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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XX, No. 5 Mar. 4—Mar. 17, 1996

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:

Madier News 818-551-5000
Newsways 213-258-6000

COUNSEL: Mitchell, Silberberg & Knapp

Manufactured and printed in the United States of America

Music Connection (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.75. \$3.50 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1996 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. **POSTMASTER:** Send address changes to **Music Connection**, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028 213-462-5772

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FEATURES



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These wacky British lads are making quite a name for themselves here in the colonies. We talk with Spacehog lead singer Royston Langdon about the band's past, how they got signed and his feelings on grunge music, Kurt Cobain and dwarfs carrying cocaine trays.

By Matthew J. Jansky



24 MANAGER ROUNDTABLE

We spoke with six leading music industry managers and asked them several questions regarding their job. How they find clients, the biggest misconceptions about being a manager and their favorite and least favorite aspects of the gig.

By Pat Kramer

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FEEDBACK

Molly's Response

Dear MC:

I respect the First Amendment—and if you do—I feel I have a right to discuss Nik Venet's unfounded allegations [Issue #4, Feedback, "Molly's Folly"].

Some things you should know:

1) As a producer, Nik got paid in front by the record label for his services. He also got a percentage of the units sold.

2) Venet is a close associate of Harriet Schock, who is also a songwriting consultant. Could it be he had some ulterior motive in writing his letter to you?

3) The pastrami sandwich analogy I use to describe a hit record is a tool I use to make my point easy to see and consequently, understand. I feel a hit record requires a good song as well as good production, and Venet—of all people—knows that. He's produced some of my favorite oldies. If he didn't get the analogy, so be it. He could take some Maalox II and call me in the morning.

4) I was a songwriting consultant before anybody else was and I used to get threatening phone calls from anonymous people telling me that charging a fee for my time and creative input was unacceptable. Now, all these years later, the ground I broke has been imitated all over the world—every other day somebody else calls me saying he's a consultant of this or that and wants to give me a fee for referrals.

5) I have been a successful consultant for fifteen years and have thousands of happy clients all over the world. I'm sure it's a big disappointment to Venet that I'm not a scumbag, slapping my name on someone else's song. For my amateur clients, I charge a flat fee for my time and input. Period. I tell my professional clients in front—before they ever send me a tape—that here's what I ask for my creative input. If they don't want to accept the deal, nobody is forcing them to.

6) I offer a valuable service and am pleased with the great results my clients are getting, and I'm very proud of them. In the past 25 months,

74 of my clients have made deals. One has a Grammy nomination and another won an Emmy.

Molly-Ann Leiken
Santa Monica

More Molly

Dear MC:

I am offended and dismayed by Nik Venet's comments about Molly-Ann Leiken. Molly gave me honest, direct, supportive and creative feedback on my work, which got me a gig as a staff writer with the first tape I made after consulting with her.

I just signed as an artist with a major label. Interesting that Venet runs a small time, "independent" label from the trunk of his assault vehicle, thinking it's 30 years ago and he's still producing Linda Ronstadt.

Gregory Barker
Encino

Roxy Response

Dear MC:

In regard to your feedback letter in Issue #4 ("Rocky Roxy Road"), I would like to break down each point the person made reference to in his letter:

1) Ticket situation. He forgot to inform you that I also gave him some extra (bonus) tickets, and if he sells them, the band keeps all the money from the sale of those tickets and walks away with a few bucks in their pockets.

2) Parking is at their option. If they want to park on the streets, you have to feed the meter until 10:00 p.m., which ends up to be about \$5.00 anyway.

3) The dressing room. This is a nightclub, not the Great Western Forum. Name one nightclub with more than two or three rooms for the bands. I can, there are none.

4) The booking guy—that's me—heard the tape and booked you with other alternative rock acts that seemed compatible with the style of music on your demo tape.

5) The alcohol backstage that the bouncer saw you bring into the club. He was doing his job. Bringing any outside alcohol into any club is against the law. The club can lose their liquor license over it.

6) If the band needs water onstage, I allow them to bring in outside water with no problem, but it must have a cap on it. Open cups of water spill into our monitors, and that's "not so fine."

Eddie Oertell
Roxy Booker

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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

The Songwriters Guild of America presents "A Country Songwriters Showcase" on Wednesday, March 13, 8:00 p.m., at LunaPark, 665 N. Robertson Blvd. in West Hollywood. Featured songwriters include Marty Axelrod, Holly Butler, Cathy Carlson, Tanya Dickson, Alan Morgan, Carlene Peterson and Jeff Silver. There is no cover charge, but a one-drink minimum is required. Call Cathy Carlson, Showcase Coordinator, for more information at 310-335-2911.

Also from the SGA this month is "Music Technology For Songwriters," on Wednesday, March 6, 7:00 p.m., with Jon Eagenhouse of the Roland Corporation on hand to show some of Roland's latest gear and to give demonstrations. The Guild will also present a members-only Supershop pitch session on Wednesday, March 12, with Ern Lamado, A&R rep from Priority Records as industry guest. Other SGA events include Ask-A-Pro/Song Critique featuring music attorney Danny Hayes on Wednesday, March 20, 7:00 p.m.; and the American Latin Music Association co-sponsored workshop, "Inside A Record Company," in both English and Spanish on Wednesday, March 27, 7:00 p.m. Contact the Guild for additional information on any of these events at 213-462-1108.

California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all disciplines, will present "Advanced Music Publishing," on Tuesday, March 5, 7:00-8:30 p.m. The seminar will be held at the Ken Edwards Center, 1527 Fourth St. in Santa Monica, and the cost is \$5 for Santa Monica residents and CLA members; \$15 for non-members. Call the CLA for additional information at 310-395-8893.

On Wednesday, March 27, Los Angeles Women In Music will present "Music And New Media: Issues From Creation And Licensing To E-CD And Production" as part of its ongoing "Women At The Top" music seminar series. Featured panelists will include McKinley Marshall (Brave New Media) and Teri Nelson (Saban Entertainment). The cost is \$5 for LAWIM members; \$10 for non-members. For location and reservations, call 213-243-6440.

Tutt & Babe Music will be offering a one-day workshop, "Home Studio Demo Production And Studio Techniques" on Wednesday, March 27, 7:00-10:00 p.m. and again on Thursday, March 28. The class will be taught by Santa Monica College instructor and Musicians Institute guest speaker Guy Marshall and is designed for singers, songwriters or anyone about to record their own CD. The class will focus on getting

the most out of 4-and/or 8-track recorders, and students will hear "before" and "after" demos and learn how to make their tapes sound like a 24-track master. The class will also include song evaluation, vocal arrangements, presenting a professional package, setting up a project studio and more. The fee is \$45. Call Tutt & Babe Music at 310-395-4835 for additional information.

UCLA Extension presents a new six-week music industry course, "The Rap And Street Music Phenomenon: Artist Management, A&R, Marketing & Promotion," beginning Mondays, April 1-May 6, 7:00-10:00 p.m. This course will be taught by industry veteran Evan Forster, Vice-President of Immortal Records, who has also worked as promotional director for such clubs as the Palladium, Montego Nightclub, Victoria Station, Catch 21 and Live Bait. Classes will focus on the most effective techniques for creating, marketing and promoting street music, with particular emphasis on guerrilla marketing and grass-roots promotion. Guest speakers, including artists, managers and record company executives, will provide lectures, demonstrations and discussions as part of the course. Call UCLA Extension at 310-825-9064 for additional information.

The National Easter Seal Society has announced the second event in the Easter Seals Pro-Am Series, with legendary crooner Tony Bennett as the figurehead. The Tony Bennett Celebrity Pro-Am is scheduled to take place on Monday, March 4, at the North Ranch Country Club in Westlake Village. The Celebrity Pro-Am feature an eclectic mix of television and movie stars, as well as over 25 LPGA golf pros. Celebrities slated to hit the links include Joe Mantegna, Michael Chiklis, Alan Thicke and golf aficionados Joanna Kearns and Rob Lowe. Golf celebrities include LPGA Hall of Famers Pat Bradley and Sandra Haynie and other noted players. The Pro-Am benefits the Easter Seal Society of Los Angeles and Orange Counties in its mission to help children and adults with disabilities achieve independence. Tickets are \$5 per person and can be ordered in advance by calling 1-800-436-3726, ext. 8550; tickets will also be available at the door.

On Wednesday, March 13, the Association of Independent Music Publishers will present "View From The Top-Future Directions Of The Music Industry," as part of its ongoing series of music publishing luncheon panels. The panel will be held at Hotel Sofitel Ma Maison, 8555 Beverly Blvd., in West Hollywood, from 11:45 a.m.-2:00 p.m. The fee for the luncheon and panel is \$22 for AIMP members; \$28 for non-members. For more info, or to make a reservation, call 818-842-6257. **MC**

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GUEST COMMENTARY

Beethoven in Bosnia

By Jon Kimura Parker

"For the first time, I forgot about the war." These words, said by a woman who had just attended my performance of Beethoven's "Emperor" Piano Concerto in Sarajevo with that city's resident orchestra, simultaneously attested to the power of music, and finally brought my own life and career in music into focus.

I have always believed in the infinite power of music—to comfort, to move, to excite, to entertain and to heal—and believed deeply in Nietzsche's famous statement that "without music, life would be a mistake." Until this past New Year's Day, most of my life as a concert pianist had resounded in civilized surroundings and fairly high society. This concert, however, performed under much different circumstances, changed my life.

The New Year's Day concert in Sarajevo's National Theatre was the spontaneous idea of Bob Macauley, the Founder of AmeriCares. I flew into Bosnia on AmeriCares' 36th airlift with over \$1 million of food and medical supplies for Sarajevo. The concert, televised across Bosnia, was a symbolic gift to a people starved of more than necessities, a unique complement to the decidedly more practical gifts of needed supplies.

The Sarajevo Philharmonic, in the meantime, had always tried to give concerts throughout the war. In a building with no running water and only sporadic heat and electricity and playing on instruments that American students would be ashamed to own, this ethnically mixed group of Bosnians has played together, literally in harmony, in defiance of the hatred that surrounded them.

There is a famous image inspired by Beethoven's music of the artist shaking his fist at the world. The "Emperor" Concerto, a majestic reflection of this ideal, crystallized this image as a tribute to the passion of these musicians and to the spirit of a people living on the thin ice of a new peace. Beethoven, who famously

erased an inscription to Napoleon when he crowned himself as a self-glorifying dictator, always championed the power of the individual, but never the abuse of that power.

It was a full house. (You can't really say "sold out" as the tickets were free.) The lack of a controlled temperature wreaked havoc on the 20-year-old Steinway's intonation. The musicians were exhausted from the tireless and exacting efforts of conductor Charles Ansbacher. And power failures threatened to derail the concert completely. But when the music began and exultant piano arpeggios leapt up from the first orchestral chord, the sheer power of the music engulfed the hall. Beethoven, rapidly approaching deafness when the "Emperor" was written, was speaking directly to the people of Sarajevo and offering hope. The gilded National Theatre, spared the worst of the shelling and resplendent under the lights of TV Bosnia, couched the sound in warmth. And at the end of the concerto, the ovation was a liberation for audience and performers alike, a release from the tensions held inside.

What is this intangible power of music? Of what value could it be to a country reeling from the unspeakable tragedy that has been Bosnia for the past several years? That woman's quiet comment answered my question.

The healing has begun. It may take generations before Bosnia has been fully repaired. AmeriCares' Drew Hannah, a veteran humanitarian, remarked that the tens of millions of dollars worth of help were only a band aid, that eventually the healing had to come from within.

In the meantime, every gesture will help. It was a deep privilege to help to bring the gift of music so that, even for a moment, one woman could forget the horror and look forward.

Jon Kimura Parker is a Canadian concert pianist.



RIAA Reports Domestic Shipments Up in '95

By Ernie Dean

Report shows increase in dollar value, but unit shipments were down; CD sales continue growth, cassette sales continue to decline

Washington, DC—The Recording Industry Association of America (RIAA), the trade group that represents American record companies, has reported that the dollar value of domestic shipments in 1995 (\$12.3 billion) was up 2.1 percent over 1994's total of \$10.2 billion, the fourteenth consecutive year of positive dollar growth for the music industry.

However, the amount of compact discs, CD singles, cassettes, cassette singles, LPs, vinyl singles and music videos shipped to record retailers showed a slight dip of 0.9 percent (1,122.7 million units in '94 vs. 1,113.1 million last year).

Hilary Rosen, President/COO of the RIAA, believes that hesitant consumer spending was a key factor in the slowdown over previous annual gains. "Given the increasingly competitive marketplace for entertainment goods, the sound recording industry held its own in 1995. While these figures obviously don't match growth rates from the last few years, we held on to 1994's remarkable gains [when total units were up 17.5 percent and total retail sales were up 20.1 percent from 1993]."

While the 1995 report shows

that traditional music merchants still represent a healthy 52 percent of the account base, Rosen cites the "competition with mass merchants who sell music as a loss leader, competition with direct marketers and the movement toward new electronic delivery systems of music" as other factors that have cut into the traditional retail market.

Linda Ury Greenberg, Senior Director of Market Research for Sony Music Entertainment and Co-Chair of the RIAA's Market Research Committee, believes that this year's shipment data "suffered from the contraction in the retail base following the expansion that has taken place over the last few years."


Broken down by configuration, the RIAA report shows that the popularity of CDs continues to grow, with a 9.9 percent increase in units (727.6 million) and a 11.1 percent increase in dollar value (\$9.4 billion). In fact, the dollar value of CD sales accounted for \$9.4 billion of 1995's total dollar value of \$12.3 billion.

And while cassette sales still account for approximately 25 percent of the marketplace, the dollar value of cassette sales has dropped dramatically from \$3.4 billion in 1990 to \$2.3 billion in 1995, demonstrating that the cassette format may be a doomed format.

Even more dramatic was the drop in the dollar value of cassette single sales (\$298.5 million in 1993 to \$236.3 million in 1995).

Surprisingly, the dollar value of vinyl LPs and EPs shot up 41 percent, while vinyl singles showed a minimal decrease in sales power.

Also surprising was the 85 percent increase in the amount of CD singles shipped and the 57.9 percent increase of their dollar value (\$56.1 million in '94 to \$88.6 million in '95).

The RIAA is a trade association whose member companies create, manufacture and/or distribute 90 percent of all legitimate sound recordings produced and sold in the United States. 

MCA Music Entertainment Nabs 50% of Interscope

By Keith Bearen

MCA acquires 50 percent of the controversial and successful indie label which distributes Snoop Doggy Dogg and Dr. Dre

Universal City—In a move designed to bolster MCA's sagging rock roster, MCA Music Entertainment has acquired 50 percent of controversial, successful alternative music indie Interscope Records.


Under the terms of the new agreement, Interscope will be distributed in the U.S. by Uni Distribution and throughout the rest of the world by MCA Music Entertainment International (MMEI).

Interscope Records, despite the fact that it has consistently been one of the most successful indies in the music business, has come under fire by critics for some of the label's more controversial hard-core rap acts, namely Snoop Doggy Dogg. Because of the media heat generated by anti-rap forces, Time Warner was forced to jettison Interscope from its family of labels.

Addressing this concern, an important part of the new agreement allows MCA to choose not to release any music which the company deems objectionable. MCA will not enjoy any ownership interest or profits from the sale of the titles they refuse to handle, whether new re-

leases or catalog. The agreement allows for such music to be manufactured, distributed and marketed by unrelated third parties.

"Interscope has continually proven itself to be one of the most creative and innovative labels in the music business," said Doug Morris, Chairman and Chief Executive Officer for MCA Music Entertainment Group. "Interscope's cutting-edge rock and alternative artists, when combined with the rosters of Geffen and MCA Records, will give MCA one of the most powerful rock rosters in the world today."

In its first five years of existence, Interscope has earned ten gold, five platinum and ten multi-platinum albums and has scored fifteen Top Ten albums, with five of those eventually hitting Number One. Interscope's roster includes Bush (in conjunction with Trauma Records), Deep Blue Something, Toadies and (through a joint venture withTVT) Nine Inch Nails. Interscope accounts for almost three percent of U.S. sales and distributes Dr. Dre and Snoop Doggy Dogg through Death Row Records. 

LUNDVALL HONORED



Bruce Lundvall, President/Chief Executive Officer of Blue Note Records, recently received the annual Lifetime Achievement Award from the Jazz Foundation of America during a ceremony held in New York City.

PLAYING GAMES



Kenny "Babyface" Edmonds, Louis Cunningham (VP of New Market Development for Atlanta Centennial Olympic Properties), Gloria Estefan and Antonio "L.A." Reid pose for the camera during a press conference announcing the release of the first R&B/pop compilation album to be issued by LaFace Records and the 1996 Olympic Games. The project is the first of five such compilations, which will be issued in spring (the others in conjunction with MCA/Nashville, EMI/Latin, Sony/Classical and DMX).

CHANGING PICKUPS WON'T CHANGE YOUR LIFE



George Lynch, Screamin' Demon™ Humbucker

UNLESS YOUR LIFE IS PLAYING GUITAR!

If sounding ungodly amazing doesn't excite you, changing your pickups ain't gonna change your life much. But if you crave *doom inducing, stanky funky, monster meltdown-from-the-netherworld* tone, it may be something to seriously consider.

Your guitar's stock pickups may be decent all right.



But check this out—they may not be the *right pickups for you*. And this is about you, after all. You don't have to have a



name like *Slash*, *Dweezil* or *Blues* to make guitar playing your life. Lots of guys with regular-sounding names like *George* and *(your name here)* are doing just fine, thank you (see above).

See, these guys know that pickups are the heart and soul of their guitar. Pickups determine the individual *voice* of your instrument. With the right pickups, harmonics will leap off the neck. Sustain a note, go grab a bite, come back, it'll still be



singing. You'll sound better. You'll play better. *You'll run faster. You'll jump higher. You'll gain instant popularity. You'll get the babe.*

With the wrong pickup—well, you might as well just *give up on life* and become a drummer.

Now, Seymour Duncan makes a lot of pickups. *A lot of pickups!* But, we've also got a *21-Day Real World Exchange Policy*. So go ahead and check out

your new pickups for up to three weeks with your own gear, in the *Real World*.

If you're not blown away, just trade them in for another set. *No risk. No hassle!*

For a totally *free* Seymour Duncan catalog package with everything you need to change your life—beam up, teleport or astral project yourself to: Seymour Duncan, 5427 Hollister Ave., Santa Barbara, CA 93111-2345, Tel: (805) 964-9610, Fax: (805) 964-9749, E-mail: sdpickups@aol.com.



FOR TONE THAT SETS YOU APART!

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RockWalk Celebrates Tenth Anniversary

By Keith Bearen

Concert celebrating sidewalk gallery's tenth anniversary features Carlos Santana and guests; Santana and Bill Graham also inducted

Los Angeles—Hollywood's RockWalk, the sidewalk gallery dedicated to honoring those who have made significant contributions to music, celebrated its tenth anniversary with a benefit concert honoring acclaimed guitarist Carlos Santana, who was also inducted into the sidewalk gallery, along with legendary manager/concert promoter Bill Graham.

Held at the Universal Amphitheatre on Sunday, February 25, the concert also featured guest performers Kirk Hammett of Metallica, Mickey Hart and Bob Weir of the Grateful Dead, legendary blues figures John Lee Hooker and Buddy Guy and jazz fusion ace Herbie Hancock.

Proceeds from the event are earmarked for the NARAS Foundation's Grammy In The Schools program, which is dedicated to furthering music education in schools.

RockWalk was born in 1985 with the inductions of Stevie Wonder; Eddie Van Halen; Peavey Amplifier founder Hartley Peavey; creator of the Gibson Les Paul guitar Ted McCarty; Martin Guitar designer C.F. Martin, III; amplifier creator Jim Marshall; and synthetic drum head designer Remo Belli.

Located in front of Guitar Center's Sunset Blvd. location, RockWalk has since honored such diverse creative talents as Aerosmith, Johnny Cash, Dick Clark, Willie Dixon, Jimi Hendrix, Kiss, Les Paul, John Lee Hooker, Phil Ramone, the Moody Blues and Smokey Robinson.

Inductees are chosen by past honorees, who receive secret ballots and are asked to submit a list of three desired honorees. The individual or group who receives the most first place votes is designated as RockWalk's next inductee. Then, during a special ceremony, the artist or group immortalizes their hand prints in cement, following in the tradition of Hollywood's Chinese Theatre and its sidewalk gallery honoring great stars of the silver screen.

In addition to former inductees' suggestions, an Industry Advisory Committee—which consists of many top names in the music industry, including NARAS President/CEO Michael Greene, BMI President Frances W. Preston, Geffen Records Chairman Ed Rosenblatt and Capitol Records President Gary Gersh—can also suggest inductee nominations. **MC**

ROYAL CELEBRATION



Blues legend B.B. King and various top MCA executives recently gathered in New York to celebrate the release of the new interactive CD-ROM title, *On The Road With B.B. King*. Pictured (L-R): MCA A&R Manager Hans Haedelt, MCA Music Entertainment Group Executive VP/GM Bruce Resnikoff, MCA VP of Strategic Marketing Charlie Katz, B.B. King, MCA Senior VP of Marketing and Promotion (Black Music Collective) A.D. Washington and King manager Sid Seidenberg.



By Steven P. Wheeler



Jack S. Kenney

Jack S. Kenney has been named President/CEO of **Quantegy Acquisition Corporation**, which continues to manufacture and market Ampex brand professional audio, video and instrumentation media products. The Redwood City-based company can be reached at 415-367-2149.

Warner Bros. Records has promoted **Peter Standish** to the post of Vice President of Product Management. Previously he was a Product Manager at Warner Bros., a position he held since 1992. He works out of the Burbank offices (818-953-3223).

Atlantic Records has promoted **Josh Lerman** to Manager of International Media Relations, and **Jack McMorrow** has been promoted to the role of Director of Sales/Special Markets. Both Lerman and McMorrow work out of the label's New York offices (212-275-2000).

Tom Cording has been named Senior Director of Media Relations for **Relativity Records**, where he will head up the Media Relations Department. He can be reached in New York at 212-337-5300.

Arista Records has promoted **Jeff House** to the post of Senior Director Street Marketing and Rap Promotions. Based in New York (212-489-7400), House will oversee street teams and develop street marketing strategies for rap and hip-hop projects.

MTV has tapped **Van Toffler** to head MTV Productions, and has also promoted **Lisa Berger** to Senior Vice President, Series Development, where she will head up the in-house development unit, creating new programs for MTV. In addition, **David Gale** has been named Senior Vice President, MTV Films and **Abby Terkuhle** has been appointed Creative Director. Toffler and Terkuhle are based in New York, and Berger and Gale are based in the Universal City offices (818-505-7815).



Jennifer Gross

Jennifer Gross has been appointed to the position of Director of Product Management, **MCA Records**. Based in Universal City (818-777-4000), Gross will be responsible for creating and implementing marketing plans for selected MCA artists.

J.D. Sussman has been named General Manager of **Grindstone Records**, and will be based in the label's Beverly Hills offices (310-246-0779).



Steven Sattler

Steven Sattler has been named Advertising/Promotion Manager for **Music Connection** magazine. Steve was former marketing ace for Guitar Center and East/West Communications. He can be reached at 213-462-5772.

Sherod Robertson has joined the staff of **Arista/Nashville** as Director of Finance and **Steve Williams** has been promoted to Director of A&R. Robertson and Williams can be reached at 615-780-9100.

Virgin Records has announced the appointment of **Bruce Henderson** as Director of Product Management, where he will be responsible for developing and executing marketing strategies, budget planning and tour coordination. And **Tony Johnson** has been promoted to the post of Senior Director of National Publicity. You can reach Virgin Records at 310-288-2420.



Laurie Burke

Laurie Burke has been promoted to the post of Vice President of Advertising & Merchandising for **Warner Bros. Records**. In addition, **Tucker Williamson** has been named Director of Artist Relations. Burke and Williamson can be reached at the label's Burbank offices (818-846-9090). **MC**



David Michery

Title: VP, A&R Urban
Duties: Talent Acquisitions
Years With Company: 9 months
Company: Street Life/Scotti Bros. Records
Mailing Address: 2114 Pico Blvd., Santa Monica, CA 90405
Phone: 310-396-0088
FAX: 310-396-7147

Dialogue

Background: Getting his start as a producer and independent label owner, David Michery chose to test himself by taking on the urban department of Street Life/Scotti Bros. Records, hardly household names in the urban genre. But the man who has helped groups and artists such as Brotherhood Creed, Shai and Candyman find some chart success took on the underdog role and will try to bring Street Life into chart contention.

Label Ownership: "I had my own label three or four years ago and put out a few records, and right now I'm doing this thing with Scotti Bros. because they don't really have a reputation in the street scene, and I find that a challenge. I wanted to bring them a little bit of credibility by bringing in some real talent, and I've been successful in making some real nice street things happen over here.

"I feel that street music is the direction that the industry is turning to, so I'm trying to bring some street credibility here, and that goes with the changing of the name to the All-American Music Group, and Street Life is going to be independent of Scotti Bros.

"I'm trying to separate Street Life from Scotti Bros. I want no association, so I'm trying to build that with the projects I've brought here. It's been a challenge because I'm dealing with a label that's never had any experience in this genre and making them a player in the industry."

Scotti Bros.: "I was offered my own label by Warner Bros. and I was offered my own label by BMG, but I passed on those opportunities and ended up taking the job that every-



one told me not to take. People were telling me not to go with Scotti Bros., telling me that it was a horrible situation and that there was nothing going on over here, but I decided to go where there was the biggest challenge. The way I figure it is, if you can turn around a machine like this, then you can do anything. That's what it's about for me.

"I've been here about nine months, and my plan was to have things up and running in twelve months. When I came here, my plan was to make them a Super Bowl contender within one year, which I think I can do because we have some credible stuff coming out right now."

The Challenge: "The main thing is that the label had a very bad reputation for not having any hip product, and not having any experience in the area of hip-hop and R&B. The challenge to me was the equivalent of taking the Tampa Bay Buccaneers and trying to make them into the San Francisco 49ers [laughs].

"To be quite honest with you, I think the only way you can win in this industry is with proven winners. You need stars to build more stars—stars bring in stars to a record label. So I felt that if I brought in some really big players, I could attract some of the younger guys who would sign to a Priority or a Death Row because of their roster, but I think we now have the opportunity to be competitive in terms of signing these younger acts."

Street Music: "To me, street music means a youthful sound, meaning hip-hop, R&B, dance and stuff that motivates the kids. They're the ones who go out and buy records—people like you and I don't buy records. That's why I cater to the youth, and that's why I call it street music."

Releases: "When I took over this division, they had left me with about ten unfinished projects that I spent the first six months A&R-ing, basically trying to salvage whatever I could salvage. But one of my first projects that I personally brought in was a group called NAIS, and we brought in Kenny Nolan and David Foster to do a remake of 'My Eyes Adore You,' and that's going to be their first single.

