be profictng w/different styles. Pro gr, trnspo & att. 213-661-9777
- Bs plyr ntd. Simple plyr, band sounds like Cure, U2, very

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- altrnv. Have new CD & are touring. RJ Vasquez, 213-467-6002
- Bs plyr, prel fretless, vocs, smooth w/lime changes, groove creatv. Tno, frequently hndles circuit, gd following, 2 pro music videos. Reliabil, consistency essential. 213-993-3301
- Bs plyr w/abtl sought by San Pedro based meldc pop/rock band. Mike, 310-832-4195
- Bs plyr w/bckng vocs, 21-29, young, energetic, orig rock band. Infi Smithereens, Hendrix, Vaughan, Blossoms, Richard, 818-585-2322
- Bs plyr wtd to continue grpw/guit & dmr. JP J, Jack Bruce wrk ethic. Origs & covers to gig. 310-301-0961
- Bs plyr wtd for jammin' house band, variety talk show. No immed, hr exposure. Richard, 818-548-0779
- Bs plyr wtd for signed punk band a la Pistols, Green Day, Offspring, Extensive touring, US, Japan, Euro. Punk only, 310-577-9286
- Bs plyr wtd for orig proj. Someone into their own thing. Something rough, not super polished, naked, smart, humble. Denise, 818-759-4199
- Bs plyr wtd for R&R band. Must be pro. Infi Replacements, Stones. Right now writing w/dmr. nd bst. Josh, 818-766-4246
- Bs plyr wtd for jazz wrkshop John, 818-888-6202
- Bs plyr wtd, Bill Wyman mts Paul McCartney, Must sing hrmntd, hr exposure. Richard, 818-239-5396
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- Bs plyr wtd for jazz wrkshop John, 818-888-6202
- Bs plyr wtd, Bill Wyman mts Paul McCartney, Must sing hrmntd, hr exposure. Richard, 818-239-5396
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Modern rock band w/new album, radio airplay, mgmt & legal rep, sks flnid bs plyr w/bcking vocs, Jamie, 310-333-7913
Musicians want to just jam. Beginning fem dmr lkg for open minded musicians to collab. Will learn music. Valley area. Simple & groovy. Lv msg, 818-513-2389
Orig super hvy 2 guit dbl bs groove, punk, HR orientad band sks same in bs plyr, 213-851-1070
Partridge Family band sks bs plyr a la Max Bennett & Joe Osborne. Call only if intrsld, srs. Howe, 818-752-8658
PIN CUSHION JONES has bs plyr/Not! Once again we're csk lkg for versti HR bst w/vocs. Have CDs, gigs, intrs. 818-773-7625
Pro dmr sks bst to form 70's mis 90's funk & soul style proj. Infl James Brown, Fishbone, Pnnc. No drugs, no BS. Mr. Bill, 310-276-5652
Pro fem ld sng lkg for bs plyr to collab w/for ong proj. Infl

rock, folk, blues. Flaitt, Ronstadt, James Brown, Beatles, etc. Robin, 818-607-9848
Pro male bst w/killer groove, chops, equip, att, dedictn for estab, intrs, hrd edgd Christian mmded band. Andy, 818-772-6907
Progress jazz bs plyr ndd for estab ong proj. Must have exp w/complex harmony & unusual rhythmic concepts. 805-722-9823
Punk att ndd for bs plyr to write hits w/HR&R band. Check this out. 818-764-4008
Raisin hd equals aggrsn. Infl Megadeth, Pantera, Rush. Pro sil. Don't call if you're just learning. CDs & gigs pending. Greg, 818-895-2459
Rock band sks bst into early Crue & KISS. Must have equip, dedictn, lks. Billy, 909-734-8245
Snglr, angwrtr formng band sks bst for acous showcsng. Vocs a plus. Rock, pop a la Bryan Adams, Richard Marx. Lv msg, 818-382-4572
Snglr, sngwrtr w/strong vocs & matr sks expressive bst for acous bs sngs w/att. Spin Doctors. Robbie, 213-482-8869
SONIC DISCIPLES sk solid bs plyr. Stones, Dolls, Lords. 818-901-9737. 213-850-5211
Upright bst wid for hot psychobilly band. 213-461-1812
Versti, creatv plyr wid to complete "Heaven and Hell". Rehrstn in Culver City. Ballads to rage to S'Garden. 310-288-6152. 213-466-3168
Versti HR band who's sick of flaky bs plyrs sks dedictd plyr w/pro gr, att & bcking vocs. Someone must be out there. 818-603-5679
Voc & dmr lkg for bs plyr. Pros only. 213-845-9575
We are fem voc & male rhythm gut hoping to find focused & dedictd bst for hvy, melcd band. Image, drive & soul. Srs only. 310-470-5069
Wtd plyr, gr, HR image, att, job, by groovin'. In your face, pro HR band. Grt sngs, demo, lockout. Johnny, 310-391-2508, 818-985-2310
Xlnt bst wid to complete xlnt hvy band. Chops, equip,