"I also A&R'd the Shiro record, which has been actually on this label for three or so years, but they just weren't able to get it off the ground. So I brought in some really good producers, and I think that record will make some noise.

"I'm getting ready to start production on the new Sweet Sable record, and I think we'll definitely enhance our feel for R&B with that album, but we're also going for a really youthful audience. I'm not really interested in the Adult Contemporary sound at this time."

DJ Yella: "Currently, we're getting ready to launch what I think is the biggest project of my life, and that's the DJ Yella [of N.W.A fame] project. It's the dedication to Eazy-E. The album is actually coming out on the anniversary of Eazy-E's death [of AIDS], which is March 26th.

"This record features Bone Thugs-N-Harmony, Ice Cube and other major artists, and we feel it's going to be a major success. It's a record truly dedicated to Eazy-E, coming from the only real legitimate source, and that's DJ Yella, who was with him from day one.

"When N.W.A broke up as a group, Yella, MC-Wren and Eazy left and did their own thing with Ruthless Records. Dr. Dre, of course, went to Interscope and Ice Cube remained at Priority with Lynch Mob.

"Over the last three or four years, I aggressively tried to grab as many parts of N.W.A. as I could because in my opinion, they are the Beatles of hip-hop. These guys have outsold everybody—individually, as well as collectively.

"So I wanted any part of that group that I could get my hands on. Wren is going to do one more record with Ruthless, and his next record is going to be with me.

"When Eazy was sick, and we all knew he was sick, he wanted Yella to do a solo album for Ruthless, but Yella never really wanted to do his own record. But this record is a dedication to Eazy, and there won't be another record from Yella after this. There's an inspiration, a meaning and a reason behind this record, and out of all the N.W.A members, Yella is the one guy who stuck by Eazy through everything, and is actually the godfather of Eazy's son."

Eazy-E: "This record is a true dedication. It's from the heart, and it's a well-produced record that took a year to make. To me, this is the most important record of my career, and I owe a lot to Eazy. He was very good to me. I had an artist by the name of G-Mo at Zoo Entertainment, and Eazy did a lot of work for me on that

record and was very helpful.

"I have nothing but good things to say about the man. He was a very smart and intelligent businessman, and it's a shame that he fell victim to AIDS, but the positive thing about that tragic situation is that we're educating young people now, and the proceeds from the first single, 'Dedicated To My E,' which features major rap artists, are going to go to Eazy's children and to AIDS Research. So there's a real true story behind this record and what Yella is trying to do with this project. This is the pinnacle of my career, as well."

A&R Vs. Production: "I try to hire a producer that's not going to be a problem. In other words, a producer who's going to listen to suggestions. I'm a very hands-on guy. I like to tell them exactly what I'm looking for, and in a sense I guess I'm still producing, but not really producing.

"What I think I'm really good at is taking an okay-song and getting it to another level by making it a better song with really strong hooks and choruses and making sure the tracks are right.

"The way I look at it is, if you can be competitive with the quality of the music, then you've got a shot out there. So that's why we're trying to get producers who don't have egos and are willing to work and willing to take criticism."

Talent Search: "To be honest with you, I do listen to every single tape that gets sent in, but I have never found anything or signed anything through unsolicited tapes. Most of the material that we go with has been material that has been submitted by reliable people in the industry—people that I have past relationships with and people who have produced hits or have been involved with hits.

"It seems like the guys who are currently hitting are the guys who have had hits in the past. It's like a merry-go-round; these guys are consistent. It's a very hard industry. You either have it or you don't. If you

FISHY AWARD



The members of Elektra act Phish are pictured receiving gold plaques for their double live album, *A Live One*. The presentation was made after the band played a sold-out show at New York's Madison Square Garden.



PATRICK BRADY

On April 2, Ardent Records will re-release 1970, a long lost solo album by Big Star founder Alex Chilton, recorded in 1970 at Ardent Studios. During the sessions for the solo effort, Chilton met fellow Big Star founders Chris Bell, Andy Hummel and Jody Stephens and formed the critically acclaimed but commercially snake-bitten Big Star, one of the best "never did but should've made it" bands. Plans for Chilton's solo album were then put on hold as Big Star recorded three studio albums before disbanding.

don't have it, you'll never have it; and if you do have it, you'll always have it.

"The guys I deal with have been consistent in their areas of expertise, whether that's hip-hop, R&B or whatever that area is. I go back to those individual sources and tell them exactly what I want, and they deliver me what I want, and it seems to work. It's worked that way for me for the past eight years, and the way I look at it is, if it ain't broke, don't try to fix it."

Street Music Venues: "ASCAP and BMI have showcases around town, and believe it or not, you can find some true talent within the framework of live performances. If these showcases are supported by local labels or industry organizations like ASCAP or BMI, I'll attend. I mean, R. Kelly was discovered at a showcase."

Performance Aspect: "I think it's important to see an artist live, because you need to know if something is a manufactured hit or a real artist. I want to stay away from as many manufactured hits as I can, but if I have to put one out here and there, I will. But the focus on this label is the talent, like with Sweet Sable and Yella."

Label Future: "I plan on building the label up to a certain point, then I plan on moving on. Once I structure the label like I want to, I want to go out and do my own thing again. I just really want to play this year out and see what materializes with all these

projects. I think I'm gonna be doing something that people thought could never happen at this company, then I'm going to use that as a platform to go out and do my own thing.

"I love it when people say there's no longer a market for hip-hop and R&B, that it's starting to diminish, and you have labels like Capitol Records and Giant Records dismantling their black music departments, and MCA not focusing on black music as much as they used to, and Warner Bros. getting rid of the biggest part of their black music division, and I look at that as more room for me [laughs].

"I think of hip-hop and R&B as pop music. 'Pop' means popular music. If the majority of your sales are coming via this avenue, then to me, it's pop music."

News

Oingo Boingo has finally called it quits, and to usher out their long career in style, **A&M Records**—the label for which Boingo mercurial leader **Danny Elfman** and his band of wacky musical cohorts recorded three groundbreaking albums in the early Eighties—will release *Farewell*.

The double-CD/cassette album was recorded live during the band's final concert at the **Universal Amphitheatre** in Universal City last year. Since Boingo's Halloween concerts at the UA have always been legendary, it's only fitting that this final album was recorded live on Halloween night, 1995.

Produced by Boingo members **Danny Elfman**, **Steve Bartek** (also Elfman's partner in soundtrack crime) and **John Avila**, the album contains such early OB classics as "Only A Lad" and the 1985 hit "Dead Man's Party," as well as more recent songs such as "Can't See (Useless)" and "Insanity."

"There was a sense of closure after the last concert, but in truth, things were far from over," muses Elfman. "We had hours of audio and video tape to sift through. Even though it's been a lot of work, we're glad we did it. We wanted to leave some kind of legacy behind for our fans."

Another veteran outfit, instead of calling it quits, is still slugging it out on the road and in the record bins. The **Band**, minus departed main songwriter **Robbie Robertson**, who is currently struggling to establish his solo career, and the late **Richard Manuel**, have recorded a new album, *High On The Hog*, on **Pyramid Records**, which follows on the heels of their critically acclaimed *Jericho*, which broke a seventeen-year recording hiatus.

For the new record, the group—now consisting of founding members **Levon Helm**, **Rick Danko** and ace multi-instrumentalist **Garth Hudson**, in addition to new recruits, guitarist **Jim Weider**, drummer **Randy Ciariante** and pianist **Richard Bell**—recorded "I Must Love You Too Much," a Dylan song that he

gave to the Band years ago, and a cover of Dylan's "Forever Young," which originally appeared on the Band-backed Dylan album, *Planet Waves*.

Allen Jacobi, President of **Pyramid**, calls *High On The Hog* the "best record they've ever made by far." While it's heartening to see a label president get behind his artists in a big way, for Jacobi to cite the new album as being better—by far!—than the Band's first three masterpieces, *Music From Big Pink*, *The Band and Stage Fright*, three of the best albums in rock history, is truly a head-scratcher!

Former **Replacements** guitarist **Tommy Stinson** has formed a new band, **Perfect**. The band—vocalist/guitarist Stinson, lead guitarist **Mark Solomon**, bassist **Robert Cooper** and drummer **Gersh**—are currently in the studio working on their debut effort with producer/engineer **Don Smith** (Cracker, Tom Petty, the Rolling Stones). A six-song EP will be released in the late spring/early summer on **Medium Cool/Restless Records**. Plans are also in the works for a Tommy Stinson solo album later this year.

On The Road

The **Red Hot Chili Peppers**, whose North American tour was postponed late last year after drummer **Chad Smith** broke his wrist, have resumed their North American trek.

Guitar virtuoso **Joe Satriani** is getting set to embark on his first national tour in four years. The show will feature material from his seventh and latest self-titled release, in addition to a generous sampling of past nuggets from his other six releases.

Dubbed the "**Luminous Flash Giants Tour**," the domestic leg of Satriani's world tour kicks off with a March 9th show in Reno, Nevada. Joining Satriani on the road are longtime cohorts and fellow virtuosos, bassist **Stu Hamm** and drummer **Jonathan Mover**.

Deals

Capricorn Records, after a major restructuring, has announced the signing of Long Beach, California-based band **Speaker**. The band consists of bassist **Matt Jacovides**, guitarist/vocalist **Thom Gonzales** and Colorado transplant, drummer **Butch Carlson**.

Speaker's sound has been described as combining the alternative sensibilities of XTC with the psyche-rock sounds of Jane's Addiction.

Mercury Records has announced the signing of a deal for a new custom record label called **Mouth Almighty**. Devoted to the burgeoning field of spoken word poetry, the label is a partnership between music industry veterans **Bill Adler** and **Jim Coffman** and distinguished poets **Bob Holman** and **Sekou Sundiata**.

Sony Music and mega-platinum act **Boyz II Men** have formed a new label venture, **Stonecreek Recordings**.

Based in Philadelphia, Stonecreek Recordings will be funded and distributed by Sony Music.

This announcement adds fuel to the fire that **Boyz II Men**, disgruntled with their situation at Motown, will eventually leave the label (maybe Sony headman **Tommy Mottola** is already staking his claim!).

For more information on Stonecreek Recordings, call 213-850-8982.

On The Move

Leyla Turkkan has been named to a Senior A&R position at **Tom Zutaut's** new label venture, the **Enclave**. Turkkan, who was most recently Executive Vice President/General Manager of TAG Recordings, will be based at the Enclave's New York headquarters.

Virgin Records has announced the appointment of **Brenda Walker** to the post of Director of A&R. She will perform her duties out of the label's Los Angeles headquarters (310-278-1181). MC



Microphone manufacturer Audio-Technica recently celebrated its sixth consecutive year of record growth with a party at the NAMM show in Anaheim. The party was attended by numerous industry celebrities and company friends.



MCA GETS THE BLUES...AND KENNY GETS A DEAL



Kenny Wayne Shepherd—the teenage blues guitarist who's been getting raves for his debut album on Giant Records, *Ledbetter Heights*—recently inked a deal with MCA Music Publishing. Pictured celebrating at the MCA offices are (L-R): Jon Weiss, Director, Creative Services, MCA Music Publishing; John Alexander, Executive VP, Creative Services, MCA Music Publishing; Kenny Wayne Shepherd; Sherry Orson, Director, Creative Services, MCA Music Publishing; and manager Ken Shepherd.

DRINKIN' WHISKEY AT THE WHISKY



Motörhead's mainman Lemmy is joined by BMI execs at the Whisky, where he was celebrating the band's 20th anniversary and his own 50th birthday. Pictured (L-R) are: Rick Riccobono, VP, Writer/Publisher Relations, BMI; Lemmy (and his present); Jessica Young, Director, Writer/Publisher Relations, BMI; and Elisa Randazzo, Associate Director, Writer/Publisher Relations, BMI.

ASCAP Legacy

We're sorry to report the passing of former ASCAP President Morton Gould, who died on February 21 at the age of 82 in Orlando, Florida.

Gould, who won a Pulitzer Prize in Music in 1995, a Grammy Award in 1966, as well as earning twelve Grammy nominations over the years, served on the performing rights organization's Board of Directors for over 36 years and headed ASCAP from 1986 until 1994.

Born in New York in 1913, Gould composed and published his first work, "Just Six," at the age of six. Gould would go on to pioneer live radio broadcasts as the star, host and conductor of national music programs on the Mutual and CBS Radio Networks.

Joining ASCAP in 1935, Gould was a tireless advocate for new American composers, constantly helping expose their work.

But he never stopped his own musical career. Among Gould's most recent developments was the world premiere of "Remembrance Day—Soiloquy For A Passing Century" by the University of Connecticut Wind Ensemble in a October 15th performance attended by President Clinton.

In a prepared statement, Gould's successor at ASCAP, Marilyn Bergman said, "No one I know was more respected and loved here at ASCAP and throughout the world for both his musicianship and his great humanity. His vigor, his wit and his spirit led us to believe he would live forever. And in fact, through his music and the legacy he left us, he will."

ASCAP will present a special tribute to Morton Gould at Carnegie Hall on Wednesday, March 20 at 1:00 p.m. Contact Jim Steinblatt at 212-621-6318 for further information.

Industry Grapevine

Warner/Chappell has promoted John Titta to the position of Senior VP, New York. In his new post, Titta will head Warner/Chappell's East Coast creative department and be responsible for catalog utilization and new talent acquisitions. He can be reached at 212-399-6920.

In other Warner/Chappell news, the company has appointed Ellen Moraskie to VP of its new U.S. Latin Music Division. Based in Miami, she will establish and oversee Warner/Chappell's catalog of Latin music in the U.S., which will include new artists and writers. Moraskie can be reached at 305-893-1089.

BMI has named Hanna Bolte its Senior Director, Media Relations,

West Coast. Bolte, previously EMI Records' Senior Director, National Publicity, can be reached at BMI's L.A. offices (310-659-9109).

Chrysalis Music Group has promoted Mark Friedman to Director of Creative Affairs. Previously General Professional Manager, Friedman will be responsible for signing and developing talent for Chrysalis' Los Angeles and Nashville offices. He will continue to be based in the L.A. offices (310-550-0171).

Peermusic has promoted Claire Johnston to the post of General Manager, New York Copyright Department. Johnston joined peermusic in 1987 as personal assistant to CEO Ralph Peer II. In her new position, she will oversee the company's New York copyright department, report-

ing directly to VP of Copyright Cecile Russo. Johnston can be reached at 212-265-3910.

Mitchell Honored

Congratulations to Joni Mitchell, who has won the 1996 Polar Music Prize from the Royal Swedish Academy of Music. The prize, which many people compare to the Nobel prize of music, honors people in the music industry who have distinguished themselves through significant achievements.

Winners of the Polar Award are chosen regardless of nationality and are awarded \$150,000 — one of the largest monetary prizes given in international music awards.

The award ceremonies, now in its fifth year, will take place May 8 in Stockholm. Mitchell, along with co-winner Pierre Boulez, will be presented the Polar Music Prize by the King of Sweden.

BMI Events

Mark your calendar for the following BMI awards shows: BMI Latin Music Awards in San Antonio, Texas, April 25; BMI Pop Music Awards in L.A., May 21; BMI Film/TV Awards in Los Angeles, May 22; and BMI Country Music Awards in Nashville, October 1st.

Olympic Babyface

Superstar songwriter-producer Babyface, hot on the heels of his work on the *Waiting To Exhale* soundtrack, will write and produce the official soundtrack for the 1996 Summer Olympics. The summer games will take place in Atlanta, where, coincidentally enough, Babyface has a recording studio and where his LaFace Records (co-

WARNER/CHAPPELL DOUBLE HEADER



John Titta, Senior VP, New York, Warner/Chappell.



Ellen Moraskie, VP, U.S Latin Music Division, Warner/Chappell.

SOPHIE B. HAWKINS

With two Top Ten hits behind her, this songstress looks ahead to her next album



Much has been said about a new renaissance of female music artists in the Nineties. But for most of today's commercially successful female solo artists, some things remain the same—their hit records are usually written by or co-written with male, often Svengali-like, songwriter-producers.

Sophie B. Hawkins is an exception to the status quo. She's one of the few contemporary hit female singer-songwriters who's also an accomplished musician and who writes virtually all the material on her albums by herself.

"I do it all alone because I really want to get the vision of what my songs are without them being diluted by someone else," she explains in her breathless, slightly husky voice. "By the time I get to work on recording with a producer or band, I can refer back to my original intent."

Growing up in Manhattan, Hawkins learned at an early age that she wanted to be a performer. As a teenager she started playing in a series of bands, picking up a varied background that included jazz, classical, punk and ethnic music. One of the turning points in her life was when she studied as a percussionist under noted Nigerian artist Babatunde Olatunji.

By 1991, her demo tapes caught the industry's attention and, after a bidding war between several major labels, she signed with Columbia Records. Her 1992 debut album, *Tongues and Tails*, yielded the Top 5 single, "Damn I Wish I Was Your Lover." She became a critics' darling during that period, but much of the media erroneously compared her to Madonna.

In reality, there were few similarities between the two singers. Although both tend to combine sensuality with spirituality, Madonna's musical base has been mainly R&B/dance, while Hawkins has demonstrated the talents of a more eclectic singer-songwriter.

Her second album, *Whaler*, was greeted with less hype upon its release in 1994, and immediately quelled the Madonna comparisons, as it presented a more introspective Hawkins. However, the album didn't catch on with the public until the single, "As I Lay Me Down," became a Top Ten hit a year after the album's release.

Whaler was recorded at Hawkins' home studio, an environment she says suits her perfectly. "The songs on my albums aren't that far from my demos. I sometimes wonder what it would be like to record in a fancy studio, but the hardest thing for me to do musically would be to write songs with other people. It interests me but it also scares me the most. The idea of having someone else lay down a piano part to a song, and then to have me just sing over it is so foreign to me. I'm so used to writing everything myself."

Hawkins considers herself an "old-fashioned" songwriter, one who doesn't use riffs or machines to get the songwriting process going. "When I write a song—whether it's on my kitchen floor or on the piano in my home studio—I do the whole song as it flows. My lyrics don't come before the music or vice versa. I usually write the music and the lyrics together."

Hawkins already has a collection of songs written for her next album, but like a novelist who won't reveal the plot of her next book, Hawkins is coy about saying too much about her new material. She does disclose, however, that her next album will be very different from the first two.

While a majority of the material for *Tongues and Tails* and *Whaler* were composed on piano, most of the songs for Hawkins' next album were written on guitar. "Because I've been on tour for so many months, I've been using an acoustic guitar when I'm writing in hotels."

Laughing, she adds, "If I was a really big diva, I could have a piano in every hotel room but I use what I've got."

After being a longtime resident of New York, Hawkins moved to L.A. last year, and she says the relocation also had a dramatic effect on her songwriting. "When I moved to L.A., I didn't know as many people as I know in New York. So the new songs have really brought out another side to me—the alienated side of me."

Hawkins is a big fan of Melissa Etheridge ("I'd really like to tour with her someday"), and although she's regularly offered acting roles, she says music will always remain her first love and priority.

The songstress also says that the timing of her next album's release will depend on how well her new single, "Only Love," does on the charts. "If the single flops, the record company will start putting pressure on me to record the next album. But you know what?" she asks rhetorically, before replying, "I feel so privileged to be doing what I do that I have no complaints."

Contact Columbia Records at 212-833-5022.



Power pop band Super Deluxe recently signed a worldwide publishing deal with Chrysalis Music Group. The Seattle-based group's debut album, *Famous*, is available on indie label Tim/Kerr Records. Pictured are (L-R, top row): Cliff Cantor, former Chrysalis exec; Jake Nesheim, band member; Kyra Golomb, A&R Manager, Chrysalis; Tom Sturges, President, Chrysalis; (L-R, bottom row): Darren Wixon, band manager; and band members John Kirsch, Chris Lockwood and Braden Blake.

owned with L.A. Reid) is based. Elton John, Brandy and Tevin Campbell are already slated to be on the soundtrack.

Local Showcases

Unsigned songwriters wondering how to get their music heard should take note of the following showcases in Los Angeles:

The National Academy of Songwriters hosts **Acoustic Underground** the second Monday of every month at the **Troubadour** in West Hollywood. Each Acoustic Underground show is followed by **Songwriters in the Round**, where established songwriters perform their hits and new songs.

In addition, NAS holds an **Open Mic Showcase** every fourth Tuesday of the month at **Highland Grounds** in Hollywood.

NAS also hosts a weekly **Cassette Roulette** (where industry professionals critique submitted tapes) and **Pitch-A-Thon** (where industry professionals screen songs for specific recording projects). The Cassette Roulette and Pitch-A-Thon are held every Tuesday at the **Woman's Club of Hollywood**. NAS members receive priority submissions and discounts on showcase admissions and other services.


Call the National Academy of Songwriters at 213-463-7178 for more information.

BMI also presents regular showcases throughout the year. Two upcoming L.A.-area showcases (with dates to be announced) will be for rock en Español and roots rock/alternative artists. Send a four-song tape with bio information to BMI, Attn: Showcases, 8730 Sunset Blvd., 3rd Floor West, Los Angeles, CA 90069. Tapes cannot be returned.

ASCAP's showcases include the **West Coast Cabaret Songwriters'**

Showcase (for cabaret and theatre songwriters), which takes place in April, July, and November at the **Gardenia** in Los Angeles, the **Best Kept Secrets Showcase**, which takes place periodically at local clubs, including the **Coconut Teaszer** in Hollywood, while **Phat Tuesday Jazz Showcase** is held every month at the **Roxy** in West Hollywood.

Songwriters and artists interested in participating in any of these ASCAP-sponsored showcases should first submit a four-song tape with bio information to ASCAP, 7920 Sunset Blvd., Suite 300, Los Angeles, CA 90046. Tapes cannot be returned.

ASCAP also hosts the **Real Deal Showcase**, which spotlights R&B/rap/hip-hop talent. Call 310-645-0101 for an audition. 

BMI APPOINTMENT



Hanna Bolte, Sr. Director, Media Relations, West Coast, BMI.



MAD DOG STUDIOS: Studio owners Michael Dumas and Dusty Wakeman have announced that they have moved their facility from its Venice Beach location to Burbank. Started in Venice Beach in 1979, the studio has moved to a new 3,000-square foot space, complete with large tracking room, three iso booths and an expanded and modified Neve 8108 console with Necam 96 automation. In addition, Mad Dog shares property with South Lake Stage, which is well-equipped for all video and film production needs. Country superstar Dwight Yoakam broke in the new studio with producer Pete Anderson, while Dumas and Wakeman split the engineering duties. For bookings or further info, you can contact studio manager Astrid Young at 818-557-0100.

AUDIO-TECHNICA MANIA



Audio-Technica microphones are enjoying mass endorsements from some of the industry's top professionals. Grammy-winning engineer and producer Ed Cherney (pictured above) endorses the AT4033 for his recent studio work with A&M recording artist Jann Arden, Alan Parsons of the famed Alan Parsons Project is using all A-T mics on his first ever concert tour, while producer and drummer extraordinaire Russ Kunkel also filled the studio with A-T mics for Jimmy Buffett's latest album *Barometer Soup*. The Ohio-based company can be reached at 216-686-2600.

RECORD PLANT: Grammy-nominated producer/songwriter Kenny "Babyface" Edmonds was in Record Plant's SSL 3 studio (72 input SSL 4000 G+) producing Tevin Campbell with engineer Jon Gass; Kyle Bess assisted...Ed Cherney christened Record Plant's newest studio Neve 1 (Custom 64-input Neve 8068) recently conducting overdubs for the upcoming Anne Murray album, as both producer and engineer. Brandon Harris and Robbes Stieglitz assisted...George Foster was also in SSL 3 producing a film mix for the soon-to-be-released Paramount motion picture *Black Sheep*. Rick Winquist engineered the project; Robbes Stieglitz assisted.

ROCKET LAB: The Bay Area-based mastering facility has officially opened the Rocket Post/Multimedia—the affordable solution to Off-line/On-line Editing. Veteran filmmaker Kevin Pina will manage the Post production center that Off-lines with an Avid 800, while boasting an On-line Suite with mastering to Beta SP and Digital Betacam.

SKIP SAYLOR: The L.A.-based studio recently hosted legendary composer/producer Quincy Jones in Studio A, where he was working on his latest Qwest release; engineer Francis Buckley handled the SSL with Stephanie Gylden and Jason Mauza assisted...The production team of Soulshock & Karlin were back visiting during the revamping of Madonna's latest single for Maverick ("Love Don't Live Here Anymore") with engineer Manny Marroquin and assistant Rod Michaels...In Studio B, Montell Jordan produced and overdubbed tracks for his sophomore release on PMP/Island; Michaels engineered.

VIDEO ACTION: Capitol rap group the Royal Fam recently finished filming a video for their single, "Summin' Gots To Give," from the group's album *Black Castle*, which is due out in April. Power Films' Stephen Ashley Blake directed the video...Silas/MCA Records artist Jesse Powell has completed filming for the video, "All I Need," from Powell's self-titled Silas/MCA debut. Keith Ward directed the video which features actress Stacey Dash, who has starred in such films as *Clueless*, *Mo' Money* and *Renaissance Man*.

SENTIMENTAL SMILES



Arista Records artist Deborah Cox recently put the finishing touches on her new video, "Who Do U Love," the follow-up to her smash debut single, "Sentimental." Pictured on the Paramount Studios lot in Los Angeles are (L-R): Deborah Cox, video director Brett Rainer and Arista's VP of Video Production Elizabeth Bailey.

WE'RE HERE TO SAVE YOU



American Recordings hip-hop artist Chino XL recently finished shooting the video for his just released first single, "No Complex," with director Nancy Bennett. The single is from Chino XL's American Recordings debut album *Here To Save You All*. Pictured in front of the charred remains of the Laurel Canyon house, where American Recordings President Rick Rubin once recorded with the Red Hot Chili Peppers, are (L-R): American's Director of hip-hop A&R Dan Charnas, Chino XL and American Recordings President Rick Rubin.

YAMAHA PROFESSIONAL AUDIO FORUM

YAMAHA PROR3: A SIGNIFICANT STEP FORWARD IN DIGITAL REVERB TECHNOLOGY

Designed to provide tremendous reverb quality for the professional studio and sound reinforcement markets, the Yamaha ProR3 Digital Reverberation unit offers extraordinary sonic and functional capabilities and incorporates a new Yamaha DSP engine. 32-bit digital sound processing power,

coupled with high performance 20-bit A/D and D/A converters, deliver unprecedented reverb density and resolution. Already the leader in digital signal processing technology, Yamaha's target was to apply a new DSP engine to providing extraordinary reverberation. The result is a new level of performance exceeding the quality of units costing many times more. The suggested retail price of the Yamaha ProR3 is \$1,599.