dedictn mandatory. Srs only nd apply. Infl Pantera, Fight, Sabbath. Joe, 818-331-1578
YOU KILL ME sks motivated, creatv bst for recrdng, showcs proj. KROQ, Jane's, Lovebone. Total vision & grt sngs. 213-993-7143

11. KEYBOARDISTS AVAILABLE

Here I am at the event horizon. Where are you? Aaron, 310-372-3358
Keybrd plyr avail. Rock & blues, piano & Hammond plyr w/pro gr skg wrkg sil. Tom, 818-985-6290
Keybrd avail, fem, much exp into KROQ & new age. Melinda, 310-642-4952
Keybrdnt, guit w/voc abil & rock image sks band w/ melody, diversity & texture. Existing w/mgmt &/or album or tour. 310-937-4565
Keybrdnt, progrmmr avail for studio, demo, arrangmnts, Korg M1, Atari Cubase, R8M, etc. Extensive exp, no gigs. Eric, 310-208-3772
Keybrdnt sks R&B, jazz, blues band. Must be recrdng or wrkg. Jerry, 213-750-7436
Pro accompanist, formerly w/Sarah Vaughan & Joe Williams avail for sngs projs. Herb Mickman, 818-990-2328
Pro pianist avail for all paying sits. Xlnt sight reader, jazz, blues exp, studio exp. 310-399-8554
Total Hammond monster. Fully equip w/Hammond C3 & Leslie. extremely versil. Allman Brothers, Dobie Brothers, Santana, Cosmic styles. Etc. Skg pro recrdng & showcs acts only. 818-386-9984
World class keybrdnt, sngwrtr lkg for pro sits only. Have grt chops, equip, image & sngs. Also arrange & progrm all styles. 909-396-9908

11. KEYBOARDISTS WANTED

A+ keybrdnt, classic jazz bckgrnd pref to complete ong pop/rock band. Gigs. Cd. bcking. Team plyr. Irene, 213-344-3868
Ambitious pro keybrdnt wid for currently showcsng melcd rock band w/strong fem vocs, recrdng & rehrl studio. Team plyrs only, bckup vocs pls. So.Bay. 310-676-6009
Bands, solos, duos wid for upscale Burbank coffee house. All styles, pref altnrv, some pay. George, Mon-Wed 7-10pm. We respect musicians. 818-843-5707
Blues melcd rock solo artist sks Hammond style keybrdnt to complete band. Srs only. Wendy Wagner, 310-281-7099
Keybrd plyr ndd for gospel music, fem pref. Michael, 213-292-9046
Keybrdnt, progrmmr wid by 2 guit dbl bs groove orientad

HR band. New & orig style. Rick, 213-851-1070
Keybrdnt wtd for jammin' house band, vanity talk show. No immed pay, hi exposure. 818-548-0779
Keybrdnt wtd for contemporary adult T40 band. Tlnt, gd att a must. George, 818-785-5633
Keybrdnt wtd, 70's style orig rock, blues band, Infl Fleetwood Mac, Dire Straits, Clapton. Vocs & sngwrta a plus. Wayne, 310-652-0759
NADINE AUSTRY Band sks killer keybrdnt who can dbl on something. All cnty pop outs. Must be willing to wrk. Nadine, 310-858-0849
Pianist, keybrdnt, progrmmr wtd. British voc, Euro deal, US atty, dbis gut. Upcoming shows, recrdng. Infl Cocker, Stuart, Eilon, Henley, References essential. Fax resume, 818-753-8526
Sampling madman wid by bst to form industrial, psychdl, punk, hvy rock band. Chris, 213-463-7521
Versti keybrdnt w/pro att, vision & grooves ndd for ong mainstream fem listed proj. Call 213-959-2528