The high-resolution ProR3 provides natural reverberation with smooth,

noise-free decay. Analog input and output circuitry contribute to outstanding 110dB dynamic range. True stereo processing, parametric EQ and gating are included to enhance the multitude of reverberation programs. Early reflection and room-simulation programs as well as programs combining reverb with echo, chorus, symphonic, flange, pitch change, and auto-pan effects are offered.

The ProR3 provides 99 presets for "select and use" programs as well as 99 user memory locations to store edited

versions of the user's individual processing requirements. A 10-key pad allows instant access to any program. Balanced and unbalanced stereo inputs and outputs are provided. XLR connectors and 1/4" phone jacks are included for equipment compatibility. MIDI in/out and thru connectors enable direct program selection from external MIDI devices as well as program bulk dump capabilities.

For more information, call Yamaha (714) 522-9011.

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DAVID DOBKIN

This director has helmed videos for such stars as John Lee Hooker and 2Pac Shakur

By Jonathan Widran

Because music videos and TV commercials have so much in common stylistically these days, it made perfect sense for David Dobkin to join top crossover directors Marcus Nispel and Jake Scott at Portfolio/Black Dog, a top breeding ground for up-and-coming talent in both fields.

And judging from his auspicious debuts in both mediums—his two video clips for 2Pac Shakur helped turn both singles platinum, and his ads for the Utah Symphony won *Adweek's* Spot of the Month—it seems clear that the realism Dobkin strives for successfully translates from one to the other.

Typical of the way a powerfully conceptualized video can attract big-time advertisers is Dobkin's experience with legendary bluesman John Lee Hooker. "I aimed for a very basic emotional response, experimenting with handcranked cameras and aged and dated ideas to give an old world effect," he says. "As soon as my reel went out, Molson Golden beer wanted to meet with me to discuss how I could bring that sort of grit to their ad campaign."

The Hooker experience also taught the 26-year-old director the inherent differences between artists from the pre-video age and those from the MTV generation. "Because he's getting up there in age, John was only available for a short time each day of the shoot," says Dobkin, whose resume includes Extreme, Robin Zander, Sonic Youth and even an unreleased clip of Blues Traveler. "So I had to have three cameras rolling on him from the moment he arrived. It was so hard to get him to lip synch. This is a man whose art form is all about reinventing music every time he plays it, so he'd get bored.

"First time artists can also be difficult," he adds, "because they're still a little intimidated by the cameras. But at least they understand what's required of them. My job is to keep them comfortable so that they can express themselves fully, capturing emotions with what I call 'truth in photography.'"

While he's yet to be completely pigeonholed, the most ironic aspect of Dobkin's career is the success he has had in the rap/hip-hop genre with the likes of 2Pac Shakur and Speech on the former Arrested Development frontman's popular "Like Marvin Gaye Said (What's Going On)."

The Washington, DC native insists that there's no great mystery. As a former musician himself, he's always connected to the spirituality inherent in black music. "I really love alternative music, but in so many ways, that vibe speaks to restless middle class youths who are just complaining about trivial things when compared to the difficulties African-Americans have faced in this country. When I met 2Pac, we just connected. Race was never an issue."

The Speech clip, from a song which originally appeared on a Gaye tribute disc and is also featured on the performer's recently released solo debut, was an especially important assignment for Dobkin. EMI looked to the director to help recreate the artist's image and make him come across as a mature visionary with the sense of history his song conveys. Dobkin went for the surface first, dressing Speech in a classy suit for the first time on video.

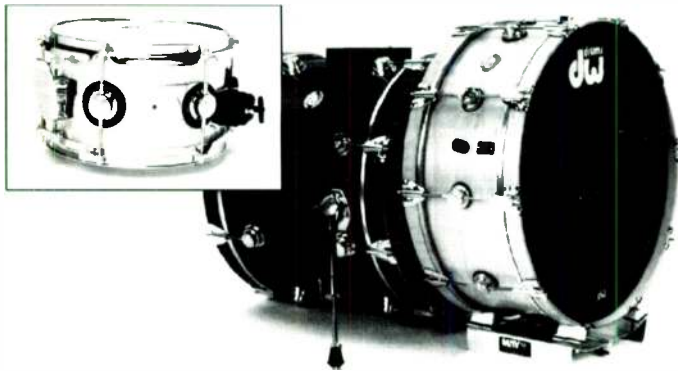
"The clip speaks on a historical level, so I wanted Speech to seem as if he'd been there through trying times, that he understood the roots of where things were at," explains the director. "The tune is uplifting but sad, so clean and jazzy looking was the approach I wanted. We shot scenes of Harlem in black and white, spontaneously defining his image as we went along and shot characters on the street. We spray-painted walls with both positive and negative words, like laziness and hope, contrasting the elements in the song.

"This experience," Dobkin adds, "was also the epitome of how well a shoot can work when the artist and I collaborate. Once he was comfortable with me, we talked everything out, combining our visions. He let me push him further if I thought it was appropriate. The video turned out to be very rewarding and powerful in its depiction of his culture."

Though Dobkin has developed a reputation, he still finds himself in tough competition with every new proposal. When a record company contacts him about a possible assignment, the first thing he does is listen to it five times while driving to simulate the motion of the cameras. He'll instinctively see images popping in his head ("assuming I like and respond to it, that is"), along with the ideal cinematic approach, whether languid or aggressive.

"Once I send off a treatment, I know I'm up against something like ten other submissions," he says. "As far as choosing me over a more expensive, established director, that depends on their faith. Sometimes, they'll take the leap, sometimes not. The one thing I can offer is focus and commitment and a production savvy that can make a \$20,000 investment look like ten times that much."

Contact Visibility Public Relations at 212-777-4350.



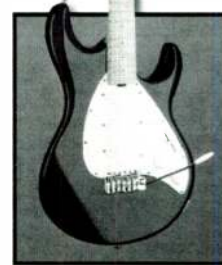
DW's New Side Snare and Woofer

The Side Snare and the Woofer are two new voices for the drum kit from Drum Workshop. The Side Snare is a super high piccolo snare that can be mounted anywhere around the drum kit. The Side is a six-by-ten-inch drum with a penetrating tone and comes in DW's FinishPly™, Satin Oil or Lacquer and with a choice of Chrome, Brass or Black hardware. It sells for \$570 to \$715 depending on these options.

The Woofer is a tone enhancer that works just like a passive woofer in a loudspeaker system. The Woofer amplifies the low frequencies of your existing bass drum by responding sympathetically to the low frequencies. This sympathetic vibration brings back that

big, open double-headed, fat bottom end that can be lost when the main drum is muffled to obtain a more articulated sound. The Woofer would sit directly in front of your existing bass drum for maximum acoustical coupling. The Woofer comes in Natural Satin Oil finish with chrome hardware but you can also get the other DW finishes if you order it as part of a matching DW kit.

The Woofer sells for \$695 and includes an internally installed MAY-ATM25BD (Audio-Technica) microphone. For more about it, contact Drum Workshop Inc., at 101 Bernoulli Circle, Oxnard, CA 93030. Phone them at 805-485-6999, FAX 805-485-1334, E-mail: DWDrums1@aol.com.



Ernie Ball's Music Man® Silhouette Special

The Silhouette uses a 22-fret neck, alder body, Wilkinson® VSV non-locking tremolo and Grover® locking tuners. The new electronics use a Silent Circuit™ in the active electronics that eliminates single-coil noise without changing the tone. You can get the guitar with a single DiMarzio® humbucker and two single-coils or three DiMarzio single coils.

The neck is carved from selected maple with either a rosewood or maple fingerboard and adjustable truss rod. Scale

length is 25 1/2 inches with a five-bolt neck attachment with recessed neck plate, sculpted neck joint and quick-change battery compartment. The alder body comes in three different finishes: pearl purple, candy red and pearl green. All guitars come with a pearloid pickguard.

The Music Man Silhouette Special sells for \$1,300 with the hardshell case selling for \$135 and the gig bag at \$75. For more information, contact Music Man at 805-544-7726.

(like your car dashboard on a hot summer day).

The new cassettes come in Ferro Extra, Chrome Extra, Chrome Super and Reference Maxima types. The precision Reference Maxima TP II has a separate azimuth control device that stabilizes the tape path over the new azimuth pins. Chrome Super uses a new high performance magnetic crystal for clearer sound. Chrome Extra has a transparent shell made from high impact and high temperature plastics. The Chrome Extra tape is coated with microfine chromium dioxide making this cassette ideal for music reproduction.

For more information, contact BASF Audio Products in Bedford, MA. Call them at 617-271-4177.



BASF New Cassettes

BASF audio products have a new line of audio cassettes that feature precision housings (shells) and the latest magnetic coatings. New high temperature materials withstand high temperatures



ROM KING: With the release of *On The Road With B.B. King: An Interactive Autobiography*, MCA Records (and Media X, Inc.) has come up with one of the best artist-related CD-ROMs to cross our hard drive in the early stages of this burgeoning technology. As you hop behind the wheel of **Big Red** (King's touring bus during the Fifties) and head for the crossroads, the blues legend gives you a guided tour through the history of the blues, and thus American rock & roll. As you drive up to, and eventually stop at the crossroads, you'll have various choices to make.

Each choice has plenty to offer. If you go to **Indianola**, you'll visit B.B.'s childhood days in the cotton fields of the Mississippi Delta, complete with photographs and often fascinating narrative in King's own words. Or go to the museum, more commonly known as **Lucille's**, where you'll not only hear the hilarious true story (complete with cartoonish depiction) of how King came to name his famous guitar (we won't ruin it for you here), but this is also the stop where you can also hear snippets of music from his biggest influences and friends (as well as reading about

them after you click on their likenesses). You can even find out all about King's guitars and his equipment preferences. You'll also find King's complete discography—for both albums and singles.

But best of all is the **Beale Street** tour conducted by the gregarious tour guide himself, who takes you through the famed Memphis boulevard (arguably the birthplace of the blues), where by clicking on various store fronts, King and his friends will tell you about the early days in interesting detail—in fact, that's what helps separate this CD-ROM from others on the market, as we aren't given silly one-liners, but rather in-depth and articulate information.

If you get tired of driving Big Red, you can head to the **Airport** and hop aboard a private plan with King, who will tell you all about the various cities or buildings which impacted his storied life as you fly by.

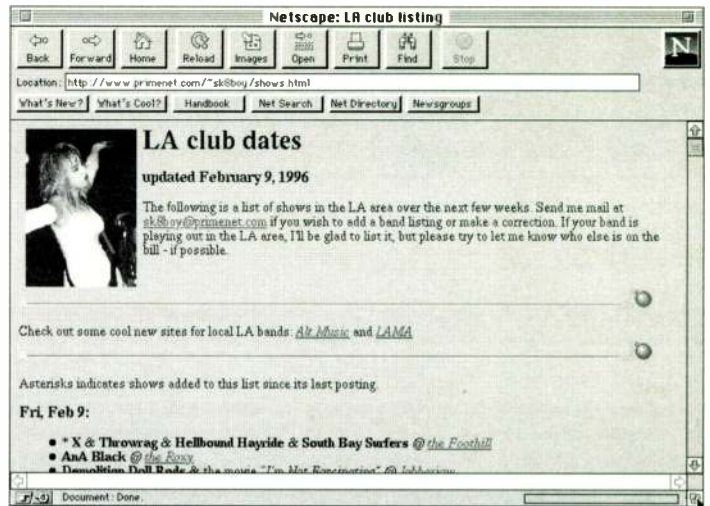
Finally, you get a chance to pop into King's **Blues Club**, where you can watch him play onstage with such stars as **Eric Clapton** and **Bonnie Raitt**. Or you can walk upstairs and poke your head into his **Trophy Room**, where you'll get descriptions of his past awards and personal keepsakes.

Without a doubt, this is one of the most informative and easiest to use CD-ROMs a record label has released (it actually does everything it claims to do). The graphics are excellent and imaginative (without being ridiculous), and the information is detailed and interesting to listen to. With a suggested retail price of \$39.95, MCA and Media X, Inc. have hit a powerful home run in the CD-ROM market with this one.

ENHANCED CD SINGLES: Former 10,000 Maniacs' focal point and now **Elektra** solo artist, **Natalie Merchant**, was the first major label artist to release an enhanced CD single, when "**Wonder**" was released last November. Merchant's enhanced CD single, which retailed for about \$3.50, included two audio tracks—complete with a video and a lyric feature, which enabled the user to go to a specific lyric in the video. But now **Capitol Records New Media** and Grammy maven **Bonnie Raitt**



Bonnie Raitt



Local music fans looking for something to do can find it on the web.

are ready to set the enhanced CD single world on fire with the release of Raitt's second single (a raucous rendition of the Talking Heads' classic "**Burning Down The House**") from her live album, **Road Tested**.

"Burning Down The House" marks the first enhanced CD release from Capitol and includes film footage and music from Raitt's two-CD live set and the accompanying concert video. Upping the ante on the enhanced CD single front, Raitt's will include not only the title track, but also "Shake A Little" and three duets ("I Can't Make You Love Me" with **Bruce Hornsby**, "Rock Steady" with **Bryan Adams** and "Never Make Your Move Too Soon" with **Ruth Brown** and **Charles Brown**). Priced at \$5.99, this enhanced CD single also includes a video of "I Can't Make You Love Me" and a preview of Raitt's upcoming web site. Meanwhile, Capitol's web site (<http://www.hollywoodandvine.com>) debuted on the Internet on February 15th.

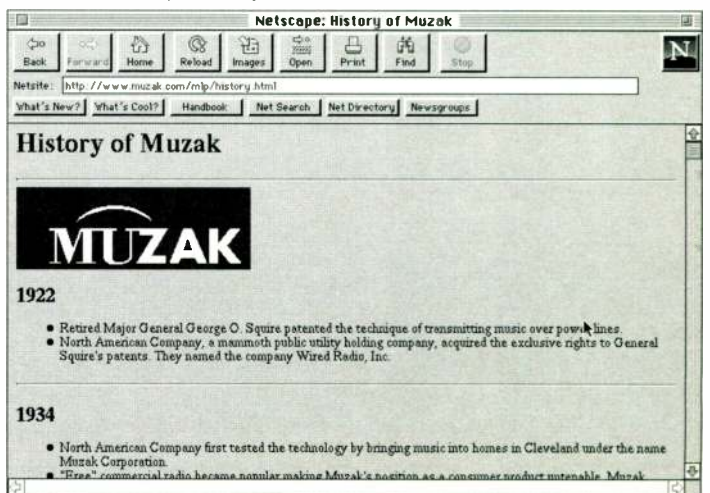
GIG GUIDE: Did you know that your computer has a guide to **Los Angeles Club Dates** in it? Well, it does if you hop on the Web and punch in <http://www.primenet.com/~sk8boy/shows.html>. This is also a way for you to promote your own

band's local gigs by e-mailing page owner (**Scott Kardon**) at: sk8boy@primenet.com. There are also some tips on other web sites that local bands or artists may find interesting as well. Now this is one web site that serves a purpose for bands and fans alike in the City of Angels. But most importantly, who is the stunning lady rocker gracing the home page?

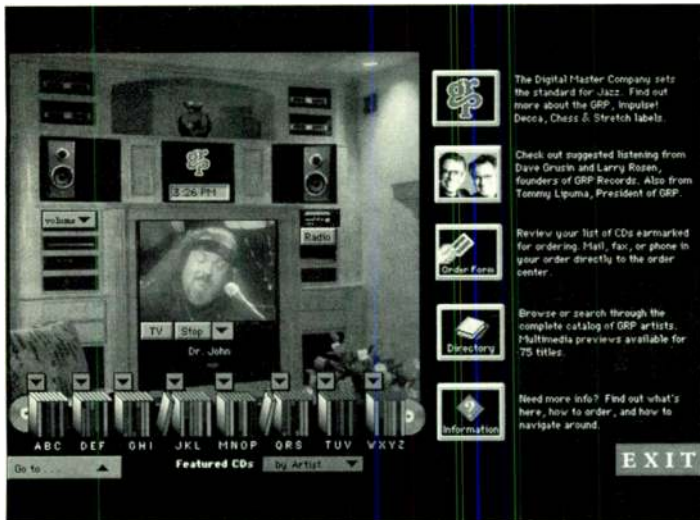
MUZAK ON-LINE: Just when you thought you could do your shopping on the 'Net without fear of elevator music, **Muzak** has arrived in cyberspace to bring weepy strings to your computer. That's right, Muzak has launched a new division, **Enso Audio Imaging**, that will design and program music-on-demand for music retailers, radio stations and record labels doing business on the Web.

Enso's first offering, **MusicServer**, draws on Muzak's extensive library and ability to process all the complex legal issues involved with securing music rights from recording companies and artists. In essence, Muzak will give web site merchants the ability to offer their customers samplings of thousands of original recordings in real-time.

In order to develop MusicServer, Muzak worked closely with **Progressive Networks**, whose recent introduction of the **RealAudio 2.0** soft-



Shopping in cyberspace with elevator music to make you feel at home.



GRP brings the music store to your computer. CD-ROM of the future?

ware has made it possible to deliver audio-on-demand to Internet users equipped with 28.8 modems. (You can download this software at <http://realaudio.com>.)

A recent survey of Internet users showed that music ranked among the top three of all commerce-related categories, along with software/hardware and books. According to the survey, 15.6 percent of users have already purchased music from the Internet and nearly 60 percent of 'Net surfers have already downloaded music. But RealAudio looks to be the wave of the immediate future for users looking to listen to music without having to download for hours at a time. You can check out Muzak's site at <http://www.muzak.com> and take a moment to read about the history of the company that makes us listen to music whether we want to or not.

NEW INDUSTRY PROMOS: *The GRP Collection On CD-ROM* could very well serve as a test product for every record company in the industry. **N2K** and **GRP Records** have put together a five decade history of jazz through the eyes (and ears) of five jazz labels (GRP, **Decca Jazz**, **Impulse!**, **Chess** and **Stretch Records**) on this CD-ROM that basically serves as a "virtual record store." The graphics are excellent, as is the sound quality, although the initial negotiating through the various areas is a tad confusing.

Once this disc hits your computer, you'll have access to an A-Z listing of artists, and you're able to watch videos, listen to CDs, read bios, see photos and of course, purchase products with your credit card. GRP does not yet have a release date or a price for this groundbreaking CD-ROM idea, but we have to wonder if there will be an immediate market for this project. Will consumers be interested in paying to see (and hear) a label's catalog? Will record stores be willing to sell a product that, in essence, would make them obsolete? Will smaller labels join forces with other small labels to produce one CD-ROM package? How much would

consumers be willing to pay for a computer-based catalog? These are all questions that labels must be addressing right now, but like all new technologies, there are no clear-cut answers, which makes this era a marketer's dream!

BEYOND REGGAE: **Graphix Zone**, **Jad Records** and **Rock On ROM** have begun work on an enhanced CD based on the music and life of reggae legend **Bob Marley**.

The project is said to consist of nine music tracks (four previously unreleased) and three bonus tracks originally recorded in the late Sixties, which were recently found in a vault, restored and remixed by original producer **Joe Venneri**.

The interactive portion of the enhanced CD will include "**Selassie Is The Chapel**," said to be Marley's rarest recording. In addition, there will be original session recordings, rare photos, interviews, a complete discography of every released Marley song and access to the "**ReggaeSupersite**" on the Web.

The project's creative director and Marley archivist, **Roger Steffens**, says, "This is Marley as he has never been experienced before, singing in a style that will be new to even the most devoted fan."

Kip Konwiser, who was responsible for getting Graphix Zone involved with the project, noted, "If our medium can capture a small fraction of Bob's spirit, we should be thrilled." Stay tuned, as we'll keep you abreast of future developments.

MUCH CYBER: **MuchMusic USA**, the all-music, all-the-time global music network that features a diverse playlist and interactive programming, has now brought itself into the wild world of cyberspace. You can find them at <http://www.muchmusic-usa.com>, where you'll be able to find sound rooms to listen to albums that are reviewed and listings of alternative music performance schedules in various U.S. cities. Currently, MuchMusic reaches 3.5 million U.S. homes in eight cities on cable and Direct TV. **MC**

- The Digital Master Company sets the standard for Jazz. Find out more about the GRP, Impulse!, Decca, Chess & Stretch labels.
- Check out suggested listening from Dave Grusin and Larry Rosen, founders of GRP Records. Also from Tommy LiPuma, President of GRP.
- Review your list of CDs earmarked for ordering. Mail, fax, or phone in your order directly to the order center.
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- Need more info? Find out what's here, how to order, and how to navigate around.

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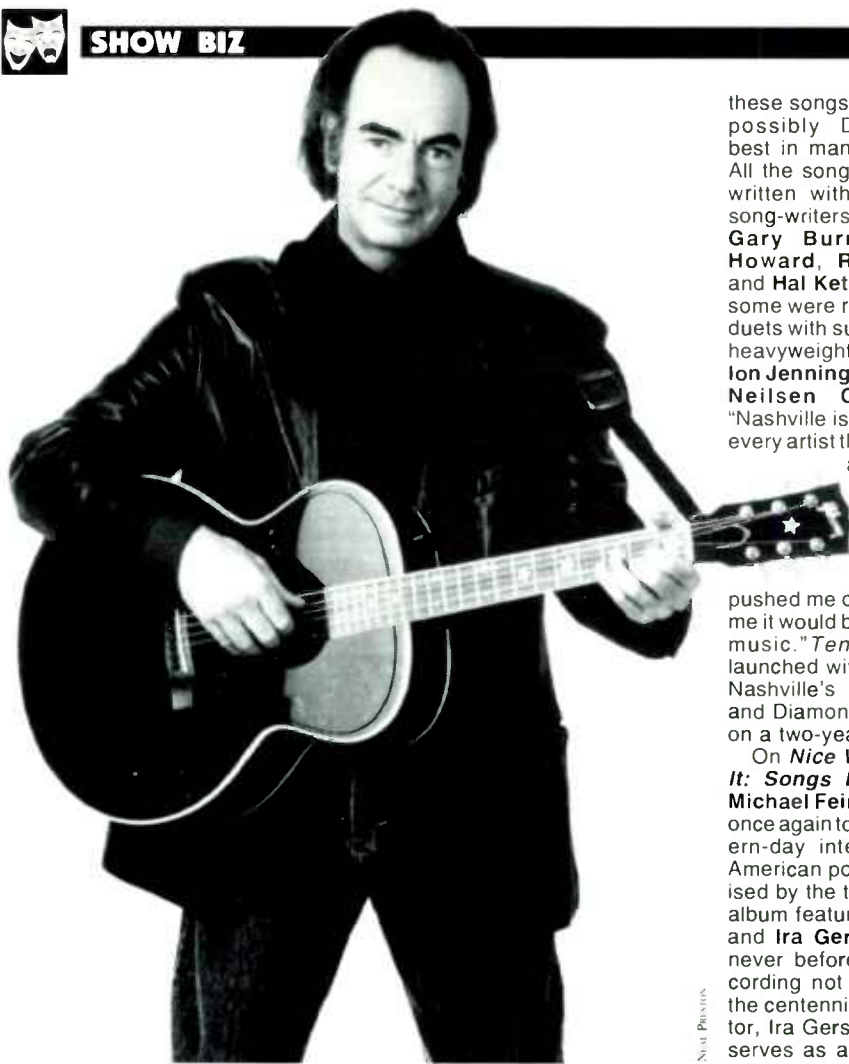
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NEIL PHOTOS

"I didn't seriously think about being a performer until I had no place else to turn," said Neil Diamond. "Then I got my chance and I took it. It would have been nice to hide behind someone else performing my songs." Though many people have performed Diamond's material through the years, since his first recordings for Bang, Diamond has become an icon all his own. But that doesn't mean these

last three decades have been easy. The Solitary Man has suffered from writer's block for the last five years, a dry spell only now broken with the release of his new album, *Tennessee Moon*.

This eighteen-song collection marks a return to the guitar-based pop songs of Diamond's early days and includes a new version of his 1967 hit, "Kentucky Woman." There's a definite country edge to

these songs, which are possibly Diamond's best in many a moon. All the songs were co-written with Nashville song-writers, including Gary Burr, Harlan Howard, Raul Malo and Hal Ketchum, and some were recorded as duets with such country heavyweights as Waylon Jennings and Beth Neilsen Chapman. "Nashville is something every artist thinks about

at some point, because of the pool of talent there," said Diamond. "[My producer] Bob Gaudio pushed me over the edge and told me it would be good for me and my music." *Tennessee Moon* was launched with a special, taped at Nashville's Ryman Auditorium, and Diamond has now embarked on a two-year world tour.

On *Nice Work If You Can Get It: Songs By The Gershwins*, Michael Feinstein proves himself once again to be the definitive modern-day interpreter of classical American popular song. As promised by the title, the new Atlantic album features songs by George and Ira Gershwin, including six never before published. The recording not only serves to mark the centennial of Feinstein's mentor, Ira Gershwin's birth, but also serves as a companion piece to the Feinstein memoir of the same title, published by Hyperion last October. Wherever you buy music.

In a special landmark radio event, Westwood One recently featured Garth Brooks, who presented his latest album, *Fresh Horses*, in a worldwide exclusive one-hour live radio broadcast. Brooks is pictured below with Ed Salamon, President/Formats, Westwood One and Pam Green, Director/Artist Relations, Westwood One.

There's another title in Walt Disney Records' *My First Read-Along* series, *Pocahontas: Who's Making That Sound?* finds Pocahontas and her forest friends, Meeko and Percy, trying to nap but unable to as they are disturbed by the various sounds of the forest. The accompanying audio tape features authentic animal sounds, enabling children aged six months to four years to associate different animals with their voices. Also included are the origi-



nal tunes "Quiet, Please" and "Meeko's Naptime." The usual fine Disney production values make this a fun and educational gift for your little ones.

Lee Newman, the great grandson of both Jimmy McHugh and Eddie Cantor, has just released a fine CD, *Relatively Singing*, on Original Cast Records. Subtitled *The Songs Of Jimmy McHugh, Eddie Cantor & More*, this project is a low-key cabaret of well-known and not-so-well-known standards sung in a well-controlled voice. Newman undersings just about everything—coaxing the gentle understatement of such songs as "There's Nothing Too Good For My Baby," from the film *Palmy Days*, and "Makin' Whoopie!," to make up in cleverness what Newman lacks in emotion. None of this is exactly radio fodder, but "Sleepy" could be a hit wherever they still play Bobby Goldsboro, and Newman's own "Brown Eyed



Ed Salamon, Garth Brooks and Pam Green





Boy" is a refreshing cocktail jazz retreat in the style of "Girl From Ipanema." Available from the label at 203-544-8266.