12. VOCALISTS AVAILABLE

#1 blues rock, male voc, guit, sngwrtr. Have pro gr, trnspo, 30, sngs, demo. Into Clapton, SRV. Absolute pro. Complete bands only. Lou, 213-654-3087
Altnrv fem voc, sngwrtr w/upcoming shows forming band. Pref all fem. REM, Pearl Jam, Monica, 213-934-4688
Attractive fem voc for hire. Recrdng, demo, album projs, etc. Music styles, pro, R&B, gospel, soul, funk, jazz, etc. \$65/bckup, \$75/ld Tarawood, 213-756-8416
Attractive fem voc wide range & gd credits, specialty R&B, soul, pop, T40 & jazz. Lkg for paid gigs only w/estab grps & recrdng wrk. Tape avail. Susan, 818-762-0583
Blues diva lkg to start. Funky blues band, srs only. Renee, 818-225-5359
Blues, rock, soul, grunge voc, exp yrs in recrdng & live perfrmcs sks proj. Pay neg. Pls call 818-842-9361
Blues singer, harmonica lkg for guit, bs & drms. Bob, 818-249-6930
British voc, Euro deal, US atty, dbis gut. Sks pianist, keybrdnt, progrmmr. Upcoming shows, recrdng Infl Cocker, Stuart, Eilon, Tape, references essential. Fax resume, 818-753-8526
Exp fem ld voc, trumpet plyr, attractive & energetic sks exciting, focused, paid & pro sits. Funk, pop, T40, rock & ong music. Heidi, 310-281-8630
Exp frontmtn, 26, sks voc, rock band. Xlnt sngwrtrn abil, rhythm gut, Paul Rogers type. Billy Joel type singer. Pros only pls. Patreck, 213-933-6169
Exp voc, pwrlt bluesy vox, charismatic presence, lkg to join/form gutt orientd blues rock band. Infl Zep, Humble Pie, Jopin, B.Crowes. 818-789-6502
Fatten your sound. Bckgrnd voc avail for all types of wrk. Also ply dmr & percussn. Jonathan, 310-477-4314
Fem ld voc, lyricst, bluesy, soull style sks blues based altnrv band to collab w/. Elizabeth, 310-839-9071
Fem R&B, blues, jazz, gospel voc skg sngwrtr, prodcr for demo wrk for a record deal. Call after 6pm. 909-465-0747

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 •**Fem singr**, sngwrtr avail for studio sessions only. 310-514-2467
 •**Fem voc** avail for sessions, demo wrk, T40, shows's, id & bckgrnds. Tape avail. Jennifer. 818-769-7198
 •**Fem voc** avail. Cntry, folk, rock? New cntry? Lucinda Williams. The Story, acous duet. Recrdng & live. Manly. 213-656-5010
 •**Fem voc**, lyncst sks guit or keybrdst, compsr for spec demo. Will promote. Cntry, R&B, jazz, pop, etc. Cara. 818-785-5691
 •**Fem voc** pro has wrked David Foster, Elton, Yanni, Jarreau, Deon Warwick, sks paid gigs only. Call now, wrk with the best. 818-683-1791
 •**Fem voc**, R&B, soullf styles, sks prodr, sngwrtr to acquire deal. Avail for sessions & demos. Inlf Anita Baker, Sadie, Shancee, Tiffany. 310-885-8434
 •**Fem voc** sks band w/the musicl abil of Mr Big. Inlf Ann Wilson, Jeff Tate. Strong sngwrng abil a must. 310-301-0794
 •**Fem voc**, sngwrtr w/wide range a la Joni Mitchell, Ton Amos, sks to front estab band or forming band. 310-826-3369
 •**Fem voc** w/straigh world accounting exp wts to tour in some capacity. Pref altnrv, extremely responsible, personable & sick of 9 to 5. Reina. 818-995-6009
 •**Frontlmn sks** A circub club band in nd on voc. Wrked Vegas to Wakkii. Call for portfolio. Pros only. Terry O'Brien. 707-422-1071
 •**Gayfem** voc, 18, w/studio exp, lkg for other gay musicians/band. Inlf Sonic Youth, P.J. Harvey, Breeders Jill. 310-282-0744
 •**Grunge punk**, agro screamer voc, lyncst stuck at home w/acous guit. Nds release. Inlf Lennon, Morrison, Cobane. Non suicidal & non toxic w/atholic. Jeff. 310-207-3590
 •**Irish born**, world class singr. Swing to easy rock, pop & ballads. Most uniq & bankable voc. Record & travel. Derek P. Finan. 213-877-1937 x373
 •**Ld voc** avail for rock projts. Also plys rhythmic guit. Jake. 818-992-6407
 •**Male pop** singr avail for demos, jngles & session wrk. Exp, tntd, most styles covered. When you nd real singr, call me. Steven. 213-876-3703
 •**Male tenor** voc, pro exp, most styles, avail for demos,