From the first strains of **Kool & the Gang's** 1981 hit, "Celebration," which kicks off **Black Entertainment Television's 15th Anniversary Music Celebration**, you know you're in for a party. This new **Rhino** double-disc brings together some of the most kicking urban/pop hits of the last decade and a half. Included in this fine package are cuts from **Bobby Brown**, **Aretha Franklin**, **Rick James**, **Stevie Wonder**, **Diana Ross**, **Marvin Gaye**, **En Vogue**, **Boyz II Men** and just about any other big name you'd care to name. BET began broadcasting on January 25, 1980 with a humble two hours of programming. Today, BET is a 24-hour, seven-days-a-week operation reaching more than 43 million cable households. Rhino's box is, as usual, a rich combination of hit tracks, rare photos and extensive liner notes, this time by **A. Scott Galloway**, Music Editor, **Urban Network**.

Entertainment Radio Networks (ERN) has launched **Get Down Tonight**, a four-hour disco

show hosted by **Harry Wayne Casey of K.C. and the Sunshine Band** fame. With disco revivals continuing to draw crowds, K.C. seems the perfect host. During their reign, K.C. and the Sunshine Band had five chart-topping songs, received four Grammy awards and sold 75 million records. Check your guide for air dates and times or contact ERN at their website (<http://www.ern-site.com>).

From **V.I.E.W. Video** comes two new titles in their beautifully produced *Making Of...* series. In **Giselle: The Making Of**, prima ballerina **Marcia Haydee** takes the viewer on a journey from rehearsal to performance, offering a rare in-depth look at the evolution of the ballet as a work of art.

In addition, Haydee offers insights into the forces compelling her to readapt the definitive romantic ballet. **On Your Toes** is a more modern work; in fact, historically so. The ballet made history in 1936 when choreographer **George Balantine** fused classical ballet with the Broadway music tradition and a score by **Rogers and Hart**. In this version, Haydee and choreographer **Larry Fuller** join forces for a classic reinterpretation. Both videos are at your local dealer or available through **V.I.E.W.** at 212-674-5550.

Folks in Los Angeles or nearby will want to make sure they catch **American Voices: Music At The Smithsonian Presented by Discover Card**. This exhibit, showcasing research projects under way at the Smithsonian Institution, is part of the rare touring exhibit of items from the museum's extensive collection now on exhibit at the **Los Angeles Convention Center**. **American Voices** is a 3,000-square-foot exhibit featuring video presentations, photographs, rare recordings and musical memorabilia on the history of American music. Three distinct musical forms are represented: **Voices Of The American Musical**, **African-American Sacred Music Traditions** and **Social Roots Of Rock And Soul**. Admission tickets are free but rare for the exhibit's five-week run. If you haven't done so, reserve your admission tickets by calling 800-913-TOUR.

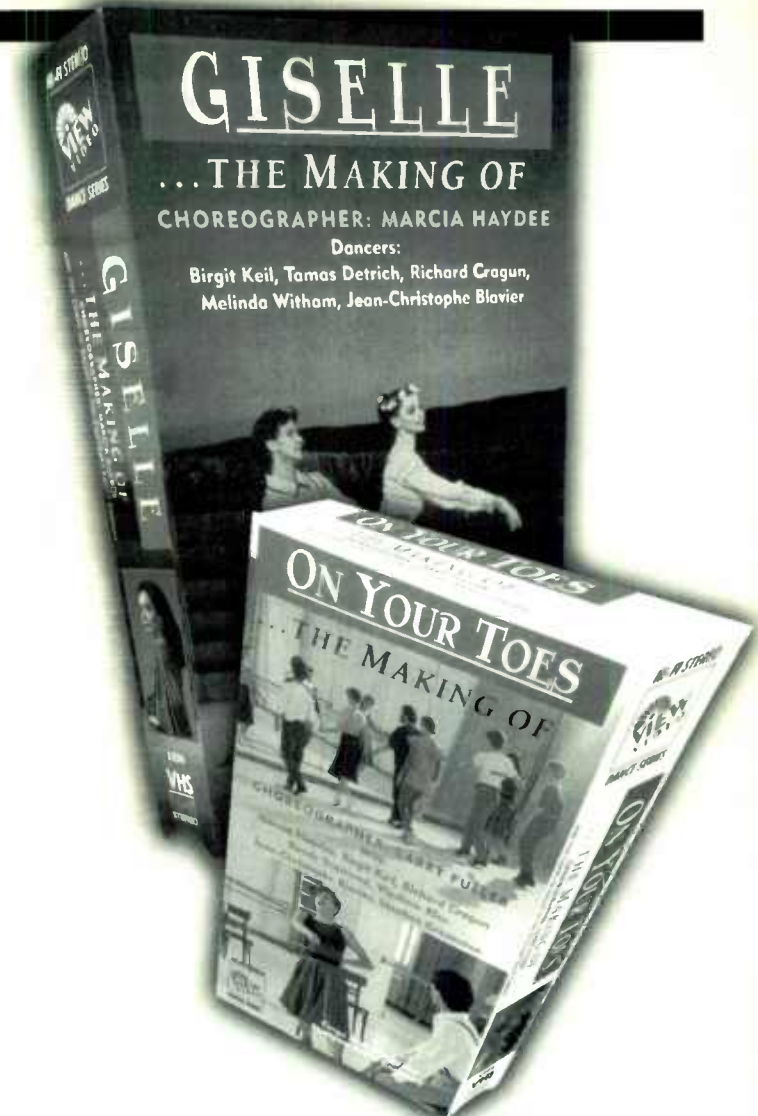
Wayne Newton has come to the rescue of 600 Japanese snow monkeys released to the Texas countryside

GISELLE

...THE MAKING OF

CHOREOGRAPHER: MARCIA HAYDEE

Dancers:
Birgit Keil, Tamas Detrich, Richard Cragun,
Melinda Witham, Jean-Christophe Blavier



after the electrified fence on their ranch fell to disrepair.

The monkeys, who broke out five years ago, are owned by the nonprofit **South Texas Primate Observatory**. No date has been set yet for the benefit concert by Newton that will help raise money for a new home for the monkeys in question.

Hollywood Records has the soundtrack to **Ridley Scott's** latest film, **White Squall**. Set in 1960, **White Squall** tells the true story of a group of boys who spend a school term sailing the Caribbean and of the catastrophe that befalls them.

It's a predictable plot that gives a very good excuse to get most of the young males in the cast undressed. On board are **Jeff Bridges** and (in the photo below, L-R) **David Lascher**, **Ethan Embry**, **Eric Michael Cole**, **Jason Marsden**, **Scott Wolf**, **Ryan Phillippe** and **Balthazar Getty**, who you may recall dressed much the same in **Lord Of The Flies**. **Jeff Rona** (*Chicago Hope*) makes his major film scoring debut with the soundtrack, which also includes period hits "I Want To Walk You Home" and "Be My Guest," both by **Fats Domino**. **MC**



K.C. of Sunshine Band fame



Cast of White Squall



PALACE PARTY: The Palace in Hollywood, in association with KIIS-FM and Capitol Records, will host the 1996 L.A. Marathon Finish Line Festival on March 3, from 7:00 to 10:00 a.m. The festival, which will begin when the first cyclist crosses the finish line of the bike tour, will include an appearance by Los Angeles Major Richard Riordan and performances by local roots music kingpin Ronnie Mack and the LIFE Choir, the latter consisting of 100 voices directed by H.B. Barnum. KIIS-FM's morning show sports guru Vic "The Brick" Jacobs will host live music from the KIIS-FM Megacruiser, a mobile entertainment complex complete with a high-tech stage, sound system and large video screens.

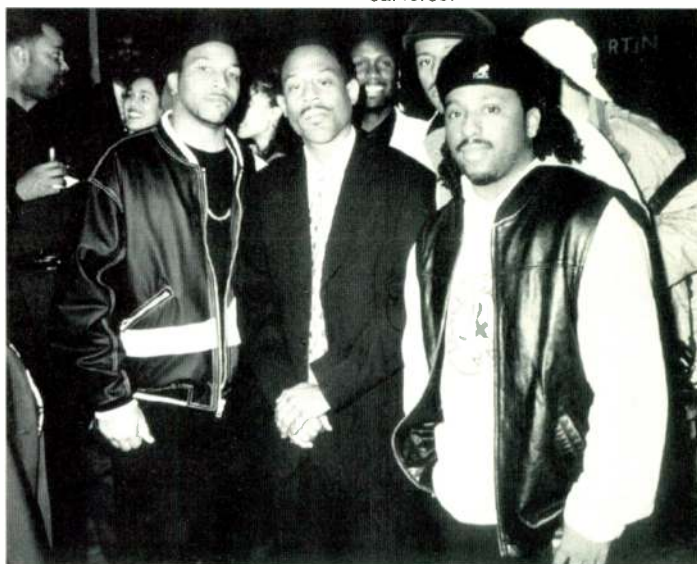


PLATINUM PLANTS: Warner Bros. artist Tom Petty is shown receiving a triple platinum plaque for his latest release, *Wildflowers*. Pictured (L-R): Warner Bros. Executive VP/GM Jeff Gold, Warner Bros. President Steve Baker, Warner Bros. Senior VP of Promotion Stu Cohen, Tom Petty and manager Tony Dimitriadis.

HEAVY RHINO: The leading reissue label in the business, Rhino Records, has announced the release of *Youth Gone Wild: Heavy Metal Hits Of The '80s, Volumes 1-3*. Tracks included in the three-CD set are "Rock You Like A Hurricane" (Scorpions), "Talk Dirty To Me" (Poison), "Ace Of Spades" (Motörhead), "We're Not Gonna Take It" (Twisted Sister), "It's Not Love" (Dokken), "Wait" (White Lion), "Addicted To That Rush" (Mr. Big) and "Still Of The Night" (Whitesnake). All titles feature liner notes penned by Alan di Perna (*Guitar World* magazine), who traces the importance of heavy metal music to a generation of fans and outlines heavy metal music's historical significance as a powerful musical force.

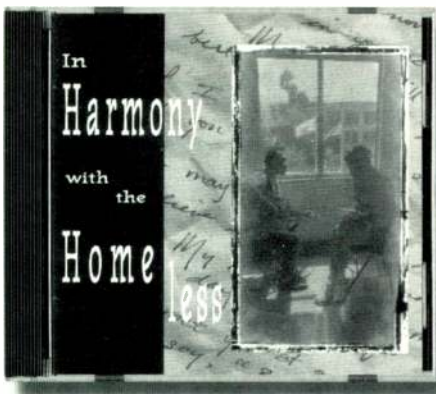


HOUSE THUGS: The members of Ruthless act Bone Thugs-N-Harmony are shown receiving a multi-platinum plaque for their latest release. Pictured at the House Of Blues (L-R): Tomica Wright (widow of Eazy-E), Bizzy Bone and Wish Bone, Rowdy/Arista artist Monica, Krazzie Bone and Layzie Bone and Marketing VP Cassandra Ware.



MARTINIZED: The members of Warner Bros. act Somethin' For The People and comedian Martin Lawrence are pictured at a recent party celebrating the 100th episode of the Fox-TV series *Martin*. The group performed their single, "You Want This Party Started," which is also featured on the soundtrack to the Martin Lawrence-directed film *A Thin Line Between Love & Hate*. Shown (L-R): Cat Daddy, Martin Lawrence, Sauce (partially obscured) and Fuzzy.

HOMELSS HARMONY: Various top recording artists and formerly homeless songwriters have combined their talents on the new CD *In Harmony With The Homeless*, on Miramar Records, through BMG Distribution. Richie Havens, Rita Coolidge, Mavis Staples and Brenda Russell are among the artists who have helped formerly homeless songwriters set their stories of recovery and hope to music. The project, now in its fourth year, has teamed



35 men and women graduates of the Los Angeles Mission's homeless rehabilitation programs with over 100 Grammy, Oscar, Tony and Emmy Award winning songwriters. "We've been able to highlight solutions to this circumstance called homelessness in ways we've never dreamed of, by providing men and women on the road to recovery a hand up, not a hand out," explains David Powell, who, along with Katherine Woodward, co-founded *In Harmony With The Homeless*. Our hope is that *In Harmony With The Homeless* will become the Comic Relief of the music industry." The third annual *In Harmony With The Homeless* Benefit Concert, featuring Havens and Staples (among others), will be held on March 12 at the El Rey Theatre. Tickets are available through Ticketmaster outlets and at the door. For further info on the concert, call 310-398-9650, or to order the CD, call 800-767-4748.



ROCK THE PALACE: During a soundcheck for their Palace performance later that evening, last year's cover boys, Candlebox, met with Eagle Rock High School students as part of the Grammy Soundcheck series. The series, which is presented by NARAS as part of their Grammy In The Schools Outreach program, offers students an inside look at the music industry, band performances and venue operations through the soundcheck. Candlebox drummer Scott Mercado (with cap) is pictured looking on while various Eagle Rock students gather band paraphernalia.



BROTHERS IN ARMS: The members of Virgin act After 7 and various friends, relatives and label executives are pictured backstage following After 7's recent performance at the Universal Amphitheatre. Kenny "Babyface" Edmonds, brother of After 7 members Melvin and Kevin Edmonds, is nominated for a Grammy for his production on the group's single, "Til You Do Me Right." Pictured (L-R, back row) producer Don Was, Virgin A&R Director Brenda Walker, Virgin Director of Product Development Bruce Henderson, Tracey Edmonds (Babyface's wife), Babyface, Virgin VP of A&R Gemma Corfield, Virgin Senior VP of Sales Joyce Castagnola, Virgin Senior Director of R&B Field Operations Eric Thrasher, (front row) Virgin President/CEO Phil Quartararo and After 7 members Melvin Edmonds, Keith Mitchell and Kevin Edmonds.



RUTHLESS NIGHTS: The Los Angeles Music Network hosted a well-attended industry bash heralding the publication of *Off The Charts: Ruthless Days & Reckless Nights Inside The Music Industry*, a new expose chronicling how the industry has changed—for better and worse. Written by respected journalist Bruce Haring, the tome, for which many industry insiders were interviewed, focuses on the ascension of Charles Koppelman to the EMI throne. Pictured at the party, which was held at Jack's Sugar Shack and also featured a performance by the Imminent Disaster Blues Band, a group of music industry executives who moonlight as musicians (it's a pretty safe bet that this band of moonlighting pundits won't be signed to EMI anytime soon!), are Bruce Haring and Tess Taylor, President of the Los Angeles Music Network.

SOUL ESSENTIALS: Polydor Records, as part of their Chronicles reissue series, has announced the first releases in their Soul Essentials Series. The first four titles are *Isaac Hayes: The Best Of Isaac Hayes/The Polydor Years* (chronicling this Stax/Volt great's 1977-1981 Polydor period), *Peaches & Herb: The Best Of Peaches & Herb* (containing the duo's big hits "Reunited" and "Shake Your Groove Thing"), *Ray, Goodman & Brown: The Best Of Ray, Goodman & Brown* (featuring their classic "Special Lady") and *The Power Of Love: The Best Of The Soul Essentials Ballads* (including such tracks as "Heaven Help Me," by Deon Estus and George Michael, and "Inside Of You," by Ray, Goodman & Brown).

STRING 'EM UP: The King of the Surf Guitar, Dick Dale, and his band made a stop by the Dean Markley offices during a recent West Coast tour swing. Dale, who is known for his hard-edged playing, is a Dean Markley Blue Steel string user. Pictured in the Markley warehouse are Markley account executives Jon Roof, Mike Renwick and Lenny Turbyfill, Dick Dale, Dale bassist Ron Eglit and Markley Sales Coordinator John Picetti.



GREN AND BEAR IT: I.R.S. act Gren recently performed a noontime show at Bear Bottom Lodge, located in Snow Summit, for KCAL and their morning show. Shown (L-R): Rob Weldon of I.R.S., KCAL's M.J. Mathews, band members Marcus Gonzales and Brett White, Melise and Greg Spillane of the KCAL morning show, band member Possum and Jim Smith (KCAL morning show).



HOUSE AWARD: The Hollywood Arts Council recently presented their tenth annual awards luncheon, "The Charlies." Among the winners at the event, which was held at the Hollywood Roosevelt Hotel, was West Hollywood nightclub House Of Blues, which was cited "for adding a first class, art-filled venue to Hollywood's club roster and for the venue's commitment to serve the community through the music arts." Shown at the awards luncheon are Mark Princi, Executive Director of the House Of Blues Foundation, and former Doors drummer John Densmore.



MUSIC CONNECTION Tidbits from our tattered past

1988—SHE'S GOT THE BEAT: Ex-Go-Go drummer Gina Schock and her House Of Schock outfit played the Roxy recently, and it looked a bit like a Go-Go's class reunion. Gina's voice took the "Most Improved" honors, while the "Most Popular" award was shared by Gina and her nine-year-old fan, Christie Koerning, who was showered with attention by ex-Go-Go's Jane Wiedlin and Kathy Valentine.

1991—ROYAL PROMOTION: Queen guitarist Brian May recently stopped by Mark & Brian's zany morning radio show to help promote Queen's new opus, *Innuendo*, the group's first through Hollywood Records (the label is also re-releasing the band's catalog).

With their debut already making a big stateside splash on the charts, this quartet of English lads are here to show you that rock doesn't have to be so damn serious!

By Matthew J. Jansky

If you've found yourself complaining that all the hot new bands sound the same, you'll probably be pleasantly surprised by the latest British invaders to arrive on the American scene.

They're called Spacehog, they're shooting up the charts and they might even have what it takes to knock alternative rock out of its rut. They're certainly not following the trail blazed by the Seattle grunge bands, and they don't rely on the predictable falsetto harmonies that many English bands utilize.

Rather, Spacehog's sound is what might have happened if Ziggy Stardust had journeyed through a time warp and twisted Nineties rock in a more psychedelic direction. And Spacehog has already distinguished themselves with their hi-fi/Sire/EEG debut album, *Resident Alien*, which has shot into the Top 100 during its first month of release.

Spacehog's story is very much at odds with the image many of us have of conniving English rock musicians planning some calculated attack on the American music industry. In fact, it isn't really fair to compare Spacehog to other English bands at all, since this quartet wasn't formed in England.

Yes, all of them are from Leeds, but curiously, they got together on Yankee soil, in New York's East Village. Lead singer/bassist Royston Langdon, who writes the majority of the band's songs, filled MC in on the band's history during a cellular phone call from Spacehog's roaming van somewhere out in the cosmos.

"We all met in the States," Langdon explains. "My brother [guitarist Antony Langdon] fell in love with a girl in London, and he kind of transported himself with her back to New York. Jonny [Cragg, drummer], who already lived in the East Village, met Antony in a coffee bar where he worked, and then I came over on a holiday to see my brother and met the pair of them, and that was about it."

Later, Cragg called the trio's homeland and talked lead guitarist Richard Steel into coming stateside, and the lineup was complete.

Langdon recalls his first impression of the East Village scene. "I was in a different band in England at the time, and I was getting nowhere with that. I was getting bored, and when I got to the East Village, it was really happening."

The elder Langdon pauses to let out a belch, before continuing, "So I decided to stay."

"The East Village scene is vibrant with young rock bands," he notes.

But it wasn't only the musicians that made him take notice. "It's a different kind of vibe. Audiences in Canada and America seem to be a bit less cynical and a bit more open."

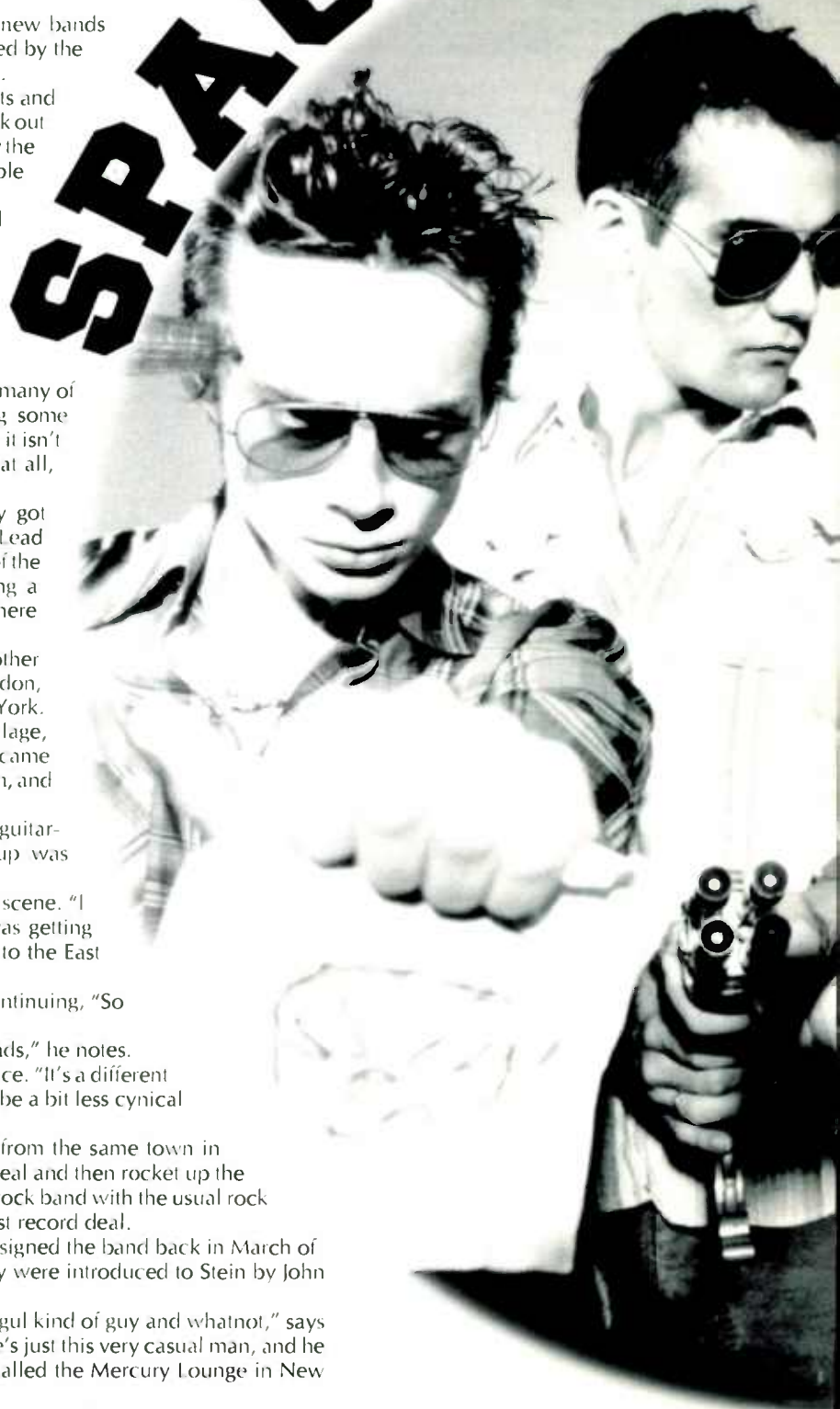
Needless to say, it's not exactly normal for four lads from the same town in England to move to another country, form a band, get a deal and then rocket up the charts with their first album. But Spacehog is no ordinary rock band with the usual rock bio, especially when you learn how they landed their first record deal.

It was legendary record executive Seymour Stein who signed the band back in March of '95, almost exactly a year after Spacehog was born. They were introduced to Stein by John Hecker from hi-fi Recordings.

"Seymour has this kind of epitaph of being this big mogul kind of guy and whatnot," says Langdon, "but he's not at all. He's very down-to-earth. He's just this very casual man, and he just wandered in when we had this show in this place called the Mercury Lounge in New York."

However, it wasn't love at first sight, as Langdon quickly notes: "It was our first-ever show with Richard, and it was a good show, but it was a little uptight. We were all a bit nervous because he was coming down."

SPACEHOG



Royston Langdon

Richard Steel

If that gig had been their only audition for Stein, who knows if Spacehog would have been signed. But the band, who felt they could deliver a stronger performance, got another shot. "We had another gig two days later at this place called AKA," explains the singer-songwriter, "so we spoke to Seymour afterwards and said, 'Hey, would you mind coming down to this other place in a couple of days, 'cause we were all a bit stressed today,' and he said he would. And he came down again, and that was it. The decision was made."

Actually, Stein didn't quite sign them immediately, but the green light came right away, and it wasn't subtle. "Well, he gave us big wads of cash," Langdon recalls. "That was the green light. Apparently, he was interested in signing us. He didn't sign us on the spot. It doesn't really work like that."

Better still, Stein proved to be very easy to work with—not attempting to meddle with the band's musical direction or imposing his own ideas. As Langdon explains, the veteran record man left the band to their own artistic devices. "He was very adamant that it should be our experience, as it were, and our vision, not his."

But Stein didn't completely desert the band once they went into the studio, as Langdon makes clear with his tongue-in-cheek statement, "He came once, turned up drunk and then fell over. So we kind of put him in the car and he left."

Spacehog's rowdy, unconventional style isn't limited to the way they do business—or talk about their boss in interviews. It's also reflected in the sound of *Resident Alien*, which, while possessing a lot of power and drive, also contains soft, swirling sonic textures.

Whereas many bands go for a synthetic snare sound that reminds you of a truck falling on its side, Spacehog's snare sound is much more intriguing—a bit like a sack full of pennies slamming into a metal bucket at the bottom of a well.

The head Spacehog says that it's a result of the analog recording gear that the band prefers. In fact, Langdon takes a dim view of digital recording in general. "I don't think the digital format is a very good one for rock & roll. It doesn't make sense to record music by taking little pieces of time and preserving them. You have to have something that's continuous, like tape. And also, the old stuff like Neve boards that we used are really made better. There's no microchips involved.

"There's nothing that's tiny and fiddly," Langdon continues. "It's all very big stuff that leaves a very warm, hot signal on tape and a very nice tone. That's what we were after."

One of the reasons Langdon knew exactly what he was looking for was probably because he worked in a studio when he first came to New York. And though he didn't know it at the time, that was where he met the man who was going to co-produce his future band's album—Bryce Goggin.

"Before the band got together," he explains, "I had a job being an assistant in a recording studio, and that's where I met Bryce. I always liked the way that he did music—it was a very simple approach—very Zen, no EQ, no complications, just sticking a microphone into the tape machine and seeing what we sounded like and trying to do as little to it as possible, just to get a nice tone, really.

"And I saw a lot of people—a lot of big-shot producers from all over the place coming in and out—but I never really saw anybody who was more efficient and original [than Goggin]."

But surely it's not possible in this day and age to work in a studio and not run across some tech head who has been raised on such familiar and annoying rituals as banging a snare drum in every corner of the studio. "Oh, we had one of those, as well," Langdon admits. "He did that and annoyed the piss out of everybody."

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"There was the Nirvana thing, and the grunge thing, which I loved. But when Kurt Cobain blew his head off, it was getting a bit too serious. There was a bit of a renaissance necessary."

—Royston Langdon



Antony Langdon Jonny Cragg

MANAGERS ROUNDTABLE

By Pat Kramer

We interviewed a handful of leading managers to find out how they find their clients, how involved they are in the creative aspects of a project, what are their favorite and least favorite aspects of the gig and what is the biggest misconception about being a manager.



**NED SHANKMAN,
SHANKMAN/DEBLASIO/
MELINA/ANDERSON,
INC.**

Clients: John Doe, X, Ronnie Laws, Barry White, Young Dubliners
Phone: 213-933-9977
Fax: 213-933-0633
E-mail: N/A

How do you find clients?

"Clients usually find me, either by referral from record companies, lawyers or agents. I've been doing this for a long, long time, so I'm not hard to find."

How involved are you in the creative aspect?

"Depending on what you call creative, I certainly do a lot of research and try to give my input in regard to styles, changing trends, hot writers, interesting producers and musicians. I have access to a lot of songwriters and publishers, so my creative input comes in recommending packaging and that regard. Plus, for me, business is very creative."

What is your favorite part of the gig?

"I think seeing a successful campaign from start to finish, building talent from memorable events—whether it's a record, performance or a song—so there's really a lasting impression and a successful one."

What is your least favorite part?

"The fact that what I do is a service, and you don't build up equity in the service business. It's not a product that you put in the stores. If you go on a vacation, when you stop working, you stop making money."

Do you spend more time dealing with record labels or dealing with artists' demands?

"I spend more time with record labels and ancillary people—agents, promoters, publishers, ad agencies. I tend to get involved in

all aspects of things that my clients have to do, so I find that most of the demands come from the job and not from the artist."

What is the biggest misconception about music business managers?

"That it's easy, and that there's a lot of money made for very little work and that anybody can do it."



**RON DEBLASIO,
SHANKMAN/DEBLASIO/
MELINA/ANDERSON,
INC.**

Clients: John Doe, X, Ronnie Laws, Barry White, Young Dubliners
Phone: 213-933-9977
Fax: 213-933-0633
E-mail: N/A

How do you find clients?

"Referrals. Music people refer them to us, and actually going out on the street and seeing bands. [We get] referrals from publishers, club owners or the street network and through [the people] we meet at our UCLA Extension class. Sometimes we put bands together, too. Say an existing band wants to do another kind of music between projects and wants to exercise a particular type of creativity, that's when you handle artists and develop careers."

How involved are you in the creative aspect?

"I'm as involved in it as much as the artist wants me to be. My job is, first of all, to make sure artists have everything they need in order to be creative and make absolutely sure that it maximizes their complete potential and more. Artists know what they want to do. We keep an eye on what they are doing creatively. Usually, we have a lot of faith in the people we work with, and we try to make things easier or ready for them. If we think they need more accessibility to more people, then we open that up for them. We have lots of conversations with the artist and we make sure they have explored every possible av-

enue in their genre of music and have maximized all of their potential in their areas."

What is your favorite part of the gig?

"All of it."

What is your least favorite part?

"Talking to people on the phone who are not up-front."

Do you spend more time dealing with record labels or dealing with artists' demands?

"I don't think artists are demanding. Very few of our artists demand anything. You listen to them and then say, okay. We give them advice and counsel. It's their career and whatever they want to do, whatever they want to achieve, they are hiring me to go out and make it right for them. Usually, what I do is make sure I listen to them and understand. After all is said and done, I venture my opinions as to what I think about it. Then the job is set in front of you and you go out and achieve it. You've got to go out and face the record world, the world of commerce."

What is the biggest misconception about music business managers?

"When I first got into this business, people used to view personal managers as 'hangers-on.' But that perception is pretty much cleared up. I don't feel that now."



**BILL SIDMONS,
SIDMONS &
ASSOCIATES**

Clients: David Lanz, Stabbing Westward
Phone: 213-462-6156
Fax: 213-462-2076
E-mail: wds sid@aol.com

How do you find clients?

"We traditionally find clients through personal references—either musicians we represent or people we have relationships with in the business, or other managers, business managers, lawyers, record company executives and publishing executives."

How involved are you in the creative aspect?

"Every artist is different and needs different types of assistance. How involved you get is a result of chemistry and the level to which the artist is willing to accept involvement. Some need more help with songwriting, production, their stage act or song selection. You look for the areas which can be most utilized. With some artists, I've actually made contributions to songwriting, but that's pretty unusual. I don't personally get as detail-involved as suggesting a line or a lyric, but I will say, 'You need to make this verse stronger.' With other artists, like David Crosby, he wanted no input musically. I think a large part of a manager's role is to provide focus on the artist's attributes. Every artist has different strengths and needs. You have to find a way

"The music business has had a whole faction of people of questionable integrity and ethics. Therefore, the whole field of personal managers has been 'slimed' by a few people who operate in their own best interests, as opposed to the artists' best interests."

—Bill Siddons

to complement their strengths and eliminate their weaknesses."

What is your favorite part of the gig?

"That's a challenging question. I think probably my favorite part of the gig is achieving the success that the artist really wants. My gut reaction is the interaction with the artist on how to accomplish those goals. But in reality, the most long-term satisfaction is actually achieving those goals for the artist."

What is your least favorite part?

"Baby-sitting."

Do you spend more time dealing with record labels or dealing with artists' demands?

"Record labels. There are at least 20 people at a label that you are going to be interacting with on a regular basis. Four different promotional people at the national office and 20 field people. You may be interacting with at least 50 people at a label on some sort of regular basis, and that's going to take up most of your time. It's pretty consuming, and it all depends on how much time you have to give. If you manage twelve acts and they all have records that are still alive in the marketplace, there's no way you can deal with 50 people at each record company."

What is the biggest misconception about music business managers?

"That they can make everything happen. Everything really emanates from the artists; we have jobs because of the artists, artists are the source of all of our work and therefore, all of our power. Our primary power is to motivate people and influence them to spend their attention on our artist—and that's more personal power than a clout issue. If a recording artist doesn't make the right record, the most powerful manager in the music industry can't break it.

"The other misconception about managers is image. The music business, traditionally, has had a whole faction of people of questionable integrity and ethics. Therefore, the whole field of personal managers has been 'slimed' by a few people who operate in their own best interests, as opposed to the artists' best interests."



**WARREN ENTNER,
WARREN ENTNER
MANAGEMENT**

Clients: Faith No More, Deftones, Failure, Nada Surf
Phone: 213-937-1931
Fax: 213-937-1943
E-mail: wem2band@aol.com

How do you find clients?

"There are several different ways of this happening. One is that myself or people connected with my office are out in the clubs and see something that really strikes a nerve, and

we establish a relationship from that. Secondly—and this rarely happens—people send in tapes.

Thirdly, probably the main way we get involved is we're introduced to them via their attorney, either prior to a record deal or just after a record deal has been made. Lastly, a record company A&R person turns us on to a band."

How involved are you in the creative aspect?

"I think that varies from artist to artist, depending upon how developed they are in their career and what their vision is of where they are going. There's a wide range of latitude there. We try to offer help where we see it is needed or surround them with people who can be helpful."

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What is your favorite part of the gig?

"Obviously, the roller coaster ride that begins when the combined efforts of artist and manager begin to get results, meaning an artist starts gathering a core audience where you really see that spark of something in the future that is about to happen."

What is your least favorite part?

"The waiting. The waiting between working with an artist and finding a record deal, then that point until a recording contract is completed, and the waiting period before the artist goes into the recording studio, then the long wait until the record comes out. That's very frustrating."

Do you spend more time dealing with record labels or dealing with artists' demands?

"Again it varies; I've had it both ways. Some artists I've had in the past have had high demands. Sometimes it's necessary to pay a great deal of attention to their needs. Other times, I find artists who have a good handle on situations they are confronted with so we can do what we do best, which is working with record label personnel, the promotion staff, promoters, agents, publicists, etc."

What is the biggest misconception about music business managers?

"There are a lot of them. For instance, that to the outside world managers are portrayed as hand-holding, quasi-psychiatrists, quasi-medical benefactors. And yet, I find we are primarily in the role of marketing/promotion/career-directing, taking an artist and fulfilling their objectives. Each artist is unique, whether it's a solo performer or a band full of characters, each with individual characteristics. And the same goes for managers. I think every manager approaches it in his own manner."



**RON STONE,
GOLD MOUNTAIN
ENTERTAINMENT**

Clients: Bonnie Raitt, Foo Fighters, Beastie Boys
Phone: 213-850-5660
Fax: 213-876-6770
E-mail: worlddom@netcom.com

"My favorite part of the gig is not knowing from one day to the next what's going to happen, and the fact that every artist has a unique kind of experience. That's the exciting part. All things are possible. If I went to work every day for an insurance company, I think I'd kill myself."

—Ron Stone

How do you find clients?

"There are no rules. We have lots and lots of clients. I would say in a myriad of different ways—through relationships with record companies, lawyers, business managers or an entire spectrum of possibilities. With the band Edna Swap, I had gone to the Whisky to see another act we have, and they were running an hour late so I went over to the Roxy. [When I saw them] I thought they were one of the most exciting bands I had even seen. We later signed them to Island Records."

How involved are you in the creative aspect?

"There's a creative aspect to what we do. I give the artists their due, and we focus our creativity on the business aspect. I don't think it's our place or responsibility to guide our clients. We get involved because we think they are extraordinary talents. I don't think creative involvement is what we should do. We give them space to be creative and to blossom in their own time. You can have an opinion about what they do, but you have to trust them. What we do is equally as creative in its own world, and hopefully, they trust us."

What is your favorite part of the gig?

"My favorite part is not knowing from one day to the next what's going to happen, and the fact that every artist has a unique kind of

experience. That's the exciting part. All things are possible. If I went to work every day for an insurance company, I think I'd kill myself."

What is your least favorite part?

"My least favorite is the converse, the predictability. Even though, on some level, there's excitement about not knowing the outcome, there's also, simultaneously, a predictability to this situation. I've been doing this for 23 years and there is a certain element of what we do every day that is predictable. I like being able to shoot the moon on every project, hit a home run, take it to a place that no one knows it can go. Our clients are all really unique, and that's what makes it exciting for us."

Do you spend more time dealing with record labels or dealing with artists' demands?

"The emphasis for us is always on the artist. We probably spend a lot of time interfacing with the record companies on the artist's agenda. The artist basically sets the agenda, then we have to implement the agenda, dealing with record companies in a very profound way on many different levels. Success is relative. We spend more man hours with record companies, but you are trying to get the record companies to fall into the agenda of the artist's needs."

What is the biggest misconception about music business managers?

"My mom thinks I steal money from children. I think there's a level of subtlety that a personal manager brings to the job that makes it look simple. The misconception is that success happens by luck or happenstance, but point of fact, somebody has to conduct the orchestra."



**BRUCE TENENBAUM
Left Bank Management**

Clients: The Cranberries, John Mellencamp, Tony! Toni! Tone!
Phone: 213-466-6900
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How do you find clients?

"It's a combination of things. I think many clients find us because of our reputation. Some are referred by other people. We're lucky. We have a reputation as a pretty strong management firm so we do have a lot of people coming to us on a regular basis."

How involved are you in the creative aspect?

"We're as involved as the artist desires. In some cases, we've actually gone in and produced records. We don't regularly get involved in the recording of the record, although we can. We have producers and A&R people on staff. We're structured, unlike most management firms, so we can do whatever is required or desired by the artist. We're very involved in evolving the marketing plan. Once an artist finishes the music, you sit down and listen to it and give that music the marketing plan it deserves."

"Management involves a lot of things—everything from advice on a career basis to actually getting in there and doing hands-on work when it comes to a marketing plan, calling radio stations and record stores, working hand-in-hand with the record companies when it comes to that entire process. We don't take anything for granted. We'll interface with each department at the record company and help them implement the marketing plan, if that's what is necessary."

What is your favorite part of the gig?

"On a daily basis, it's extremely interesting. We're involved in so many different aspects

of the entire business. When you're developing a project for an artist, it may involve interfacing with a radio station or TV network, record stores, film companies, the press or even with Broadway producers. To be involved in these different areas is fun and very exciting. It's also particularly rewarding for me to be able to build an organization, to find and hire and train and motivate great people. Ultimately, of course, the greatest reward comes from seeing the success you can help bring to the artist. In this day and age, there's so many different facets to entertainment."

What is your least favorite part?

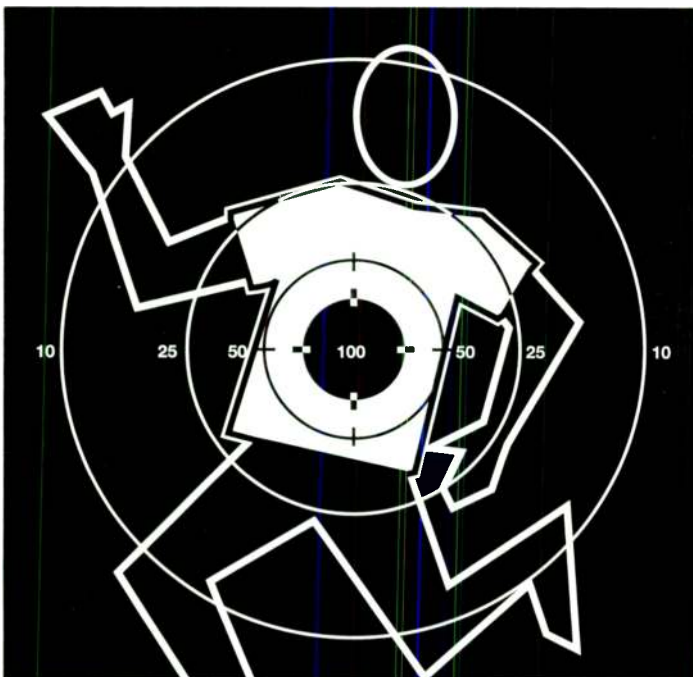
"I have no life."

Do you spend more time dealing with record labels or dealing with artists' demands?

"Our artists understand that to serve them properly, we need to spend most of our time interfacing with entities like the record labels and radio stations, record stores, etc. So we certainly spend most of our time on that end of the business. There's a difference between hand-holding and management. We focus on the management part."

What is the biggest misconception about music business managers?

"Tough question. There aren't that many misconceptions. I think most people know what we do. We fight for the artists and help guide their career. Sometimes we can be a real pain in the ass but that's our job." MC



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Often the key to success for an artist or a group is the manager and/or the agent. With that in mind, one of our most popular guides every year is this one. What follows is our SoCal guide to managers and agents, filled with useful information to help you make this all important decision. Our apologies to any companies we may have missed this time around.

Compiled by Carla Hay

MANAGERS

J A-1 ARTIST AGENCY

1850 N. Whitley Ave., Suite 601
Hollywood, CA 90028
213-464-6604 FAX 213-462-8181
Web site: http://www.a1music.com/
a1
Contact: Michael Moriarty
Styles: Blues, jazz, R&B
* No unsolicited material. Call before submitting material.

J ABBA-TUDE ENTERTAINMENT

1875 Century Park East, 7th Floor
Los Angeles, CA 90067
310-788-2724 FAX 818-735-0543
Contact: Mark Abbattista, Esq. or Dan DeVita
Clients: Skelton, Stanley, Souls at Zero
Styles: All
Services: Personal management, legal services

J ABBEY ENTERTAINMENT

7421 Beverly Blvd., Suite 8
Los Angeles, CA 90036
213-936-8742
Contact: Stephen E. Smith
Clients: Bonepony, Liquid Sunshine, Zoot, Afrika Islam, Phil Coren
Styles: All
Services: Personal management, film & TV music supervision
* No unsolicited material

J ABG MANAGEMENT

1107 S. Mountain Ave.
Monrovia, CA 91016
818-932-1488 FAX 818-932-1496
Contact: Cynthia Gardner
Clients: Is, Red Sky
Styles: All
Services: Personal management

J ACTION INCORPORATED

11328 Magnolia Blvd. #3
North Hollywood, CA 91601
818-508-0600 FAX 818-508-1101
Contact: Jay
Styles: Rock, pop, street/dance, world music
Services: Personal management, promotion

J ADWATER & STIR, INC.

9000 Sunset Blvd., Suite 405
Los Angeles, CA 90069
310-550-1291
FAX 310-827-9608
Contact: Andrew Frances
Styles: All
Services: Personal management, management consulting, record production.
* No unsolicited material

J ALIVE ENTERPRISES

P.O. Box 5542
Beverly Hills, CA 90211
310-247-7800
FAX 310-247-7823
Contact: Shep Gordon
Clients: Alice Cooper
Styles: All
Services: Personal management
* No unsolicited material

J AMERICAN MANAGEMENT

17530 Ventura Blvd., Suite 108
Encino, CA 91316
818-981-6500
Contact: Jim Wagner
Styles: All
* No unsolicited material

J ARNOLD & ASSOCIATES

280 S. Beverly Dr., Suite 206
Beverly Hills, CA 90212
310-858-4560
FAX 310-858-3803
Contact: Larkin Arnold
Styles: R&B
Services: Personal management, legal services

J ARSLANIAN & ASSOCIATES

6671 Sunset Blvd., Suite 1502
Hollywood, CA 90028
213-465-0533 FAX 213-465-9240
Contact: Oscar Arslanian
Styles: Alternative, rock
Services: Personal management, publicity, marketing

J PETER ASHER MANAGEMENT

644 N. Doheny Dr.
Los Angeles, CA 90069
310-273-9433 FAX 310-273-2859
Clients: Linda Ronstadt, Peter Blakeley, Iris DeMent, Kirsty MacColl, Randy Newman, James Taylor, Little Feat, the Innocence Mission, Mango Bang, Maria Fatal, Over the Rhine, Mariachi Los Camperos de Nati Cano, Ovis, Ilona Pal, Laura Satterfield, the Williams Brothers, Warren Zevon, Frank Filippetti, David Hemming, Nathaniel Kunkel, George Massenburg, Richard Patterson, Bill Payne, Randy Pekich, Phil Ramone, Frank Wolf
Styles: All
Services: Personal management

J TOM ATENCIO & ASSOCIATES

5517 Green Oak Dr.
Los Angeles, CA 90068
213-468-0105 FAX 213-468-1005
Contact: Tom Atencio, Scott Schulte
Clients: The Other Two, New Order, No Doubt, Rule 62
Styles: Alternative
Services: Personal management
* No phone calls. No unsolicited material.

J ATOMIC COMMUNICATIONS GROUP

10553 Jefferson Blvd.
Culver City, CA 90232
310-815-9940
FAX 310-815-0373
Contact: Gabriel Leconte, John Guarnieri
Clients: Brad Gillis, King Sunny Ade, Pato Banton, Mother's Finest, Eugenius, Psyched Up Janis
Styles: All
Services: Full service
* No unsolicited material

J A-WY ENTERTAINMENT

6619 Leland Way, Suite 320
Hollywood, CA 90028
213-871-2544
FAX 213-463-2520
Contact: Bill Wyatt
Clients: LeVert, Men at Large, George Clinton, the Gap Band, Roy Ayers, Kim Waters, Bobby Womack, Blackgirl, Ohio Players
Styles: R&B
Services: Personal management, booking
* No unsolicited material.

J BARBARA BAKER MANAGEMENT

8267 West 4th Street
Los Angeles, CA 90048
213-852-1172
FAX 213-852-1280
Contact: Barbara Baker
Clients: Nina Hagen, Robert Musselman, Charlie, O. Joseph Julian
Services: Personal management (music and acting)

J BARUCK/CONSOLO MANAGEMENT

15003 Greenleaf St.
Sherman Oaks, CA 91403
818-907-9072
FAX 818-907-9102
Contact: Lindsay Chase
Clients: REO Speedwagon, Gino Vanelli, Love/Hate, Christopher Cross, Fabulous Thunderbirds, Kim Wilson
Styles: All
Services: Full service
* No unsolicited material

J BIG FD ENTERTAINMENT

10801 National Blvd., Suite 530
Los Angeles, CA 90064
310-441-2484 FAX 310-441-4908
Contact: Doug Goldstein, John Reese
Clients: Guns N'Roses, Danzig, My Little Funhouse, Neurotic Outsiders (co-manage), Cellophane, Hog, Ross Robinson (producer), Howlin' Meggie
Styles: Rock, alternative
Services: Personal management
* No unsolicited material

J BILLY BOY PRODUCTIONS

12400 Ventura Blvd., Suite 113
Studio City, CA 91604
805-522-9391 FAX 805-522-9380
Contact: Michael Faley
Styles: Hard rock, metal, alternative
Services: Personal management

J BLACK DOT MANAGEMENT

6820 La Tijera Blvd., Suite 117
Los Angeles, CA 90045
310-568-9091 FAX 310-568-0491
Contact: Raymond A. Shields, Daryl Stewart, John Turpin
Clients: Artists, producers, engineers
Styles: R&B, jazz, adult contemporary, rap
Services: Personal management
* No unsolicited material

J BLACKGROUND ENTERTAINMENT

9000 Sunset Blvd., Suite 300
West Hollywood, CA 90069
310-247-0344 FAX 310-247-0347
Contact: Barry Hankerson
Clients: R. Kelly, Aaliyah
Styles: R&B
Services: Personal management
* No unsolicited material

J BLAKE & BRADFORD

20292 Pacific Coast Hwy.
Malibu, CA 90265
310-456-3883
Contact: Chris Blake, Joe Mock
Clients: Toad the Wet Sprocket, the Odds, Wasted Tape
Styles: Rock
Services: Personal management

J BOHEMIA ENTERTAINMENT GROUP

8159 Santa Monica Blvd., Suite 202
Los Angeles, CA 90046
213-848-7966 FAX 213-848-9069
Contact: Susan Z. Ferris
Styles: All
Services: Personal management

J BORMAN ENTERTAINMENT

1250 6th St., Suite 140
Santa Monica, CA 90401
310-656-3150
FAX 310-656-3160
Contact: Gary Borman
Clients: Violent Femmes, Yellowjackets, Dwight Yoakam, Heart, Faith Hill, MC 900 Foot Jesus, Human Waste Project, Pond, Face To Face, Trace Adkins, Mary Chapin Carpenter
Styles: All
Services: Personal management
* No unsolicited material.

J THE BROKAW COMPANY

9255 Sunset Blvd., Suite 804
Los Angeles, CA 90069
310-273-2060
FAX 310-276-4037
Contact: David Brokaw, Joel Brokaw, Sanford Brokaw
Clients: Riders in the Sky, Sha Na Na, Vicki Lawrence, Merle Haggard, Bill Cosby, Lou Rawls, Ricardo Montalban, Dionne Warwick, Loretta Lynn, Marilyn McCoo, Decca Records, BMG, 200 Records, Heartbeat Records
Styles: All
Services: Full service
* No unsolicited material

J MICHAEL BROKAW MANAGEMENT

2934 Beverly Glen Circle, Suite 383
Bel Air, CA 90077
213-872-2880 FAX 818-906-3188
Contact: Michael Brokaw
Clients: Lindsey Buckingham, Peter Morse, the Eels
Services: Personal management
* No unsolicited material

J DENNY BRUCE MANAGEMENT & PRODUCTION

15060 Ventura Blvd. Suite 300
Sherman Oaks, CA 91403
310-475-9108 FAX 310-470-3248
Contact: Denny Bruce
Styles: Pop, folk, jazz, blues
Services: Personal management and production
* No unsolicited material

J BULLET ENTERTAINMENT

120 N. Victory Blvd., Suite 102
Burbank, CA 91502
818-846-8200 FAX 818-846-1866
Contact: Gary Bird, Karmen Beck
Styles: All
Services: Personal management
* No unsolicited material

J BUZZTONE ENTERTAINMENT

646 N. Robertson Ave.
Los Angeles, CA 90069
310-657-9400 FAX 310-657-0277
Contact: Happy Walters
Clients: Cypress Hill
Styles: Hip-hop, alternative
Services: Personal management
* No unsolicited material

J CAMERON ORGANIZATION, INC.

2001 W. Magnolia Blvd.
Burbank, CA 91506
818-566-8880 FAX 818-566-8860
Contact: Scott A. Cameron, Nancy Meyer
Clients: Buddy Guy, Ernie Watts
Styles: Blues, jazz
Services: Personal management
* No unsolicited material

J CARMAN PRODUCTIONS

15456 Cabrito Rd.
Van Nuys, CA 91406
818-787-6436 FAX 818-787-3981
Contact: Tom Skeeter
Clients: Richard Carpenter, J.J. White, Jon Thomas, Jimmy Demar
Styles: All
Services: Full service, recording studio, publishing, production
* No phone calls

J CARR/SHARPE ENTERTAINMENT

9320 Wilshire Blvd., Suite 200
Beverly Hills, CA 90212
310-247-9400 FAX 310-247-9410
Contact: Budd Carr, Will Sharpe
Clients: Slaughter, Buddha Heads, Boxing Ghandis, Eric Gales Band, John Wetton, Super 8, Imperial Drag
Styles: All
Services: Personal management
* No unsolicited material

J RAY CHARLES ENTERPRISES

2107 W. Washington Blvd., Suite 200
Los Angeles, CA 90018
213-737-8000
FAX 213-737-0148
Contact: Joe Adams
Clients: Ray Charles
Styles: R&B
Services: Personal management
* No unsolicited material

J CLASS ACT PRODUCTIONS

P.O. Box 55252
Sherman Oaks, CA 91413
818-980-1039
Contact: Peter Kimmel
Clients: Terpsichore
Styles: All
Services: Personal management

J DAN CLEARY MANAGEMENT ASSOCIATES

1801 Avenue of the Stars,
Suite 1105
Los Angeles, CA 90067
310-470-3696 FAX 310-859-0804
Contact: Dan Cleary, K.C. Weisbarth
Clients: Natalie Cole, Mandy Barnett
Styles: All
Services: Personal management

J CLM MANAGEMENT

P.O. Box 5154
Sherman Oaks, CA 91413
818-845-5345 FAX 818-455-4192
Contact: CLM
Clients: Gravity, Sonny Craver
Styles: All
Services: Personal management

J COLLIN ARTISTS

P.O. Box 10782
Beverly Hills, CA 90213
213-660-1016 FAX 213-660-0667
Contact: Barbara Collin, Alexandra Sams
Clients: Sweet Baby Ja'i
Styles: Blues, jazz, pop, R&B
Services: Personal management, consulting
* No unsolicited material

J CORVALAN/CONDLIFFE MANAGEMENT

563 Westminster Ave.
Venice, CA 90291
310-399-8625 FAX 310-399-2809
Contact: Maria C. Corvalan, Brian Condliffe
Clients: Ramiro Medine, Eleanor Academia
Styles: Latin, pop, rock, alternative
Services: Personal management, tour coordination, accounting
* No unsolicited material. Call before submitting material. Must include SASE.