sessions, jngles. JR. 818-880-4506
 •**Male** voc avail. Pwrfl range, prototype, pop, soul, rock. Inlf rtd in collab. 213-966-2246
 •**Male** voc sks studio wrk & live gigs. Inlf Gabriel, Sting, early Springsteen. Phil. 213-913-2009
 •**Male** voc sks blues band or rock band w/emphasis on blues. Inlf Greg Allman, Paul Rogers, Joe Cocker, Jack Bruce. If hung up on hr, image or age, don't call. Nathan. 213-666-9542
 •**Paul Stanley** type world class voc, guit, sngwrtr. Top notch avail for signed cmrc'l HR acts. Gary Stevens. 810-294-7929
 •**Pro black** fem id & bckgrnd enhancer, R&B, jazz, blues, gospel, salsa, rock, rap, pop, scat & cntry. Concerts, studio & demos only. No clubs or drugs. K.C. 213-704-1426
 •**Pro fem** voc avail for session wrk, shows's & demos. Paid sits only. Style R&B, blues, rock, jazz, funk. 818-563-3524
 •**Pro male** voc, 2nd tenor. Inlf Jackie Wilson, Jesse Turner. 213-876-0595
 •**Pro R&B**, hip hop sngwrtr, prodr for hip hop singr, dancer who's known from TV. Have big contacts, wnt to do demo. James. 213-737-9742
 •**Signature** vox lkg for band or collab to make music. Punk, soul, glitter, glam. Srs only. Henry. 213-666-9236
 •**Singr**, sngwrtr, all styles. Demos also. Aaron. 310-837-3756
 •**Singr**, sngwrtr, guit w/wrong matrl lkg for wrking cntry band. Industry contacts. Ken. 805-522-7809
 •**Singr**, sngwrtr lkg for srs minded band w/label intrst. R&B, funk, cross over ballad. Page me. 213-303-0945
 •**Singr**, voc coach to the stars, sings all styles. Worldwide toung, recrdng, TV, video, cmrc'l, movie credits. Avail at all levels. Page Rose. 310-840-1899
 •**Soullf** male, bluesy singr sngwrtr craving stage exp. Inlf C. Crowes, Dead, Allman Brothers, Blues Traveler. Also rhythmic guit. Scott. 310-390-0844
 •**Stevie** Nicks' vox & lk, where is the sngwrtr or band for her? Studio wrk, impersonation shows, bckup vocals also. Stevie #2, 606 269-6105
 •**Tired of flakes?** Exp voc lkg for hvry, groove orientd pro who has IT together. If don't know what IT is, don't call. Michael. 602-831-6493

•**Very bizarre** fem singr, sngwrtr sks male/fem band members. Srs only. Inlf Type O Negative, old Sabbath, Danzig. 213-850-8216
 •**Voc** avail for demo recrdng sessions. No pay, just wnt to keep chops up. Inlf Sting, Bowie, Ferry, David. 213-934-0049
 •**Voc**, guit, sngwrtr, no tmspo, avail for studio, live. Any style or K/A HR/HM band. KISS, old Crue. No drugs. Tracy. 213-845-9549
 •**Wild** singr, 18, sks keybrdst, guit, drmr, bst to form very entertaining, exciting cover band. Pop tunes for fun & exp. 310-476-5328
 •**Xintl** bckgrnd duo avail for gigs & studio wrk. Fast learners. Star. 213-733-4740

12. VOCALISTS WANTED

•**#1** singr w/raspy vox, rebellious att, star quality, frontlmn, lng hr, sleazy, dirty rotten to the bone. Hllywd area. 310-358-6982
 •**2** black fem singrs wtd to form trio singing grp. Must commit to rehrl schedule. Srs only. Ms. Lee. 310-973-1229
 •**Chains**, Talking Heads. Kravitz. Managed band sks pro frontlmn. Corey Glover, Bono, Tony Childs. Melic, improv. trained singr for sng orientd band. No dummies, posers. 213-969-4093
 •**A1** pwrfl, emotional male voc for melic, diverse, blues inf'd rock band. Hvy to acous. Gd range & creatv. Inlf Zap, Floyd. 310-837-2533
 •**Ace** singr, musician ndd to form happy org cover voc act. Alhama, Soul to Soul, Eagles, U2, Manhattan Transfer. Lv msg. 310-288-6500
 •**Aggrsv** band lkg for melic wtd ranged voc. Inlf Pantera, Megadeth. Pro sit, CD & gigs pending. Must have all applicable req. Greg. 818-995-2459
 •**Altnrv** band sks singr. Ride, Killing Joke, Sonic Youth. Downtown rehrl, mgmt, etc. No reiro 80's, rocker geeks. 805-252-9512