J COURAGE MANAGEMENT

2899 Agoura Rd., Suite 562
Westlake, CA 91361
805-494-9113 FAX 805-496-0742
Contact: John Courage
Clients: Christine McVie
Styles: Pop
Services: Personal management
* No unsolicited material

J DAVIMOS ADVISORS

14724 Ventura Blvd., Suite 407
Sherman Oaks, CA 91403
818-981-3972 FAX 818-981-5237
Contact: John Davimos
Styles: All
Services: Personal management
* No unsolicited material

J DEMANN ENTERTAINMENT

8000 Beverly Blvd.
Los Angeles, CA 90048
213-852-1500 FAX 213-852-1505
Contact: Freddie DeMann
Clients: Madonna, Lionel Richie
Styles: All
Services: Personal management
* No unsolicited material

J BILL DERN MANAGEMENT

8455 Fountain Ave., Suite 530
Los Angeles, CA 90069
213-650-5369 FAX 213-656-5188
Contact: Bill Dern, Jason Smith
Clients: Impromptu, Leisha, Ebony Tai, Tony Cowan
Styles: All
Services: Personal management
* No unsolicited material

J DIRECT MANAGEMENT GROUP

947 N. La Cienega Blvd., Suite G
Los Angeles, CA 90069
310-854-3535
FAX 310-854-0810
Contact: Martin Kirkup, Steve Jensen
Clients: The B-52's, Sam Phillips,

OMD, Counting Crows, the Meices, Cola, Enormous
Styles: All
Services: Personal management
 * No unsolicited material

J EAST ENO MANAGEMENT
 8209 Melrose Ave., 2nd Floor
 Los Angeles, CA 90046
 213-653-9755 FAX 213-653-9663
Contact: Tony Dimitriadis
Clients: Tom Petty & the Heartbreakers, Billy Idol, Trevor Rabin, Brendan Benson, Satchel
Styles: All
Services: Personal management
 * No unsolicited material

J ECLIPSE MANAGEMENT
 100 Wilshire Blvd., Suite 1830
 Santa Monica, CA 90401
 310-587-2287 FAX 310-587-2285
Contact: Anita Camarata, Magaret Jackson, Mary Kusnier
Clients: Sex Pistols, Steve Jones, Neurotic Outsiders (co-manage)
Styles: All
Services: Personal management, music supervision
 * No unsolicited material

J ELLIPSE PERSONAL MANAGEMENT
 c/o Holder Box 665
 Manhattan Beach, CA 90267
 310-546-2224
Contact: Mr. L.M. Elsmann
Clients: The Eric Tegan Trio
Styles: Rock
Services: Personal management
 * No unsolicited material

J ENGEL ENTERTAINMENT
 3387 Barham Blvd., Suite 57
 Los Angeles, CA 90068
 213-874-4206 FAX 213-874-8506
Contact: Laura Engel
Clients: Danny Elfman, Oingo Boingo, Steve Bartek, Jimmy Wood, Craig Chaquico
Styles: All
Services: Personal management
 * No unsolicited material

J WARREN ENTNER MANAGEMENT
 5550 Wilshire Blvd., Suite 302
 Los Angeles, CA 90036
 213-937-1931 FAX 213-937-1943
Contact: Warren Entner, John Vassiliou, Stephanie Brownstein
Clients: Faith No More, Failure, Imperileen, Deftones, Out Vile Jelly, Replicants
Styles: Rock, alternative
Services: Personal management

J ENTOURAGE MANAGEMENT
 4872 Topanga Canyon Blvd., Suite 146
 Woodland Hills, CA 91364
 818-340-4165 FAX 818-340-1532
Contact: Stu Sobol
Clients: Prick, Breech
Styles: All
Services: Personal management

J ESP MANAGEMENT
 9056 Santa Monica Blvd., Suite 203
 Los Angeles, CA 90069
 310-276-7600 FAX 310-276-4700
Contact: Mike Renaut
Clients: Megadeth, Corrosion of Conformity, Cry of Love
Styles: All
Services: Personal management
 * No unsolicited material

J EURO TECH MANAGEMENT
 P.O. Box 3077
 Ventura, CA 93006
 805-658-2488
 FAX 805-658-8241 or 805-649-2700
Contact: Bruce Caplin
Clients: Big Mountain
Services: Personal management
 * No unsolicited material

J STANN FINDELLE LAW & MANAGEMENT
 2049 Century Park East, Suite 1100
 Los Angeles, CA 90067
 310-552-1777 FAX 310-286-1990
Contact: Stann Findelle
Styles: All
Services: Personal management, legal services
 * Call before sending material

J THE FITZGERALD HARTLEY CO.
 50 W. Main St.
 Ventura, CA 93001
 805-641-6441 FAX 805-641-6444
Contact: Mark Hartley, Larry Fitzgerald
Clients: David Benoit, Toto, Steve Lukather, Fee Waybill, Vince Gill, Patrick Leonard, Patty Loveless, Radney Foster, Larry Stewart
Styles: All
Services: Personal management
 * No unsolicited material

J FOLKLORE PRODUCTIONS
 1671 Apian Way
 Santa Monica, CA 90401
 310-451-0767
 FAX 310-458-6005
Contact: Mitch Greenhill, Manny Greenhill
Clients: Bert Jansen, Doc Watson, Floyd Dixon, Battlefield Band, John Renbourn
Styles: Roots music
Services: Full service
 * No unsolicited material

J FREEDOM FROM FASHION MUSIC MANAGEMENT
 353 W. Doran St., Suite B
 Glendale, CA 91203
 818-243-1903
Contact: Joey Alkes, Ray Lewis, Ken Sly
Clients: Petroleum Nasby, Crazykilledmingus, Rhythm Men
Styles: Alternative, techno, dance, ambient
Services: Personal management
 * Call before submitting material

J KEN FRITZ MANAGEMENT
 648 N. Robertson Blvd.
 Los Angeles, CA 90069
 310-854-6488
 FAX 310-854-1015
Contact: Ken Fritz, Pam Byers, Rebecca Edelson, Tulani Bridgewater, Nelly Neben
Clients: George Benson, Peter, Paul & Mary, Michael Feinstein, Rebekah Del Rio
Styles: All
Services: Personal management
 * No unsolicited material

J FUTURE STAR ENTERTAINMENT
 315 S. Beverly Dr., Penthouse
 Beverly Hills, CA 90212
 310-553-0990
 FAX 310-553-3312
Contact: Paul Shenker
Clients: Tom Batoy, Sway
Styles: All
Services: Full service
 * Call before sending material

J GALLIN/MOREY ASSOCIATES
 345 N. Maple Dr., Suite 300
 Beverly Hills, CA 90210
 310-278-0808
 FAX 310-205-6199
Contact: Sandy Gallin, Jim Morey
Clients: Music artists, actors, actresses, comedians
Styles: All
Services: Personal management
 * No unsolicited material

J GARDNER HOWARD RINGE ENTERTAINMENT
 16601 Ventura Blvd., Suite 506
 Encino, CA 91436
 818-789-9822
 FAX 818-789-8298
Contact: Mike Gardner, Andi Howard, Bob Ringe
Clients: The Rippingtons/Russ Freeman, the Whispers, Michael Cooper, Phil Perry, Ramsey Lewis, Con Funk Shun, Gary Taylor, Howard Hewitt, Shiro, Keith Washington, Portrait
Styles: All
Services: Full service
 * No unsolicited material

J GARRY GEORGE MANAGEMENT
 9107 Wilshire Blvd., Suite 775
 Beverly Hills, CA 90210
 310-859-7202
 FAX 310-271-9316
Contact: Garry George
Styles: All
Services: Personal management
 * No phone calls

J LINDY GOETZ MANAGEMENT
 11116 Aqua Vista, Suite 39
 Studio City, CA 91606
 818-508-1875 FAX 818-766-7192
Contact: Lindy Goetz
Clients: Red Hot Chili Peppers, Candlebox
Styles: All
Services: Personal management
 * No unsolicited material

J GOLD MOUNTAIN ENTERTAINMENT
 3575 Cahuenga Blvd. West, Suite 450
 Los Angeles, CA 90068
 213-850-5660 FAX 213-874-6246
Contact: Ron Stone
Clients: Bonnie Raitt, Sonic Youth, Rickie Lee Jones, Tracy Chapman, Foo Fighters, Beck, Paul Westerberg, Take 6, Beastie Boys, Meat Puppets, Gigolo Aunts, Phil Cody, Frosted, Redd Kross, Sudbudes
Styles: All
Services: Personal management
 * No unsolicited material

J BILL GRAHAM MANAGEMENT
 3780 Wilshire Blvd., Suite 300
 Los Angeles, CA 90010
 213-388-3879
 FAX 213-388-4066
Contact: Kathy Cook, Jackson Haring
Clients: Love Battery, Pinching Judy, Taj Mahal, Cracker, Idaho, X-Tal, Menhol, Monsoon
Styles: Rock, alternative
Services: Personal management
 * No unsolicited material

J HAPPY DOG MANAGEMENT
 1014-14 Westlake Blvd., Suite 105
 Westlake Village, CA 91361
 818-725-2448
 FAX 818-501-3309
Contact: Joel Gilbert
Styles: All
Services: Personal management

J H.E.I. MUSIC
 1325 El Hito Cir.
 Pacific Palisades, CA 90272
 310-573-1309
 FAX 310-573-1313
Contact: Jake Hooker
Clients: Edgar Winter, Carmine Appice, Dwayne Hitchings, Mitch Perry
Styles: All
Services: Personal management

J HERVEY & COMPANY
 9034 Sunset Blvd., Suite 107
 Los Angeles, CA 90069
 310-858-6016
 FAX 310-858-4911
Contact: Ramon Hervey, Crystal Jones
Clients: Andre Crouch, Vanessa Williams, Kenneth "Babyface" Edmonds, Hamish Stuart, Yvette Cason, D-Knowledge, Felipe Saisse
Styles: All
Services: Personal management
 * Call before sending material

J HIT & RUN AMERICA
 310-274-4555
 Main offices are in London and Scottsdale, Arizona
Contact: Wally Versen
Clients: Amy Keys, dada
Styles: All
Services: Personal management

J HK MANAGEMENT
 8900 Wilshire Blvd., Suite 300
 Beverly Hills, CA 90211
 310-967-2300
 FAX 310-967-2380
Contact: Howard Kaufman, Trudy Green, Craig Fruin, Nina Avramides, Sheryl Louis
Clients: Chicago, Poison, Lenny Kravitz, Jimmy Buffett, Michael McDonald, Whitesnake/David Coverdale, Rolling Stones/Mick Jagger, Dan Fogelberg, Chris Isaak, Steely Dan/Donald Fagen, Boz Scaggs, Boston, En Vogue, Jeff Lynne
Styles: All
Services: Personal management
 * No unsolicited material

J BILL HOLLINGSHEAD PRODUCTIONS, INC.
 1720 N. Ross Street
 Santa Ana, CA 92706
 714-543-4894 FAX 714-542-3460
Contact: Bill Hollingshead or Jean Hollingshead
Clients: Jan & Dean, the Kingsmen, the Surfaris, the Chantays
Styles: Classic Fifties and Sixties music, and California surf/beach groups.
Services: Talent agent, artist management, career development, marketing.
 * No unsolicited material

J IMAGINARY ENTERTAINMENT
 923 Westmount Dr.
 Los Angeles, CA 90069
 310-854-6444 FAX 310-854-0933
Contact: Jay Levey
Clients: "Weird Al" Yankovic, Stephen Jay
Services: Personal management
 * No unsolicited material

J IMC ENTERTAINMENT GROUP, INC.
 1146 N. Central Ave., Suite 400
 Glendale, CA 91202
 818-500-0953 FAX 818-500-0945
Contact: Sylvester Rivers
Clients: Gene Page, Paul Riser, T. Renee
Styles: Pop, black
Services: Full service
 * No unsolicited material

J DAVE KAPLAN MANAGEMENT
 315 First St., Suite 100
 Encinitas, CA 92024
 619-967-8800 FAX 818-967-8810
Contact: Dave Kaplan, Casie Wyman
 Second office:
 520 Washington Blvd., Suite 427
 Venice, CA 90292
 310-821-8800
 FAX 310-821-8084
Contact: Niels Schroeter
Clients: Brian Setzer, Gary Hoey, Roy Thomas-Baker, Royal Crown Revue, Surfdog Records, Surfdog Marketing, Surfdog Music
Styles: All
Services: Personal management, record label, marketing
 * No unsolicited material

J KENNY KERNER ENTERTAINMENT
 6671 Sunset Blvd., Suite 1505
 Hollywood, CA 90028
 213-460-6021
 FAX 213-460-6354
Contact: Kenny Kerner
Clients: Rubber, Mud, Toran Caudell
Styles: All
Services: Personal management, career planning, demo screening

J KRAGEN & COMPANY
 1112 N. Sherbourne Dr.
 Los Angeles, CA 90069
 310-854-4400
 FAX 310-854-0238
Contact: Ken Kragen
Clients: Trisha Yearwood, Travis Tritt, Kenny Rogers
Styles: Country
Services: Personal management
 * No unsolicited material

J KRUEGER ENTERTAINMENT
 P.O. Box 145
 Brea, CA 92622
 714-529-1261
Contact: Carllys Krueger
Styles: Country, rock
Services: Personal management, booking

J KEN KUSHNICK MANAGEMENT
 P.O. Box 2369
 Toluca Lake, CA 91610
 310-276-8181
 FAX 818-762-6986
Contact: Ken Kushnick
Clients: Don Was, Jon Lind, Ashley Ingram, Jeff Pescetto, John Dexter, Wayne Cohen
Styles: All
Services: Personal management for music writers and producers for records and film; project coordination

J L.A. PERSONAL DEVELOPMENT
 950 N. Kings Rd., Suite 266
 West Hollywood, CA 90069
 213-848-9200 FAX 213-848-9448
Contact: Mike Gormley
Clients: Claire Marlo, Lowen & Navarro, Paul Schwartz, Paul Haslinger, Page O'Hara
Styles: All
Services: Full service
 * No unsolicited material

J LAKES ENTERTAINMENT GROUP
 P.O. Box 34412
 Los Angeles, CA 90034
 213-969-2578 FAX 213-965-5243
Contact: Jeffrey Lakes
Clients: Ebony Tribe, Tribal Drum Music
Styles: R&B, rap, urban
Services: Personal management, indie label marketing, merchandising

J LARSON & ASSOCIATES
 P.O. Box 10905
 Beverly Hills, CA 90213
 310-271-7240 FAX 310-271-0234
Contact: Larry Larson
Clients: POCO
Styles: All
Services: Personal management
 * No unsolicited material

J LAUREL MANAGEMENT
 10074 Sully Dr.
 Sun Valley, CA 91352
 818-767-6272 FAX 818-767-1383
E-mail: LaurelMgmt@aol.com
Contact: Doug Campbell, John Bush
Clients: April's Motel Room (co-manage), Getting Red, Fanny Grace, Lot Tolhurst, Bungee Chords
Styles: Alternative, rock
Services: Personal management

J LEFT BANK MANAGEMENT
 6255 Sunset Blvd., 11th Floor
 Hollywood, CA 90028
 213-466-6900 FAX 213-466-0303
Contact: Bruce Tenenbaum, Allen Kovac, Laure Dunham, Lewis Kovac
Clients: Richard Marx, Duran Duran, Bee Gees, Meat Loaf, Alias, Tony! Toni! Toné!, L.A. Guns, Molly Crue
Styles: All
Services: Personal management
 * No unsolicited material

J LEOPOLD MANAGEMENT
 4425 Riverside Dr., Suite 102
 Burbank, CA 91505
 818-955-8511 FAX 818-955-9602
Contact: Bill Leopold, Mark Graham, Catherine Castro, Laura Lyons
Clients: Melissa Etheridge, Billy Pilgrim
Styles: All
Services: Personal management

J LIPPMAN ENTERTAINMENT
 8900 Wilshire Blvd., Suite 340
 Beverly Hills, CA 90211
 310-657-1500 FAX 310-657-1100
Contact: Matthew Freeman
Clients: Producers, engineers, artists, songwriters
Styles: All
Services: Full service
 * No unsolicited material

J LOGGINS PRODUCTIONS
 2530 Atlantic Ave., Suite C
 Long Beach, CA 90806
 310-375-4137
 FAX 310-427-2277
Contact: Paul Loggins
Styles: All
Services: Personal management, radio promotion, consulting & soliciting.
 *Accepts unsolicited material

J DAVID LOMBARD MANAGEMENT
 P.O. Box 252
 Hollywood, CA 90078
 213-962-8016
 FAX 213-962-3127
Contact: David Lombard, Angela Quinones
Clients: Samuelle, Foster & McElroy, Terry Ellis
Styles: R&B
Services: Personal management

LONG ARM TALENT
1655 Angelus Ave.
Los Angeles, CA 90026
213-663-2553 FAX 213-663-0851
E-mail: longarm@earthlink.net
Contact: Chris Lamson
Clients: Stan Ridgway, Ultraviolet
Styles: Alternative rock
Services: Personal management

LOOKOUT MANAGEMENT
2644 30th St., 1st Floor
Santa Monica, CA 90405
310-452-4774 FAX 310-452-4435
Contact: Eliot Roberts, Frank Girona
Clients: Neil Young, Ric Ocasek, Mazy Star, Black 47, Pat Benatar, Bad Religion, Spiritualized
Styles: Rock, alternative
Services: Personal management
* No unsolicited material

HOWARD LOWELL
P.O. Box 445
North Hollywood, CA 91603
818-760-0778 FAX 818-760-2586
Contact: Howard Lowell
Styles: Jazz fusion
Services: Personal management
* No phone calls. No unsolicited material.

MANAGEMENT NETWORK
14930 Ventura Blvd., Suite 205
Sherman Oaks, CA 91403
818-783-0707 FAX 818-783-1406
Contact: Gerry Tolman
Clients: Stephen Stills, Margie Cox, Crosby, Stills & Nash, Kat Meade, Honey Slide, Sturmo, the Imposters, Zakk Wylde
Styles: All
Services: Personal management
* Call before submitting material

CARL MARTIN ENTERTAINMENT
134 Quarterdeck Mall
Marina Del Rey, CA 90292
310-574-5555 FAX 310-306-9478
Contact: Carl Martin
Services: Personal management

MCGHEE ENTERTAINMENT
9145 Sunset Blvd., Suite 100
Los Angeles, CA 90069
310-278-7300 FAX 310-278-1759
Contact: Doc McGhee, Scott McGhee
Clients: Kiss, Skid Row, Mustard Seed, Yoshiki, X Japan, Orange 9 mm, Green Jolly, Civ, Tracy Bonham
Styles: Rock
Services: Personal management
* No unsolicited material

THE MERLIN COMPANY
17609 Ventura Blvd., Suite 212
Encino, CA 91316
818-986-3985
FAX 818-784-2524
Contact: Michael Davenport
Clients: Eddie Daniels, Charlie Haden, Special EFX, Joe Lovano
Styles: Jazz
Services: Personal management
* No unsolicited material

MIDNIGHT MUSIC MANAGEMENT
8722 1/2 W. Pico Blvd.
Los Angeles, CA 90035
310-659-1784
FAX 310-659-9347
Contact: Stuart Wax, Adam Katz, Bob Diamond, Jonathan Boyer, Julie Doppelt
Clients: Denise Rich, Laurang, Irene Cara, Brutal Juice, the Evan & Jarron Band, Enny, T Lavitz, Gloria Sklerov, Atomic Head Detonator
Styles: All
Services: Personal management, publishing
* Call before submitting material

MILESTONE MEDIA
P.O. Box 869
Venice, CA 90291
310-396-1234
Contact: Dan Sverdin
Clients: Ray Goldman, Lori Lane, Feed
Styles: All
Services: Personal management, demo solicitation, packaging, consulting

DONALD MILLER MANAGEMENT
12746 Kling St.
Studio City, CA 91604
818-506-8356 FAX 818-980-6888
Contact: Donald Miller, Shelley Wiseman, Brad Smith
Clients: Jackson Browne, John Trudell
Styles: All
Services: Personal management
* No unsolicited material

THOMAS J. MILLER & COMPANY
1802 Laurel Canyon Blvd.
Los Angeles, CA 90046
213-656-7212 FAX 213-656-7757
Contact: Thomas Miller, Karen Deming
Clients: Man-O-War, Fury & the Slaughterhouse, Blind Guardian, Saxon, VoodooLut
Styles: All
Services: Personal management
* Call before submitting material

MOGUL ENTERTAINMENT GROUP
9744 Wilshire Blvd., Suite 305
Beverly Hills, CA 90212
310-278-8877 FAX 310-858-1712
Contact: George Ghiz
Clients: The Rembrandts, Marc Jordan
Styles: All
Services: Personal management
* No unsolicited material

MOIR/MARIE ENTERTAINMENT
16101 Ventura Blvd., Suite 325
Encino, CA 91436
818-995-8707 FAX 818-995-8705
E-mail: smco@primenet.com
Web site: http://www.i-site.com
Contact: Steve Moir, Lisa Marie-DeFranco, Frank McDonough, Thom Trumbo, Bennett Kaufman
Clients: Producers, artists
* No unsolicited material

MORESS/NANAS ENTERTAINMENT
12424 Wilshire Blvd., Suite 840
Los Angeles, CA 90025
310-820-9897 FAX 310-820-7375
Contact: Herb Nanas
Styles: Country, pop, R&B
Services: Personal management
* No phone calls. No unsolicited material.

RON MOSS MANAGEMENT
2635 Griffith Park Blvd.
Los Angeles, CA 90039
213-660-5976 FAX 213-660-9697
Contact: Ron Moss
Clients: Eric Marienthal, Chick Corea, Dave Weckl
Styles: Jazz
Services: Personal management
* Call before submitting material

MUSIC GROUP
16161 Ventura Blvd. #712
Encino, CA 91316
818-382-2266
FAX 818-382-2260
Contact: Paul Ring
Styles: Urban, dance, jazz
Services: Personal management, record promotion, production, publishing
* No unsolicited material

TIM NEECE MANAGEMENT
2323 Corinth Ave., 2nd Floor
Los Angeles, CA 90064
310-914-9664
FAX 310-477-1176
Contact: Tim Neece, Ken Krasner, George Couri
Clients: The Posies, Charlie Sexton, Julianna Raye, Alejandro Escovedo, Box the Walls, Zane Drake
Styles: All
Services: Personal management
* No unsolicited material

NIXON/KATZ ASSOCIATES
10100 Santa Monica Blvd., Suite 1300
Los Angeles, CA 90067
310-282-0628
FAX 310-282-0640
Contact: Jane Wardle, Patricia Bates
Styles: R&B
Services: Personal management
* No unsolicited material

OK MANAGEMENT
P.O. Box 3727
Beverly Hills, CA 90212
310-550-1341 FAX 310-550-1854
Contact: Jeff Kramer, Chris Scott
Clients: Bob Dylan, AJ Croce
Styles: All
Services: Personal management
* No unsolicited material

ONE LOVE MANAGEMENT
7415 Beverly Blvd.
Los Angeles, CA 90069
213-930-1086 FAX 213-930-0424
Contact: Bennett Freed
Clients: Donovan, Swing Out Sister, Philip Bailey
Styles: All
Services: Personal management
* No unsolicited material

OPEN OOR MANAGEMENT
15327 Sunset Blvd., Suite 365
Pacific Palisades, CA 90272
310-459-2559 FAX 310-454-7803
Contact: Bill Traut, Cali Linard
Clients: Eliza Gilkyson, Ross Traut/Steve Rodby, Fred Simon, Steve Kujala, Fred Hersch, Billy Childs, Kurt Elling, Arroyo (Peter Urskine, Alan Pasqua, Dave Carpenter), the Bill Holman Band, Shelly Berg, Trio New (Lawrence Hobgood, Eric Hochberg, Paul Wertico)
Styles: Jazz
Services: Personal management
* No unsolicited material

PANACEA ENTERTAINMENT
2705 Glendower Ave.
Los Angeles, CA 90027
213-650-8406 FAX 213-666-9471
Contact: Eric Gardner
Clients: Todd Rundgren, John Lydon, Max Weinberg, Paul Shaffer
Styles: Rock
Services: Personal management
* No unsolicited material

PEROM INTERNATIONAL MANAGEMENT
2461 Santa Monica Blvd., #C331
Santa Monica, CA 90404
310-450-3677 FAX 310-452-3268
Contact: Stephanie Perom
Clients: Susan Barth
Styles: Pop, acoustic alternative, R&B, dance
Services: Personal management and music publishing
* Accepts unsolicited material

ROGER PERRY MANAGEMENT
154-C S. Elm Dr.
Beverly Hills, CA 90212
310-246-9698 FAX 310-246-0484
Contact: Roger Perry
Clients: 24-7 Spyz, New York in June, Groovezilla, Brazil 2001, Hiney House
Styles: All
Services: Personal management

PERSONAL MANAGEMENT, INC.
P.O. Box 88225
Los Angeles, CA 90009
310-677-4415
Contact: Debbie DeStefano
Clients: Songwriters, artists, producers, studio musicians
Styles: All
Services: Personal management, consultation, music supervision, publishing management
* No unsolicited material

PILOT ENTERTAINMENT
201 N. Robertson Blvd., Suite A
Beverly Hills, CA 90211
310-247-2766
FAX 310-247-9117
Contact: Bob Raylove
Styles: Country, pop, R&B
Services: Personal management
* No phone calls. No unsolicited material.

PLATINUM GOLD PRODUCTIONS
9200 Sunset Blvd., Suite 1220
Los Angeles, CA 90069
310-275-7329
FAX 310-275-7371
Contact: Steve Cohen, David Cook
Styles: All
Services: Personal management, production, music publishing
* Call before submitting material

POWER STEERING
16530 Ventura Blvd., Suite 202
Encino, CA 91436
818-905-5343 FAX 818-907-5319
Contact: Sue Davies
Services: Personal management
* Call before submitting material

PRESTIGE MANAGEMENT
8600 Wilbur Ave.
Northridge, CA 91324
818-993-3030 FAX 818-993-4151
Contact: Richard Rashman
Clients: Jailhouse, Michael Raphael, Chapter 29
Styles: Pop, alternative
Services: Personal management

RON RAINEY MANAGEMENT
315 S. Beverly Dr., Suite 206
Beverly Hills, CA 90212
310-557-0661 FAX 310-557-8421
Contact: Ron Rainey
Clients: The Band, Levon Helm, Kid Creole & the Coconuts, Marshall Tucker Band
Styles: Rock
Services: Personal management
* No unsolicited material

PATRICK RAINS & ASSOCIATES
1543 7th St., 3rd Floor
Santa Monica, CA 90401
310-393-8283 FAX 310-393-9053
Contact: Patrick Rains, Bill Darlington
Clients: David Sanborn, Joe Sample, Marcus Miller, Jonatha Brooke, the Story
Styles: All
Services: Personal management, record label

RHYME SYNDICATE MANAGEMENT
451 N. Reese Pl.
Burbank, CA 91506
818-563-1030 FAX 818-563-2826
Contact: Jorge Hinojosa, Paul Fillipone
Clients: Ice-T, Body Count, Battery Acid, Teddy, Silverjet, Jimmy Eat World, Ezra Holbrook, Agnes Gooch
Styles: All
Services: Personal management, record label
* No unsolicited material

RUTHLESS FAMILY MAFIA
21860 Burbank Blvd., Suite 100
Woodland Hills, CA 91367
818-710-0060 FAX 818-710-1009
Contact: Cassandra Ware
Styles: Rap, R&B
Services: Personal management, record label
* No unsolicited material

THE BILL SAMMETH ORGANIZATION
P.O. Box 960
Beverly Hills, CA 90213
310-275-6193 FAX 310-441-5111
Contact: Bill Sammeth
Clients: Cher, Olivia Newton-John
Styles: All
Services: Personal management
* No unsolicited material

SENDYK, LEONARD & CO.
8439 Sunset Blvd., Suite 405
West Hollywood, CA 90069
213-656-9484 FAX 213-656-8143
Contact: Jay Sendyk, Jerry Leonard
Clients: Stevie Nicks, Wailing Souls
Styles: All
Services: Personal management
* No unsolicited material

SHANKMAN DEBLASIO MELINA, INC.
740 N. La Brea Ave., 1st Floor
Los Angeles, CA 90038
213-933-9977 FAX 213-933-0633
Contact: Ned Shankman, Ron DeBlasio, Barry Solomon, Randy Cohen, Doug Richter, Laurent Besencon
Clients: X, Barry White, John Doe, Exene Cervenka, the Young Dubliners, Ronnie Laws, Chuck Negron, Soulshock & Karlin, Kipper Jones
Styles: All
Services: Full service and publishing
* No phone calls. Send submissions to Laurent Besencon

MARK SHIMMEL MANAGEMENT
8899 Beverly Blvd., Suite 100
Los Angeles, CA 90048
310-276-3766 FAX 310-276-3834
Contact: Mark Shimmel, Ian Henderson
Clients: Andru Donalds, Richard Elliot, Sunscreen, Frank Wildhorn, the Borrowers, Tony Rich
Styles: All
Services: Personal management
* No unsolicited material

SIDDONS & ASSOCIATES
584 N. Larchmont Blvd.
Los Angeles, CA 90004
213-462-6156 FAX 213-462-2076
Contact: Bill Siddons, Barbara Rose
Clients: David Lanz, Stabbing Westward
Styles: Rock, pop
Services: Personal management
* No unsolicited material

SINGERMAN ENTERTAINMENT
8833 Sunset Blvd., Penthouse West
West Hollywood, CA 90069
310-659-1869 FAX 310-659-9675
Contact: Todd Singerman, Paul Singerman
Styles: Rock
Services: Personal management
* Call before submitting material

DON SORKIN PRODUCTIONS
2717 Motor Ave.
Los Angeles, CA 90064
310-559-5580 FAX 310-559-5581
Contact: Don Sorkin
Clients: Steve Arrington, Tony C, Shake Parade
Styles: R&B, pop
Services: Personal management, publishing
* Call before submitting material

SPIVAK ENTERTAINMENT
11845 Olympic Blvd., Suite 1125
Los Angeles, CA 90064
310-473-4545
FAX 310-473-1994
Contact: Arthur Spivak, Michael Weaver, Jason Jacobs, Kari Jaffe
Clients: Tori Amos, Collective Soul, Pet
Styles: Alternative, pop, rock
Services: Personal management
* No unsolicited material

GARY STAMLER MANAGEMENT
1801 Century Park East, Suite 2400
Los Angeles, CA 90067
310-286-9797
FAX 310-551-0233
Contact: Gary Stamler
Styles: All
Services: Personal management
* No unsolicited material

STAR DIRECTION, INC.
9200 Sunset Blvd., Penthouse 20
Los Angeles, CA 90069
310-271-7186
FAX 310-550-8471
Contact: Shelly Berger, Billie Bullock
Clients: The Temptations, the O'Jays
Styles: R&B, pop, adult contemporary
Services: Personal management
* No unsolicited material

STARDOUST ENTERPRISES, INC.
4600 Franklin Ave.
Los Angeles, CA 90027
213-660-2553
FAX 213-660-6289
Contact: Derek Sutton, David Christensen
Clients: Robin Trower, the Hunger, V-12 Records Inc., the Tories
Styles: Rock, alternative, pop, blues
Services: Personal management, tour management, consulting

STARKRAVIN' MANAGEMENT
18075 Ventura Blvd., Suite 228
Encino, CA 91316
818-345-0311
FAX 818-345-0340
Contact: B.C. McLane, Esq.
Styles: Pop, alternative, Triple A
Services: Personal management

◀ 23 Spacehog

Interestingly, Spacehog's unique sound isn't just a product of the studio. There's a pretty unusual creative process at work long before any of the songs are put down on tape, and you can't help wondering what inspired Spacehog's more twisted lyrics.

According to Royston, the answer is simple. "Drugs," he says without hesitation.

As for which drugs, Langdon indicates that the members of Spacehog aren't very particular. "All of them together," he insists, in a perfectly deadpan tone, as if he's simply explaining a routine songwriting technique. "We put 'em all in a big stew and then drink them down in a big ritualistic thing. We usually get a couple of chickens and virgins and then later on we have the dancing dwarfs carrying trays of cocaine."

In fact, many of the songs have a wild, delirious energy that makes one wonder if Langdon is really joking. The most radical example would probably have to be "Was It Likely," the hidden track on *Resident Alien*.

It's in this little number that Spacehog transports the listener to a surreal sonic dreamscape, where it sounds as if large alien creatures are being sacrificed in some un-



Shown: Steel, A. Langdon, Cragg, R. Langdon

thinkable ritual. Listen to it once, and there can be no doubt: These guys aren't afraid to venture deep into the sonic Twilight Zone.

About that particular track, Langdon merely says, "It was inspired by a dream that happened that was influenced by my answering machine. The person speaking on there is the manager of the band, David Sonenberg. He left a message on my machine, and it was about 25 minutes long. So it was just snippets from that, but you can never hear what he's actually saying."

Of course, answering machine messages aren't going to take anybody up the charts, and the rest of *Resident Alien* is much more accessible but also strikingly original.

In "The Last Dictator," each successive chord is like turning a corner on a street in a different neighborhood. Yet, each of these streets is clearly very much part of the same town, and no single chord seems out of place.

There is a unifying element to the Spacehog sound, which many have compared to early Bowie (circa 1972). And while Langdon acknowledges Mr. Ziggy as an influence, he

makes it clear that it is not a direct one. "My mother used to stick me in front of the TV when I was probably about six months old and let me watch Gary Glitter on *Top Of The Pops*. I was brainwashed at a very early age. I guess it comes out in some way, doesn't it?"

In addition to these glam-rock influences, Langdon says that he likes contemporary alternative rock—even if he does feel it may have grown a bit stagnant.

"I think America has been kind of crying out for a little bit of change in a lot of ways," he says. "There was the Nirvana thing, and the grunge thing, which I loved. When I first came to New York, I was working in the studio setting up microphones and whatnot for a lot of bands like Dinosaur Jr."

"But when Kurt Cobain blew his head off," he continues, "it was getting a bit too serious."

There was a bit of a renaissance necessary."

Some sort of change seems to be happening already, at least superficially. Out in the clubs, some bands are now sporting a new style that combines both an athletic alternative edge and a retro-psychedelic slant.

Langdon recounts a dramatic example. "Only the other night, we played a gig with the Red Hot Chili Peppers in Albany, and they were all wearing underpants and no clothes."

"And then a couple of nights later we were in Canada," he recalls, "and we saw them on TV, and they were all wearing exactly the same clothes as my brother—leather pants, sunglasses and boots."

"Is this coincidence or is this something more sinister? But at the end of the day, it's flattery, isn't it? So we don't care really, you know what I mean?" **MC**

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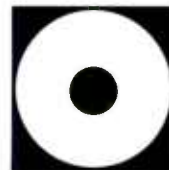
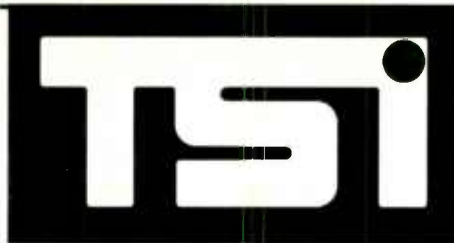
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[Sable]

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618-451-2505
Seeking: Label Deal
Type of music: Funk Rock

- Production 6
- Lyrics 5
- Music 5
- Vocals 5
- Musicianship 6

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: This four-piece outfit from Illinois is a question mark at the moment, but that could easily change for the better. They have some tight grooves, although they're a little too sedate. There's a lot of talent here, but at the moment, the "intangible" something is missing. Stay focused and remain on course. Keep working at what you've started.



Riverpoets

Contact: Gloria Felix
213-664-4236
Seeking: Label Deal
Type of music: Triple A

- Production 5
- Lyrics 5
- Music 5
- Vocals 5
- Musicianship 5

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: A Santa Cruz-based quartet with an Indigo Girls approach. With the explosion of the acoustic/vocal style, there is obviously a market for what these ladies do, but there's something a little too average. A little sparkle and energy is what's missing, but with their nice harmonies and some stronger songs, they can move over the hump.



Hulapopper

Contact: Artist Hot Line
310-452-4154
Seeking: Label Deal
Type of music: Triple A

- Production 5
- Lyrics 4
- Music 4
- Vocals 4
- Musicianship 5

Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: Lounge-styled pop that is quite infectious. Still, we don't know if there's much of a market outside a local club scene, but it definitely makes for some nice beer-drinking music in the Jimmy Buffett vein. But this style also calls for lyrics and music that's more clever than this. Harmless fun that could go somewhere with a little more work.



DaCapo

Contact: Artist Hot Line
310-393-7913
Seeking: Label Deal
Type of music: Modern Rock

- Production 4
- Lyrics 4
- Music 4
- Vocals 4
- Musicianship 4

Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: This L.A. quartet shows some basic songwriting skill and some average harmonies, but the production and mix is not up to snuff. The solos tend to meander and the cheesy sounding keyboards date this material much more than it already is. The lead songwriter might have a future with some collaboration, but this unit could use some help.



Greg Nicholson

Contact: U4EA Productions
310-512-7705
Seeking: Label Deal
Type of music: Rock

- Production 5
- Lyrics 5
- Music 5
- Vocals 5
- Musicianship 5

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: This singer-songwriter shows some talent, but not enough on this particular demo to raise him above the flooded local scene. We feel there's more hope for a publishing deal for Nicholson, although the right producer could help bring some fiery emotion to the proceedings and possibly change our minds about the artist angle.



Heave

Contact: Noisome Music
718-636-0959
Seeking: Label Deal
Type of music: Alt. Rock

- Production 5
- Lyrics 5
- Music 5
- Vocals 4
- Musicianship 5

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: There are some interesting ideas here and an attempt to be different in a genre that has become mainstream. However, adventurous spirit does not translate to positive achievement, and while we would give this trio high marks for effort, the results are very average. Keep following your muse and hopefully, that muse will improve.



Ultraviolet

Contact: French Pastry Productions
213-462-2784
Seeking: Label Deal
Type of music: Alt. Rock

- Production 4
- Lyrics 4
- Music 4
- Vocals 4
- Musicianship 5

Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: This foursome is a tight little group, but this demo is a notch below average with a muddy mix, and not a lot to distinguish one song from another. Vocalist Melissa Nikole demonstrates some spirit and spunk, but never really grabs your attention. As things stand now, this is a band that needs to put together a better package.

SUBMISSION GUIDELINES

Send your package to: Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028. All submissions should include the following four items:

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

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

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DISC REVIEWS



R. Kelly
R. Kelly
Jive

1 2 3 4 5 6 7 8 9 10

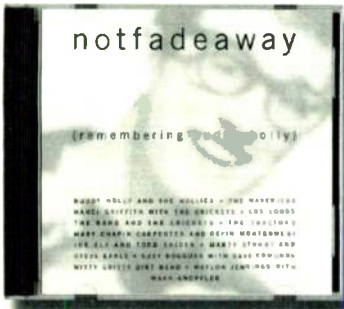
Producer: R. Kelly
Top Cuts: "Down Low (Nobody Has To Know)," "I Can't Sleep Baby (If I)." **Summary:** Maybe it was unrealistic to think that R. Kelly could do no wrong. In 1993, he gave us the multi-platinum *12 Play* CD, while his writing and production skills made Aaliyah's 1994 debut a surprise hit, and his "You Are Not Alone" is the only new song worth mentioning on Michael Jackson's *HIStory*. Then came "Heaven's Girl," a standout track on Quincy Jones' *Q's Jook Joint*. Now comes the Chicago crooner's project, and it's disappointing. His lyrics are more mature, but Kelly's Sunday morning pipes, much like the songs, sound like fatigue may be setting in. —Wayne Edwards



Speech
Speech
Chrysalis/EMI

1 2 3 4 5 6 7 8 9 10

Producer: Speech
Top Cuts: "Can U Hear Me?," "Like Marvin Gaye Said." **Summary:** Much like his highly acclaimed hip-hop group, Arrested Development, Speech—now flying solo since AD crash-landed after its abysmal second outing—is very much an all-or-nothing/hit-or-miss proposition. When he's on, as on "Can U Hear Me?," the results are mesmerizing. When he's not—which, unfortunately, is a bit too often—things fall flat. Speech's solo effort offers nothing quite as arresting as AD's "People Everyday," but on tracks such as "Like Marvin Gaye Said," he remains an intelligent and formidable, if sometimes quirky, voice. —Wayne Edwards



Various Artists

Not Fade Away (Remembering Buddy Holly)

Decca

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Well...All Right," "Think It Over," "Wishing," "Oh Boy!," "Crying, Waiting, Hoping." **Summary:** Just when you thought you couldn't stand another tribute album "they" actually came up with one that's pretty good. This Buddy Holly tribute is fun and the contributions by Joe Ely, Marty Stuart, Steve Earle, Mary Chapin Carpenter, Nanci Griffith and L.A. favorite Kevin Montgomery show verve, creativity and soul. The inclusion of one-time Holly protege Waylon Jennings and Buddy's band the Crickets, as well as the technological miracle of bringing Buddy in on the deal, makes this a special event. Highly recommended. —Jana Pendragon



Various Artist
Dead Man Walking
Columbia

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Dead Man Walking," "The Face Of Love." **Summary:** One of the most powerful movies of the year lends itself to an equally provocative soundtrack. A few cuts are downright obnoxious, but most find a dark appeal which perfectly reflects the movie's theme. The stark tracks by Springsteen, Johnny Cash, Lyle Lovett and the always amusing Tom Waits help paint a vivid picture of death and redemption. Still, the only songs that demand repeated listening are the haunting grunge-meets-Middle Eastern duets by Eddie Vedder and Pakistani vocalist Nusrat Fateh Ali Khan. Creepy but cool. —Jonathan Widran



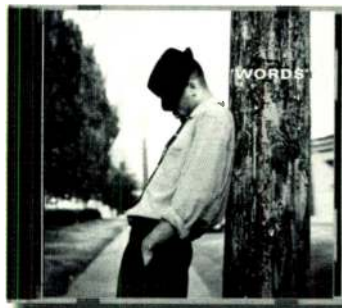
Various

Saturday Morning Cartoons' Greatest Hits

MCA

1 2 3 4 5 6 7 8 9 10

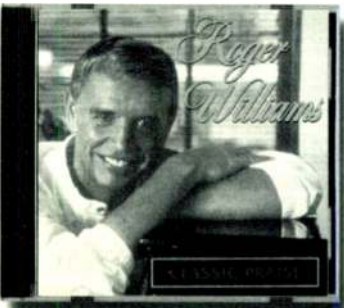
Producer: Ralph Sall
Top Cuts: "The Tra La La Song," "Sugar Sugar." **Summary:** What better way to bridge the generations than having today's alternative rockers doing cartoon themes from the glorious Seventies? Both logistically and sonically, Sall holds it all together, allowing everyone from Matthew Sweet and Liz Phair to the Ramones a chance to explore their own memories and apply their own styles. A few artists go overboard and take away from the hummability factor, and not all of the tunes are instantly recognizable (a Jetsons love song?), but overall, it's a party worthy conversation piece with a colorful insert full of fun memories. —Wanda Edenetti



The Tony Rich Project
Words
LaFace

1 2 3 4 5 6 7 8 9 10

Producer: Tony Rich
Top Cuts: "Nobody Knows," "Ghost," "Hey Blue." **Summary:** The way this elegant singer-songwriter/producer textures his own buttery smooth vocals into ultra-silky lite hip-hop tracks, may just lead him to become the one-man answer to Boyz II Men, All-4-One and every other artist who takes four voices to accomplish what Rich does with one. The songs are generally more mature, he is lyrically clever and more socially conscious than most in this genre. His cool production is brilliant—even if a little more variety in tempo would fire things up. An amazingly multi-talented discovery by the LaFace team. —Jonathan Widran



Roger Williams
Classic Praise
Sonrise Music

1 2 3 4 5 6 7 8 9 10

Producer: Johnnie Carl and Roger Williams
Top Cuts: "Impossible Dream," "Etude In F." **Summary:** This largely instrumental piano album by the "Pianist to the Presidents" (he has played for every U.S. chief executive since Harry S. Truman with the exception of Jimmy Carter) is a soothing collection of ivory-tickling magic. Williams' trademark finger rolls remain in fine form, yet there are a few questionable musical choices—notably a rehash of Vangelis' immortal "Chariots Of Fire," where Williams has nothing to add to an already perfect melody. For your copy, write Sonrise Music at P.O. Box 965, Malibu, CA 90265. —Charlie Ray



Bob Malone
The Darkest Part Of The Night
Delta Moon Records

1 2 3 4 5 6 7 8 9 10

Producer: Robert "Jake" Jacobs
Top Cuts: "I Know He's Your Husband," "It Took An Older Woman (To Make A Man Out Of Me)." **Summary:** Malone has a real knack for writing interesting lyrics, which is his greatest strength. Musically, most of the songs are upbeat with a rag-time honky tonk rhythm that is reminiscent of Leon Russell. The songs are fun, but sound too much alike. There is nothing really glaringly wrong with this album, but Malone needs to take his great lyrics and put them to music that is more innovative and diverse—then he'd have the whole enchilada because he is obviously talented. Contact 800-34-MALONE for further information. —Jana Pendragon



ROCK



El Rey Theatre

The newly re-opened (and subsequently closed) **Swingin' At The El Rey Theatre** is planning to re-open again on Friday, March 1st.

The historic venue was getting quite a buzz going when it just....disappeared. Anyway, the venue boasts the largest swing dance floor in Los Angeles (an all new wooden dance floor) and swing lessons from 8:30 to 9:30 p.m. **Swingin' At The El Rey** happens the first Friday of every month and will be re-opening with **Big Bad Voodoo Daddy** and **Big Town Seven** on March 1st. The El Rey Theatre is located at 5515 Wilshire Blvd, four blocks west of La Brea (\$8 cover charge). A recent advert for the swing night says to call the swing line at 213-936-4790 for more information, but when I called all I heard was a beep. Of course, what more information do you really need?

Nightlife in the San Fernando Valley is really beginning to pick up. In the Studio City/North Hollywood area, in particular, things are hopping. You already know about **FM Station** (whose popular Wednesday night disco revival schtick I mentioned a couple of columns ago), but there are a few spots on Ventura Blvd. which are really taking off.

The **Baked Potato** at 3787 Cahuenga Blvd. West (near the spot that Ventura Blvd. turns into Cahuenga), the **Studio City Bar &**

Grill (which serves up live blues on the corner of Ventura Blvd. and Vineland) and **La Va Lee** at 12514 Ventura Blvd. are just a couple of established, yet intimate venues in the area. The **Aftershock Club** (which I'll explore a bit more in the future) is also making a name for itself with its multi-themed events.

But up the street a bit, newcomer **Smokin' Johnnie's** is really packing them in. The venue opened up late last year at 11720 Ventura Blvd. at the former sight of Legends, and it's been uphill ever since. The club goes under the motto "Booze, Blues and BBQs" and offers live music in addition to dining and drinking. **Smokin' Johnnie's** has been pulling in some fine blues bands, and with their excellent food, the word has gotten around on the venue.

So be warned, if you're planning on hitting this place on the weekend, get there early, because it gets really crowded and you'll probably end up waiting in line. **John Ferris**, the venue's owner, points out the club's plans to expand and update their seating accommodations, which should alleviate any waiting situation. It's good to see someone expanding operations in an economy which is constantly witnessing closures. For more info on **Smokin' Johnnie's**, call 818-760-6631.

Speaking about the blues, there have been a few releases of note.

Why the blues? Because the blues begat rhythm and blues, and rhythm and blues begat rock & roll, so when you talk about going back to the roots of rock, it's either that or the music that the **Billboard** charts used to call "hillbilly."

Motown has released some choice offerings in **The Motown Years** series by **Amos Milburn**, blues guitarist **Luther Allison** and the recommended **Motown Blues Gems**. **Columbia's Legacy** label has released work by unsung Thirties blues pioneer **Josh White**. Also look for the final outing in the **Bessie Smith Complete Recordings** series. Entitled **The Final Chapter—Empress Of The Blues**, the two-CD set (volume five in the series) features the **St. Louis Blues** soundtrack. —Tom Farrell

COUNTRY



Florida Slim

The **HighTone Records Roadhouse Revival Tour Of The USA** is underway. **Dave Alvin**, **Big Sandy & His Fly-Rite Boys**, **Dale Watson**, **Buddy Miller** and **Rev. Billy C. Wirtz** are the headliners. The **BIG** show at the **Alligator Lounge** will be March 9, with special guests **Rosie Flores** and **Chris Gaffney**. Make plans to attend now because it will be sold out very soon!

Some other big shows are also happening in March. **Billy Joe Shaver** has set March 16 as his day to play **Jack's Sugar Shack**. Opening for Shaver will be **Little Dog** artist **Anthony Crawford**, who is currently out on the road with **Dwight Yoakam**.

Merrily Weeber, who booked shows at the now-closed **Graffiti Coffee House**, is taking on similar duties at **Rusty's Surf Ranch** on the Santa Monica Pier. She's going to be working with **Jack Tempchin**. For info, call Merrily at 213-938-9875.

Steve Zepeda of **Zepeda Presents** is the man responsible for the hip shows at the **Foothill**, **Que Sera Sera** and the **Blue Cafe** in Long Beach. Zepeda, the booker at the now-defunct **Bogart's**, is responsible for bringing such talent as **Big Sandy**, **Gary Myrick**, the **Paladins** and the **Blasters** to Long Beach. For more info on upcoming shows, call Zepeda Presents at 310-434-8988.

Also, don't forget **Linda's Doll Hut** in Anaheim. **Linda Jemison**, like **Steve Zepeda**, is a longtime supporter of the country and roots scene in Southern California and presents great roadhouse music seven nights a week. For info, call the Hut at 714-533-1286.

Russell Scott & the Red Hots are touring Europe with **James Intveld**. Upon their return you can catch them and new guitarist **Eddie Perez** all over California including the **Barndance** on March 5 for Russell's birthday party!

Keep an eye on guitarist-songwriter **Tracy Huffman**. He's currently making waves with **Florida Slim** and **Gary Allen & the Honky Tonk Wranglers**. Also, the **GNP/Crescendo** act **Horse Soldiers** are happening. To find out more, call their hot line number at 310-281-7131.

Speaking of Gary Allen, his recent good fortune in signing with a major label was incorrectly reported a few columns back. Gary and partner **Jake Kelly** are signed to **Decca**.

Local talent **Paul Marshall** is organizing a benefit for another L.A. favorite **Ed Black**. Black played with the likes of **Linda Ronstadt**, **Jann Brown**, **Karla Bonoff** and a myriad of other folks. He's currently recovering from the loss of a kidney due to cancer, and, like too many musicians, he has no medical insurance. Once again, **Jack's Sugar Shack** has opened its heart and doors—on March 24 from 5-11:00 p.m. You can expect to see **Pete Anderson**, **Rick Shea**, **Steve Cochran** and a host of others playing to raise money for Ed. Call Paul at 818-352-6648. And special thanks to the partners at **Jack's**, **Bruce Melena**, **John Mrwick** and **Eddie Jennings** for always supporting the music community.

Finally, another tragedy that assaults musicians too often is the theft of equipment. The previously mentioned **Florida Slim** had his amp stolen after a gig leaving him in the lurch. Despite club security and other measures, it seems the vermin of society always find a way. If anyone knows anything about **Slim's** amp call his management at 213-662-5730. —Jana Pendragon



Smokin' Johnnie's



Steve Zepeda

JAZZ



Monty Alexander

Monty Alexander, who has, since the mid-Sixties, been one of the finest (if comparatively unsung) pianists in jazz, made a rare L.A. appearance recently at the Jazz Bakery. Alexander has moved a bit away from his earlier Oscar Peterson influence towards the close interplay that is associated with Ahmad Jamal's trio (although he has continued to grow in originality).

His music was filled with unexpected and spontaneous changes which forced Alexander's sidemen—bassist Ira Coleman and drummer Dion Parson—to listen closely and react immediately.

A virtuoso whose occasional displays of his technique can be explosive, Alexander played music that ranged from straight-ahead and soulful to a Jamaican medley, introspective ballads, a shuffle blues and even an exciting parade rhythm version of "The Saints." The communication between the pianist and his sidemen was consistently fascinating to watch.

To celebrate their recent MAMA Foundation release, *Heavyweights*, trumpeter Bobby Shew and trombonist Carl Fontana teamed

up with pianist David Garfield, bassist Bob Magnusson and drummer Ralph Penland at the Jazz Bakery. The place was packed (on a Sunday night!) and there were dozens of musicians present, particularly to see the Las Vegas-based Fontana who rarely passes through town.

The bulky horn players joked about their weight (which they said inspired the title of their CD) but then got down to business. Shew was in impressive form (taking "But Not For Me" muted) and Fontana's smooth but tricky solos were full of wit but it was Garfield who was the biggest surprise. A busy studio musician rarely heard in jazz settings, David Garfield proved to be a real powerhouse during the boppish program, clearly inspiring Shew and Fontana with his forceful playing. Highlights of the evening included "The Night Has A Thousand Eyes," "My Romance" and an effective medium-tempo version of "The Girl From Ipanema."

Barbara Carroll's music falls between jazz and cabaret. A veteran pianist-singer, her instrumental playing is quite strong although, like all singers (except Mel Tormé!), the 71-year-old shows her age in her voice. Performing before an enthusiastic audience at the Jazz Bakery, Carroll (who records for DRG) was at her best on such instrumentals as a medley of "Time After Time" and "Just In Time," "Have You Met Miss Jones" and "I Can't Dance."

UPCOMING: Catalina's (213-466-2210) hosts Gonzalo Rubalcaba (March 5-10) and Charles Lloyd (March 12-17); while the Jazz Bakery (310-271-9039) presents Winard Harper with Chico Freeman (March 7-10) and Marian McPartland (March 11).

Finally, odd as it seems, it is almost time to start planning on attending the Playboy Jazz Festival (June 15-16); details on the lineup will appear in the next issue.