•**Altnrv** band w/mgmt, direction, sks strong bckng voc for gigs, shows's, CD. Must dbl on violin or other cool instrmt. Possible's Faith. 818-985-5442
 •**Bands**, solos, duos wtd for upscale Burbank coffee house. All styles, pref altnrv, some pay. George, Mon-We. 7-10pm. We respect musicians. 818-843-5707
 •**Billboard** credited sngwrtr lkg for srs singrs only. Michael. 310-572-4173
 •**Blues**, rock voc, lyncst wtd for studio proj. Pro band w/lot notch plyrs. Tape a must. 818-788-3350
 •**Bs** & drms nd vox to complete new sound. Atmosphere, progrsv aggrsv. Let groove guide us. Miles, Hendrx, Santana, Primus. Jeff or Ethan. 213-224-2989
 •**Trick** tribute band sks Robin Zander. 1st 4 albums. Mike. 818-890-1269
 •**Can you believe it?** We have record deal & singr is such a slug we had to kick him out. Soullf HR. 818-380-1540
 •**D'MOLLS MEMBERS** (Atlantic Records) wtd connected, sleazy rock band w/killer tunes nd frontlmn asap. Big gigs, deal by December. Rehrl in No Hllywd. Pros only. 25+ 818-509-8434
 •**Dynamic** male voc wtd for srs & dedict musicians. Inlf Dream Theater, Q'Ryche, MSG, Rush, blues. Have grt sngs. 24 hr rehrl spc, will collab. 818-248-3009
 •**EMERALD CITY**, pro rock band, sks pro voc. Must have int vox & image. Rob. 310-594-6176
 •**Estab** HR band sks male voc. All long. Image, tmspo, gd wrkng att. Pros only. Request pkg. Mike. 818-357-7428; Bobby. 818-914-9882
 •**Estab** hr groove, altnrv rock band sks pro minded voc. Intensity, rage, image, att, will & dedictn. No metal screamers. Your best offer. Vincent. 310-402-7794

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•Fem hi belting bckgmd soul singr for Vegas type rock, pop, R&B grp. Must commit to rehsl schedule. 818-916-6890
 •Fem singr sought by guit for new adventures in noise pop. 818-752-0885
 •Fem voc, over 35, wtd for wrk now. Must know how to bckgmd. Star, 213-733-4740
 •Fem voc w/soull blues, gospel, R&B style wtd. Orig matrl, have mgmt, studio time, demo avail. Polished pros only. Dan, 310-273-8882
 •Frontmtn wtd for rock flim, band proj. Ongs, style pop rock. 818-905-4506

•Gospel grp nds bs singr. Be able to sing ld & baritone ld. Michael or Al, M-Sat, 9am-10pm, 213-292-9046
 •GRAMPA MOSES sks voc. Melic; groove onentd rock. Set finished, 3 sng demo complete. No job, no car, don't call. Rod, 818-771-0538; Mark, 818-347-1922
 •K/A vocs w/wide range, lots of melody for sit. Give pre-production for CD. S'Garden, Sabbath, DJ, 310-370-1957; 310-543-1885
 •Ld guit sks creatv & passionat voc w/rock image for pro HR, blues based proj. Raspy, sweet to scream style prof. Pete, 818-762-5438
 •Ld voc, male, ndd to complete pwrlf, melcd, HR band. 2 guit sit. Nd range & att, 25-35. Greg, 818-881-6838
 •Ld voc wtd. Pwrlf, hi energy, HR cmrdl metal. Pros only, rock image. Jeff, 818-762-5438
 •Lkg for 3 Latin fem singrs, 19-21, for bilingual 4 member harmony grp. 213-461-0390; 213-292-8646
 •Lkg for a blonde, blue eyed, soul sister to complete fem R&B, pop grp. Pat, 310-262-8035
 •Lkg for male vod w/hip hop, R&B sound. Pref Mint Condition, Tony Tony type of style. MBW, 310-352-8092
 •Lkg for young, attractive, black & Latino fem vocs & swgrtrs that write various styles. Voc sings R&B, hip hop, etc. Possible deal. 310-289-7232; 213-757-2053
 •Male, fem singrs wtd for recrdng grp w/contract w/majnt!

dist, 19-26. No swgrtrs, no prodcrs nd apply. Ken, 310-837-6494
 •Male, fem vocs ndd by keybrdst, arrangr for demo wrk on spec. Jeffrey Osborne, Whitney Houston style. Aaron, 213-883-1786
 •Male ld voc w/soull blues style wtd. Have mgmt, studio time, demo avail. Polished pros only. Dennis, 310-985-3168
 •Male tenor voc ndd to complete progrsv rock band. Must be focused, lyric conscience & grp orientd. Infil Rush, Yes, Kansas, Genesis, Floyd, etc. 818-506-5372
 •Male voc wtd by fem guit to form band a la Cry/Love, Brother Cane. Xlnl writing, voc skills. Lng hr, thin a must. 818-841-4761
 •Male voc wtd for forming band. Infil Maiden, Skid. No drugs. Scott, 818-762-9980
 •Melic, agrv voc ndd for agrsv metal band. Infil Pantera, Megadeth, Deo. CDs & gigs pending. Dedicd & team plyrs only. Rudy, 310-920-5889
 •Missing, lost, wtd dead or alive Ozzie & Bon Scott's only child. Must be ready to walk into sit of a lifetime. Chrs, 818-783-7935
 •MOTO-FLYS, estab rock band w/credited musician sks ong voc w/strong, creatv writing skills. All styles accepted. 818-240-4446
 •New & naive swgrtr lkg for voc to collab. My guit & I write beautiful music. Lightfoot, Denver, Taylor style. Jeff, 818-335-3912
 •Partridge Family band sks attractive fem bckgmd voc to do harmonies & possible miming of keybrd wrk. Srs only. Howie, 818-752-8658

•Singr ndd for altmtv proj. Morrison. 213-878-5608
 •Trashy women bckgmd voc ndd for cntry rock band. Marshall, 818-753-9810
 •Voc, frontmtn ndd to join new estab pop 3 pc band. Skg someone w/diverse character, strong presence of personality. Nd exp, motivation & very open minded. 213-662-8903
 •Voc, lyricst wtd by altmtv funk, punk band. Exp only pls. Music sound between James Brown, funkadic, Jane's, NIN, Rage/Machine. 213-957-2399
 •Voc, lyricst wtd for estab HR band where the sngs matter. Must be verstl w/abil to arrange strong melodies. Infil Coverdale, Russell, Tyler, Hagar, Craig, 818-353-5145
 •Voc ndd for new funk band. Soul, style, creativity, lyrics. Infil Hendrix, James Brown, Jane's, M.Davis, Fishbone, Nick, 818-789-3806
 •Voc, rhythm guit ndd for R&R band. Blues & So. infl. All orig matrl. Image, pop art. 702-459-7142
 •Voc wtd by guit plyr to form band. Infil Stereo Lab, Slow Dive, Bleach. Only person who can sing & knows those 3 bands. 213-467-9557
 •Voc wtd by band inspired by Bowie, U2, Smiths, Eve's Plum, etc. Must have own style. 805-966-0730
 •Voc wtd for altmtv, rock, industrial band. Infil NIN, Beastie Boys, Curve. Guit a plus. Srs & dedicd into LA area. Must have trans. Mike, 213-782-0390
 •Voc wtd for ivy, dark, emotionally dynamic band. 100% dedicd, pwrlf, angr, soull vox, riveting lyrics. No flakes, lars or speeddhs. Dave, 818-303-6521
 •Voc wtd to join band of jazz, punk, poetic, terrorists. We have gigs, tape & intrst. Crazy people only. 213-368-6169
 •Voc wtd w/Morson's poetry, Cobane's honesty, Enya's dreams, Bono's passion, Jaggars's soul to collab/form band w/guit. Dennis, 213-954-0306
 •Young & wild, rebellious voc wtd w/R&R image. Must sing well. Skid, GNR, Ben, 213-731-7519

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13. DRUMMERS AVAILABLE

• **A1 drummer** w/ document, read music, play all styles, click rk no problem. For studio, album, demo etc. Paid sit. Bran. 818-919-5967

• **A1 real hvy rock dmr** who plyr Bonham feel lkg for band. Also infl Seattle. Hendrix, Doors. 213-654-2825

• **Aggrsv, hungry** pro dmr sks nat'l act or recrdng, toung band w/mgmt. label. Hvy, solid, energetic showm'n w/ endorsemnts. exp. att Mike. 310-379-9649

• **All pro**, in the pocket dmr, all styles, grt groove, gd att, avail to open or fill in w/ wrking grp. Sorry, paid sits only. Mark. 310-306-4898

• **Determined srch** for ultimate grooving funk band by slammng lunk dmr. Pro. estab. incredibly deditcd. Tower/ Power, Peppers, Christopher, 818-766-1716

• **Dmr, 14 yrs exp**, avail for sit-ins & sessions. Reasonable rates, all styles. Carlos, 310-835-9600

• **Dmr avail** for blues, T40, csl or classic rock wrk. 16 yrs exp. quick study. Phil. 310-925-3446

• **Dmr avail** for demos or sessions. Have rehrl studio, DV drms. PA. P's call 213-848-7025

• **Dmr, bst team** avail for live, studio sits. All rock style. We have gd gr, gd trnsp, gd att. Chris, 818-848-4342

• **Dmr, conga plyr**, sks wrking sit. All styles. Avail for sessions, csls, road wrk, fill ins, any paying sit. Can travel, many credits. pros only. Steve, 818-364-1787

• **Dmr intrst** in locating those who wish to make experimtl sonic sandwich. Infl Primus, Mr. Bungle Praxis Tom. 818-223-3134

• **Dmr sks** complete, estab, non cmrcd, angry, raw, crg, underground, aggrsv sound. Michael. 818-752-7308

• **Dmr sks** hvy edge band, muscily open minded, gothic, bondage or trashy glam image. Pros, 25+, no hyps or flakes pls. 213-883-9578

• **Dmr, voc** avail for wrking rock blues R&B or cntry covers or orig's. Very musici, very reliable. Chris, 310-915-0691

• **Exp funky rock dmr**, vocs, verstl reads, solid pa studio, paying gigs neg. Jerry, 213-585-7114

• **Fem dmr** w/ incl chops, vocs, equip, sng wrting & stage presence, sks deditcd pro new cntry, pop rock or T40 band. Suzanne, 818-509-7914

• **Hiring a dmr** is not a crime! Grt sound, grt image, grt att. Dan. David. 213-988-2588

• **Hrd htng** pro for hvy altivity band. Srs only. Robbie, 818-884-0337

• **Hvy htr** avail for recrdng, toung proj. Must be loud, hvy, aggrsv 90's sound, No 70's w/ tabe s. Live, studio, toung exp w/endorsemnts. Mike, 310-730-3261

• **Pro dmr** avail for toung, recrdng, showngs. Rock, prog/sv rock, funk, fusion. Infl Bozzio, Morganstein, Mike, 313-841-7194, 313-676-2483

• **Pro dmr**, ex-Berkeley, 26 yrs exp, rock, blues, jazz, soul, pop, lkg for live or studio. Doug, pager, 310-556-6152

• **Pro dmr** wts to form 70's mts 90's funk & soul style proj. Infl James Brown, Fishbone, Prince. No drugs, no BS. Mr. Bill, 310-276-5652

• **Pro FT dmr** sks wrking cntry, blues, jazz, rock, csl or T40 band, 25 yrs exp, reliable, permanent sit, grt sub. Lenny, 310-549-0514

• **R&R dmr** avail for grp w/ credentials. Have all the skills & qualifications ndd to be extra hot. Infl AC/DC mts Stones. Groove plyr. Louie, 818-764-4008

• **Solid w/ killer kit**, ld voc quality, extensive bckgrnd, no kids pls. Call for details. Bobby, 805-254-5075

• **Srs, career orient**, dbl kick, HR/HM dmr. Infl Vh, Tommy Lee, Lairs, Bonham. Sks guit driven band. Bryan, 310-541-9984

• **Total stamm'n'** groove spectacular style, outrageous gr, strong w/line, grtk, drug free, full promo upon request. Paid only. 619-444-4402

• **Upright, accous dmr** avail for rockabilly, roots rock band. Dm setup like Slim Jim Phantom, but plys like Charlie Watts, Christian, 310-379-3494

• **Verstl groove dmr** avail for live & studio gigs. Gretsch endorser. Infl Steve Gadd, Bonham, Bozzio, Bruford, etc. Paid sits only. Paul. 818-985-3700, pager 818-423-1800

• **Xlnt funky** groove dmr sks fun sit that pays. Infl PFunk

GCS, Sly EWF, all R&B, all reggae. Grt gr, ready to go. Jonathan. 310-477-4314

13. DRUMMERS WANTED

• **#0 absolutely pro** for HR... We have... you Hillywd 310-358-6992

• **#0 hrd htng, grooving dmr** wtd to complete R&R band la Bonham. Have lockout. 818-785-5095

• **A1 meter & dynamics** ndd immed. Will be signed this year. Rehrs 2-4 times week. Breeders, Beasties, Weezer. Maj music conventions, huge gigs. Tom, 818-452-1747

• **A1 funky, bluesy dmr** for psychd funk harmony band. Feet of Bonham, hands of Coplin, heart of Ringo, guts of Kraviz. Jonathan, 213-994-9133

• **A1 deditcd, hvy dmr** for melco, diverse, blues infl rock band. Hvy to accous. Gd w/groove & dynamics, one kick pref. Infl Zep. Floyd. 310-837-2533

• **Accomplished dmr**, hrd htng w/ finesse for ong rock proj. Xint sngs w/ grt hooks. VH mts Extreme w/fem singer. Dave, 818-766-5260

• **Aggrsv percussm'n** w/ solid meter ndd to replace soft hit dmr impostor. Giggng estab band w/ A1 sngs. mgr. Bonham, Morgenstein infl. Dave. 818-700-8623

• **Altivity band** w/ CD & label intrst lkg for dmr. Must be responsible. 310-842-8548

• **Altivity dmr** wtd for O&D band. Ong music, some covers, studio in Long Beach area. Norman or Mary, 310-435-4805, fax, 310-495-2503

• **Altivity fem** voc, sng wrting w/ upcoming shows forming band. Pref all fem. REM, Pearl Jam, Monica, 213-934-4688

• **Altivity pop** rock band sks grt dmr w/ image. 18-30. Band has maj demo deal & upcoming shows. Pumpkins. early Prince. Suede. 213-851-1680

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 •**Pro drrm** wid. Infi Hendrix, all classic & funk rock & motown. Patrick. 310-431-7048
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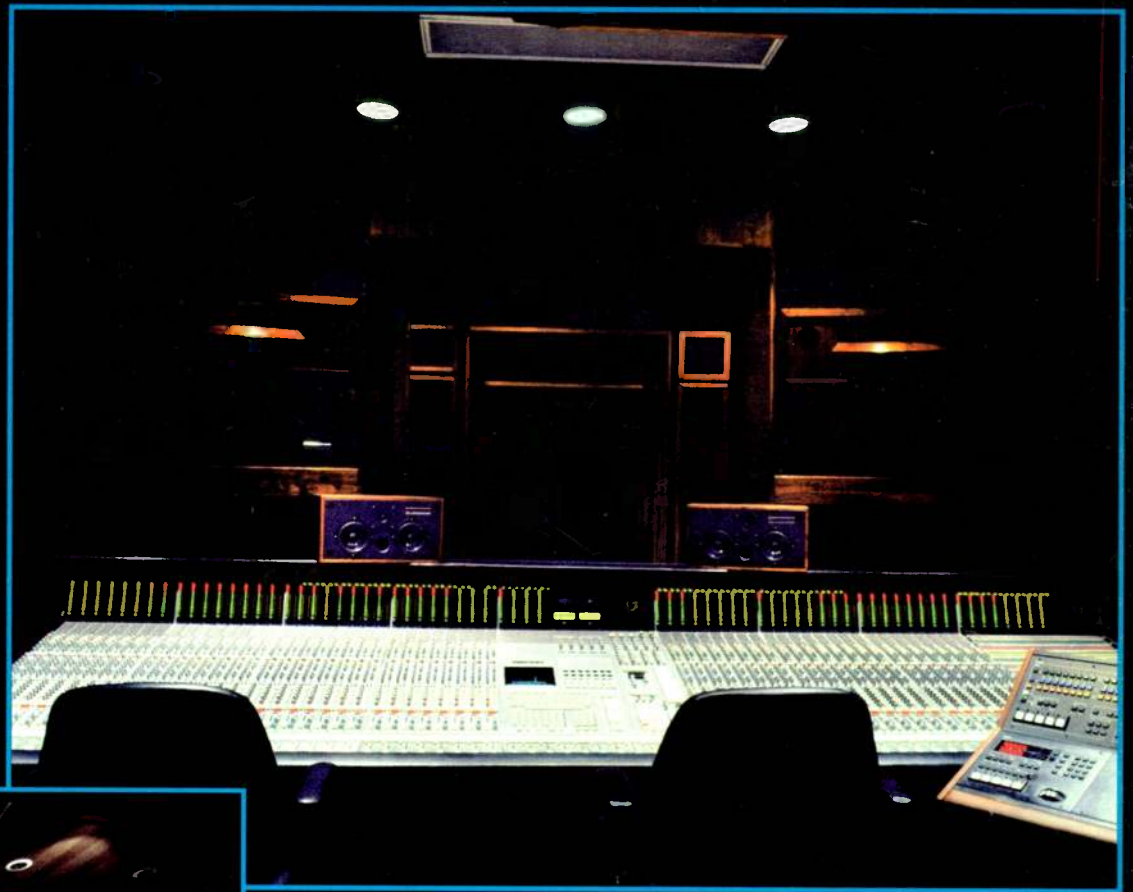
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