—Scott Yanow

URBAN



Greg Jessie of Outburst Records

BLACK HISTORY MONTH: RCA Records held a spectacular art show/dinner in honor of Black History Month at the California African-American Museum of Art. The event drew music industry heavyweights, who mixed and mingled while getting a sneak peak at new RCA product from Chantay Savage and SWV.

Jimmy Jam and Terry Lewis, founders of Perspective Records, made a visit to their former high school in Minneapolis to speak with the students about the merits of reading and literacy.

And with this year being an election year, two labels, Sony Music and Def Jam Recordings, sponsored voter education and registration drives throughout the month of February.

HOT NEW FILMS: Run, don't walk to your local music outlet for the new Warner soundtrack to the hilarious Martin Lawrence film *Thin Line Between Love And Hate*.

Making his directorial debut, Martin Lawrence stars as a nightclub owner caught up in the thick web of a love triangle. Starring opposite Lawrence is R&B hit man Bobby Brown and the very talented and pretty Lynn Whitfield and Regina King.

The soundtrack to the film features the music of such established artists as Tevin Campbell, Dru Down, Battlecat, Adina Howard and H-Town, while also introducing the red hot musical talents of the LBC Crew, Eric Benet, Somethin' For The People and Sandra St. Victor.

In addition, the Snoop Doggy Dogg-produced track "Beware Of My Crew" is already a bonafide hit, but the word on the streets is that H-Town's remake of the classic Persuaders tune, "Thin Line Between Love And Hate," is going to follow suit.

Not to be out done, Fox Music is about to release the soundtrack score to the upcoming Spike Lee motion picture *Girl 6*, featuring the music of the Artist Formally Known As Prince (it's being credited to Prince because he recorded the music before his non-name change), while

Noo Trybe Records is releasing the soundtrack for the upcoming Orion Films release *Original Gangstas*. Expect more information on both of these soundtracks in the near future.

ON THE PRODUCTION TIP: Greg Jessie and Anthony Lewis, the owners and founders of Los Angeles-based Outburst Records, have got a hot new hit on their hands with the new release from stalwart rapper Domino. Entitled *Physical Funk*, the album is full of the same hot, clean rap style that made his debut a platinum seller. The video to the first single is also something special and should revolutionize how rap videos are done.

Meanwhile, Doug Rashad, the producer who made "Gangstas Paradise" a reality, is back in the studio with a new female vocalist who he will not name, but who he promises will make a big splash when her debut is finished. Look for it later this spring.

Independent producer Shaki has a hot new track on the new posthumous Eazy-E album *Str8 Off Tha Streetz Of Muthaphu**in Compton*, entitled "What Would You Do." This track really showcases the talents of this emerging rap find. Check it out, and you'll know what I'm saying.

Indie producer Darryl Ross is at the helm of a new single called "Invasions," which features a number of L.A. rap all-stars. Ross is also busy working on the debut recording for Dato Shake, an artist with a strong R&B flavor. Already a sensation in Europe, Dato looks to shake up the States.

MAKIN' IT HAPPEN IN HIP-HOP AND RAP: For all of you aspiring music moguls, a new video is on the market that may assist you in your journey. *Make It Happen In Hip-Hop And Rap* is a 40-minute video designed to provide information on getting heard, the A&R process, independent recording and distribution, sampling, music publishing and how to get an attorney and/or manager.

The video also features interviews with various music industry heavyweights such as Afrika Islam, Ed Eckstine, Joe Baker, Cat Jackson, Alan Siegel, Patrick Moxey, Jeff Sledge and Kim Jackson, giving advice on how they made it in the game.

For more information, contact Dick Anjolell at 800-220-3385.

—Gil Robertson



Bobby Shew



Jimmy Jam & Terry Lewis



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Annie Harvey: Beauty, talent, substance and grace.

Annie Harvey
LunaPark
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Greg Kovner, Entertainment Group, Inc.: 310-275-4411

The Players: Annie Harvey, vocals, acoustic guitar; Melissa Brown, backing vocals; Craig Eastman, violin, dobro, mandolin; David Vaught, electric bass; Don Heffington, drums.

Material: Annie Harvey began her career performing bluegrass music at the age of seventeen, and that traditional training is evident in her material today. Still, she has added not only experience, but wisdom and a West Coast/wild west accent to her music that places her songs firmly alongside the work of such stalwarts as Laurie Lewis, Nanci Griffith and Emmylou Harris. Her songwriting is sensitive—yet she refuses to fall into the sensitive singer-songwriter trap of cathartic true confessions. Annie Harvey speaks to her audience. Her songs include the swaying and willowy "Dream Motel," the hard-hitting "Casting My Pearls," "You Belong To Me" and the hopeful "Reach The Light." A honky tonk poet of sorts with a firm grasp on reality, Harvey speaks from a woman's perspective and pain. Her sharp edge and strong voice make her a talent to be reckoned with. Harvey's bottom-end bluegrass touch offers C&W and roots audiences a familiar hand to hold and a friendly tune that makes her music accessible.

Musicianship: Harvey considers herself only an adequate guitarist, yet she is able to go toe-to-toe with such critically acclaimed and in-demand professionals as David Vaught and Don Heffington. Additionally, her use of the highly entertaining Craig Eastman's multi-instrumental talent is the icing on an already musically sweet cake. Obviously prepared to take the stage, this backing band of first-rate players makes Harvey's

songs shine and allows each one of them to demonstrate their strengths as performers and musicians.

Performance: This was Harvey's first full out performance in over three years. Climbing a multitude of mountains since her last performance has honed her fiery talent and made Harvey whole. Success on a personal front is translated to the professional stage in this case. In control of her talent and her music, Harvey conversed and joked with her audience between songs while giving 100 percent of herself to the music. Backing vocalist Melissa Brown added a synchronicity that made the songs even more vital and melodic. As already noted, Eastman's stage energy gave the performance just the right punch as he worked his way through songs using his various instruments. Called back for an encore, Harvey chose to perform alone and acoustically. The song, "In A Hundred Years," is a local favorite she wrote over ten years ago. This provided a startling moment onstage that gave the audience a glimpse of greatness and revealed an artist and a performer of courage and depth. Unafraid of her vulnerability, it seemed the audience was totally enraptured.

Summary: Annie Harvey's voice and music are interesting and strong. Her live performance brought out some of L.A.'s finest, including Dave Alvin, hotshot photographer-to-the-stars Steve Smith, Plowboy Kevin Banford, Allen Larman and Reed Williams, all staunch supporters of Harvey's talent. Her generous spirit, as well as the wild, wise woman she has become, is intriguing. This performance was a success and leads one to hope that we won't have to wait another three long years for the next one. Annie Harvey is an artist of substance and grace.

—Jana Pendragon



Lustre: Hard-core, bittersweet pop chord progressions.

Lustre
The Whisky
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Laura Morgan, A&M Records: 213-856-7169

The Players: Will Marley, vocals, guitars; John Ray, bass, vocals; Greg Clayton, drums.

Material: Lustre has managed to find a very interesting new route through alternative rock territory that

has already been explored pretty thoroughly. They've taken some of the jagged rhythm breaks from hard-core tunes and grafted them onto fast, bittersweet pop chord progressions that are more interesting than usual. Also, they set up a nice contrast between well-produced but dirty, distorted guitar sounds and vocal harmonies that are often very pretty. Like many other bands in this genre, the bass and guitar often play different parts of a single chord, and this makes for a big, rich sound, even if it is one you may have heard before. The most noticeable problem here is a common one—most of the songs are at the same tempo, which makes their set a little more monotonous than it should be.

Musicianship: The only significant problem here was that it sounded like Marley's guitar was always playing through a long delay, which threw off the songs' clockwork rhythmic accents. To be fair, this may have been caused by something completely beyond the band's control. Marley does use some really cool chords, but his leads could have used a little boost in volume. Clayton's drumming was hard-hitting and punchy, yet his fills weren't as intricate as one might have expected and he could have taken more chances. All the harmonies were really precise, and in general, this was a very tight show.

Performance: Lustre might want to work on their moves just a little bit. They toss their hair one hell of a lot, and we sure do see plenty of that out here in Tinsel Town. Still, you've got to give them credit for keeping their energy level so high. It seemed like the crowd was unusually hard to please, even for the Whisky. It wouldn't be fair to judge this act by the scattered applause—it's a safe bet they'd get a much warmer response almost anywhere else.

Summary: It's unlikely that Lustre is going to come up with a revolutionary new sound that will redefine rock & roll in the Nineties. However, their songs are unusually well-written, and they're much more satisfying to listen to than what you usually hear on alternative radio.

—Matthew J. Jansky

Vinny Golia's Large Ensemble

Wadsworth Theatre
Westwood

1 2 3 4 5 6 7 8 9 10

Contact: Vinny Golia, Nine Winds Records: 213-663-5356

The Players: A 25-piece big band consisting of three trumpets, four trombones, a tuba, six reeds and woodwinds, keyboards, four strings, two basses, drums, two percussionists and a conductor.

Material: The music, primarily Vinny Golia originals and arrangements, was often wondrous and otherworldly. Very avant-garde and unpredictable, the charts made a strong



use of the vast range of sounds possible with an ensemble of this size. Yet, despite the lack of memorable melodies, the performances never lost one's interest, for there was plenty of variety and a lot of surprises, as one would expect from tunes with titles such as "Carnival," "Tap Dancing And Table Sitting" and "Surrounded By Assassins."

Musicianship: Since the band was filled with flexible virtuosos, anything was possible. Among the top players (and every musician onstage is worth mentioning) were trumpeter John Fumo, trombonists Bruce Fowler and Mike Vlatkovich, William Roper on tuba, keyboardist Wayne Peet, cellist Peggy Lee, bassists Ken Filiano and Joel Hamilton, Brad Dutz on midi-vibes and the leader, who played piccolo, flutes, soprano, soprano, tenor, bass sax, several clarinets, English horn and bassoon! There is nothing like hearing Vinny Golia hit screeching high notes on his contrabass clarinet.

Performance: It is Golia's goal to have an "improvising chamber orchestra" and although the written parts for his musicians were complicated, they were open to change as the music progressed; one could often see Golia signaling to his players to start a new background riff. The music managed to be radical, coherent and spontaneous at the same time.

Summary: Avant-garde jazz has always been somewhat underground in L.A., from Ornette Coleman in the Fifties to the late John Carter and Horace Tapscott. Vinny Golia has somehow bucked the trend, creating startlingly original music and recording frequently for his own label, Nine Winds. His Large Ensemble, heard at the beginning of a tour that would take them up north, has a new CD out (*Tutto Contare*) but really needs to be seen live to be fully appreciated. The large audience at the Wadsworth should be congratulated for being open-minded, curious and enthusiastic. —**Scott Yanow**



Vicious Fuel: Nineties power pop music.

Vicious Fuel

The Roxy
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Jim or Matt: 714-969-7700
The Players: Jim Agnew, vocals; Craig Olivas, guitar; Matt Hanna, bass; Steve Ortiz, drums.



Silverchair: A raw and genuine emotional edge all their own.

Material: The songs of Vicious Fuel could best be described as Nineties power pop. Their material is not hard enough to be punk nor melodic enough to fit the beach/surf genre—the two styles you might expect from a band based in Huntington Beach. Lyrically, the material centers on relationships gone bad. The best of this set included "For You" and "Twist."

Musicianship: Vicious Fuel plays well together, but the standout here is drummer Steve Ortiz. His thundering style and precision keep the band moving forward. Bassist Matt Hanna rounds out the rhythm section with no frills, driving bass lines. Vocalist Jim Agnew wails his way through each tune. He accentuates emotional points in the songs with intensity and screams. Guitarist Craig Olivas adds some speedy riffs and occasional lead breaks to the mix.

Performance: Vocalist Jim Agnew jumps and jitters about the stage while singing his tales of love gone awry or spewing sarcastic comments between songs. His attempts to draw the crowd in fell short. The rest of the band seemed content with concentrating on playing behind Agnew. This approach worked, at least musically. Steve Ortiz and Matt Hanna forged a solid bottom for the band, while Craig Olivas filled in the sound.

Summary: Vicious Fuel has laid a strong foundation to build on. What they need now is a more distinct sound to separate them from the throngs. With a little more work, these guys might start attracting some attention. —**J. J. Lang**

Silverchair

The Palladium
Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Epic Records: 310-449-2873

The Players: Daniel Johns, vocals, guitar; Chris Joannou, bass; Ben Gillies, drums.

Material: The tunes on Silverchair's debut CD, *Frogstomp*, have a guitar sound that may remind you of many other mainstream, radio-friendly alternative groups, but the similarity ends there. This band has a raw and very genuine emotional edge that's all their own. Many numbers that almost sound too commercial on the album really rip your heart out when you hear them live. The stuttering rhythms of "Tomorrow" kick like a high-caliber handgun, and "Findaway" has a soaring energy that can lift you out of almost any gutter you might find yourself in. What's more, their unreleased material seems equally strong, and there was plenty of it to digest. Part of what makes this band so appealing is that they're accessible on so many different levels without being sell-outs. You listen to the lyrics, and these guys sound like they're absolutely terrified—and in the Nineties, is there anyone who doesn't know what that feels like?

Musicianship: The only problem here is that the boys have a tendency to let the tempo drag in spots, most notably during "Suicidal Dream." This may have been Gillies' fault, but it doesn't seem fair to complain about it—he's a strikingly creative drummer, which is much more important at this point. In every other respect, this show was virtually flawless. Perhaps most astounding were Daniel Johns' vocals, as they were not only crisp, powerful and accurate, but you could actually understand many of the lyrics—and at the Palladium, this defies the laws of physics.

Performance: The P.A. cut out twice, but Silverchair had a casual professionalism that made this near-disaster as exciting as a double-overtime sporting event. As roadies and engineers scurried around nervously, Johns calmly strolled over to the drum riser, grabbed a pair of sticks and joined Gillies in beating out a hellish, tribal tattoo. It's always inspiring to see a band whip a crowd into a frenzy without benefit of amplification, though many people left before the encore. This was surprising, because only minutes before, some of the same people were screaming or flying through the air upside down.

Summary: This performance would probably have received a score of a nine or a ten if it hadn't been for the technical problems, autistic audience members and minor tempo dragging. And just remember that when Silverchair releases some of their new material, don't drive or operate heavy machinery the first time you listen to it. —**Matthew J. Jansky**

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CLUB REVIEWS

Upper Crust

The Viper Room
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: David Sakowski, Upstart Records: 617-354-0700

The Players: Lord Bendover, guitar, vocals; Lord Rockingham, guitar, vocals; Le Duc D'Istortion, lead guitar; the Marquis de Roque, bass; Jackie Kickassis, drums.

Material: Upper Crust's raison d'être is a self-effacing parody of the filthy rich that reaches your mind and funny bone. In "Let Them Eat Rock," the title track from their current CD, the Upper Crust laments the situation of the homeless and hungry ("They're digging in the garbage behind my favorite restaurant/They're sickly pale/They're thin as a rail/I don't know what in the hell they want, well, let them eat rock"). One of their most memorable song titles, "I Got My Ascot N' My Dickie," ponders the snooty clothier dilemma. The Crust delivers most of these tunes with a style more than reminiscent of AC/DC (okay, quite a bit like AC/DC, and Green Day doesn't sound like the Buzzcocks and Rancid isn't a Clash rehash. And remember everyone who said that Guns N' Roses were ripping off Aerosmith and Aerosmith was cloning the Rolling Stones, etc.). Does Upper Crust deserve to be pegged for an absence of originality in their sound? Maybe, but despite the finger-pointing, the Upper Crust at least feature vocalists that are original. But in the Upper Crust's defense, they are a band whose main purpose is to lampoon, not reinvent the musical wheel. Nor do they entirely become a rock & roll retreat. "Minuet" is a delightful punk pop romp, and newer songs such as "Boudoir" and "Persona Non Grata" show the Crust moving away from the AC/DC sound and into a groove all their own.

Musicianship: The Crust's heavy, crashing hard rock/heavy metal sound is delivered quite nicely, mainly on account of the band's tight rhythm section. The overall effect is that of someone with very good meter dropping metal garbage cans off a three-story roof. Drummer Jackie Kickassis lives up to his name and throws in a twist here and there to give the Upper Crust sound a good syncopated shake. Lead guitarist



Upper Crust: Hard rock parody that makes for a memorable evening.

D'Istortion throws out your above-average hard rock leads in the Seventies vein. Lord Bendover, who handles most of the lead vocals, sounds like Bon Scott. Lord Rockingham, the group's other vocalist, doesn't.

Performance: Not your average jeans and flannel hard rock rock band. The Upper Crust hits the stage decked out as late Eighteenth Century nobility, complete with makeup, powder wigs, etc. Their stage setup is sparsely decorated with items like candelabras and a painting of Blue Boy. The group themselves adopt the Upper Crust attitude in their stage banter and demeanor, gently nodding their heads in approval at the audience response. And a good response it was. You wouldn't expect many of Los Angeles' jaded, snobby club-goers to let themselves get into this band (which would mean unfolding their arms and losing the ponderous stand-and-model pose), but the feedback was positive.

Summary: It's good to be able to go out to a nightclub and see something other than this week's Pearl Jam, Bush or Nirvana knock-off. The Upper Crust has effectively sidestepped the carbon copy cool of the numerous bands overpopulating radioland with their self-introspective style that isn't even theirs. Granted, the Crust's musical formula is predominantly a borrowed recipe, but it still tastes great. Add on their visuals, lyrics and tongue-in-cheek persona, and the Upper Crust make for a memorable and worthwhile evening.

—Tom Farrell

Florida Slim

Alligator Lounge
Santa Monica

1 2 3 4 5 6 7 ★ 9 10

Contact: Neil Mooney: 213-662-5730

The Players: Florida Slim, lead vocals, acoustic guitar; Ruth Gunderson, bass; Kenny Griffin, drums; Tracy Huffman, lead guitar, backing vocals; Chas Smith, steel.

Material: This band knows its stuff from start to finish. With a trenchant combination of Johnny Horton, Ferlin

Huskey, Elvis and Marty Robbins covers interspersed with exciting original tunes that ride the edgier side of country & western music, Florida Slim is not only one of the best bands the local scene has to offer, but can compete effortlessly with the manufactured and empty pop schlock country acts plugging up the concert halls and radio waves. Every tune, regardless of cover or original, is performed to perfection while keeping the audience interested. Outstanding Florida Slim-penned tunes include the white trash anthem "The Blazing Trailer Of Love," a sexy romp made even more so because of Slim's lusty delivery, "Devil #2" and the moody and mystical "Swanee." Covers include a fresh version of Horton's "First Train Headed South" and the Elvis hit "Devil In Disguise," which was the tune they wowed the Elvis Birthday Bash crowd with at the House Of Blues at this year's party. High-powered numbers are offset by just the right touch of C&W sensitivity and a little romance. There is no lack of inspiration or humor here. The band's material is fresh and so is the delivery.

Musicianship: Tight, well-rehearsed and solid is the best way to describe this band's musicianship. With top-notch guitarist Tracy Huffman providing pizzazz and punch at every turn—his solos are pure fire—and with the husband and wife team of Gunderson and Griffin keeping the rhythm, nothing can go wrong. All are professionals who allow the music to fly. Smith's steel makes for a tasty treat. Almost quiet and unassuming onstage, he makes up for it with a high lonesome sound that stirs the soul and keeps Florida Slim's feet on traditional ground—some of the time.

Performance: There is one aspect that makes this band stand head and shoulders above even the chart toppers: They entertain their audience in every sense of the word. Every inch of the stage is taken up with their performance style. Florida Slim himself goes beyond dynamic when he hits the stage, and the rest of the band follows suit. He touches and cajoles his audience with every note, using his voice like a lover's caress, taking his audience in and keeping them enthralled throughout his performance. His energy is astounding as he gives every ounce of himself. Physically he is an undeniable presence, and vocally he has the talent and the charisma to take this band all the way. Always fun, high drama is afoot when Florida Slim takes the stage. And need I add, the ladies love this band.

Summary: Real C&W with a rock & roll twist. High energy and total entertainment all the way, Florida Slim is, without a doubt, one of the best unsigned wonders in Los Angeles today. Original in style and presentation with a refreshing white trash sensibility that the legendary Country Dick Montana would appreciate, Florida Slim is happening.

—Jana Pendragon



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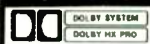
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LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013
Contact: Lizzy, 213-625-9703
Type of Music: Original, unique, Experimental only
Club Capacity: 175
Stage Capacity: 10
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Call
Pay: Percent of door. No guarantees

CHIMNEY SWEEP LOUNGE
4354 Woodman Ave.,
Sherman Oaks, CA 91423
Contact: Dan Singer, 818-783-3348
Type of Music: Blues & Classic Rock
Club Capacity: 70
Stage Capacity: 4
P.A.: Yes
Lighting: Yes
Piano: No
Auditions: Call for information or come in Sunday night and see Dan Singer
Pay: Negotiable

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CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)
7000 Hollywood Blvd., L.A., CA 90028
Contact: Alan Eichler, 213-466-7000
Type of Music: Top 40 & acoustic
Club Capacity: 150
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Send promo
Pay: Negotiable

FM STATION "LIVE"
11700 Victory Blvd., North Hollywood, CA 91606
Contact: 818-769-2221
Type of Music: Rock, alternative. All styles
Club Capacity: 500
Stage Capacity: 10-12
P.A.: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky, 310-578-5591
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country
Club Capacity: 60
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Audition: Send promo package to Jay care of club or call
Pay: Negotiable

THE JUNGLE
17044 Chatsworth St., Granada Hills, CA 91344
Contact: Lorna Kaiser, 818-832-4978
Type of Music: R&R cover and original bands
Club Capacity: 250
Stage Capacity: 5-7
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA 91305
Pay: Negotiable

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035
Contact: Jed, 213-937-9630
Type of Music: Rock, acoustic, blues, C/W
Club Capacity: 100

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Stage Capacity: 7
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

RENAISSANCE
1212 3rd Street, Santa Monica, CA 90401
Contact: Galia, 310-587-0766
Type of Music: All types. No rap or hip hop
Club Capacity: 398
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo to Galia at club
Pay: Negotiable

ST. MARKS
23 Windward Ave., Venice, CA
Contact: Steve Salmon, 310-452-2222
Type of Music: Jazz, R&B and salsa
Club Capacity: 150
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call Steve or send package

SUNSET
322 W. Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Bob, 818-355-3469
Type of Music: Hard rock, alternative, blues, Top 40
Club Capacity: 238
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address
Pay: Negotiable

TILLY'S CLUB
1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hugh Lavergne, 310-393-1404
Type of Music: World beat, african, reggae, acoustic
Club Capacity: 120
Stage Capacity: 4 - 6
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address or call
Pay: Yes, from the door

THE TOWNHOUSE
52 Windward Ave., Venice, CA 90291
Contact: Frank Bennet, 310-392-4040
Type of Music: All types: Dance, rock, alternative, acoustic, top 40
Club Capacity: 150
Stage Capacity: 20
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo package or call
Pay: Negotiable

TROUBADOUR
9081 Santa Monica Blvd., West Hollywood, CA 90069
Contact: Lance or Zack, Tues.-Fri. 2-6 pm, 310-276-1158
Type of Music: Rock, alternative, acoustic, top 40
Club Capacity: 350
Stage Capacity: 10-12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture, or call
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus, 714-496-8930
Type of Music: Rock, alteranlive, C/W, jazz, world beat
Club Capacity: 480
Stage Capacity: 10-12
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info or send promo
Pay: Negotiable

MISCELLANY

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INDEPENDENT RECORD company specializing in interactive CD's seeks interns to work radio promotion & publicity. No pay, but an excellent opportunity for growth. Fax resume to 310-264-4871

RUN, RUN, Run Music, Inc. New company seeking enthusiastic, intelligent & focused individual. Manage up & coming acts, promotions, shows, etc. Small pay, 310-260-2095.

INTERM WANTED for 24-track studio & sound stage. Non-pay position may lead to permanent position for right person. Astrid, 818-557-0100
ROADIES WANTED. Immediate internship, L.A. area. Salary when out of town. Must be familiar with guitars, tuning, and drums. Your commitment gets ours. John, 818-986-7842

WANTED: COCONUT Teaser seeks receptionist/booking assistant, P/T, 5-10 hours per week to start. Fax resume, 213-654-0948
BUSY PR firm needs responsible, dedicated interns. Serious about career in music industry. Contact Kristie, 213-655-4151

INTERNS NEEDED for rap/R&B Publicity/Artist Development firm. Must be computer literate, available weekdays. No pay but perks! Fax letter/resume to Tasha, 213-466-0147

LEADING ARTIST management/promotion firm opens doors for interns. Outing personality & dedication required. Computer skills a plus. Call Paul, Mon.-Fri., 9:00-6:00, 818-901-1122; fax 818-901-6513

MUSIC COMPANY looking for management trainees to manage musical acts. Could lead to partnership. Call Image Entertainment, 714-726-5078

INTERM NEEDED. Music marketing company/production company president needs assistant. Typing, writing, organization skills a must. No pay, good experience. Fax resume, 818-782-1904

PAID INTERN needed for loud rock radio promotions. No experience necessary. Should be comfortable on telephone. Pay depending on prior experience. P/T, extremely flexible. 213-899-5048

INTERNS NEEDED. Major, fast paced rap & R&B label. Must be computer literate, eager to learn business and available daily. Fax resume to Deirdre, 310-246-9779

A&R/PROMOTION assistant wanted. Intern to start, can lead to work. Learn the business. Must have other income & be available from 10:00-4:00. 818-763-3535.

PHOTOGRAPHER WANTED. Build portfolio & credits with growing indie label. Will cover film/processing. Great subjects & people to work with. Morning &/or afternoon. 818-508-0060

INTERM WANTED for small indie label. Ideal for students in Long Beach, O.C. area interested in weird music. Mac knowledge a plus but not necessary. 310-431-3469

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LUCIUS AUSTIN - Bassist	818-892-1531	✓	✓	✓	✓	✓	I love music. Can learn fast and heavily improvise. Heavy on rock, jazz, blues, country, and strong soul. Can dig deep to find the best vibe. Years of internal listening.	Heavy maturity, always expanding. Has and can give solid, creative direction. Ready to perform.	✓	✓	✓	✓	✓
CHRIS BERRY - Vocalist/Producer	818-352-2452	✓	✓	✓	✓	✓	I have produced over 40 albums, and have post production coordinated over 4,000 albums including Body Count, Stone Temple Pilots, Urge Overkill, etc.	My specialty is getting the best out of you. I am a post production, mastering, and product manufacturing expert. I can save you tons of money and time.	✓	✓	✓	✓	✓
BERN "E" - Musical Gigolo	310-451-8996	✓	✓	✓	✓	✓	I eat, sleep, drink & breath music. Recording engineer at top studio in L.A. Studied violin since age eight. Music composer, orchestrator for feature films, Headbanger at heart, but have recently released dance vinyl. Techno, House, Funky stuff.	24-track recording studio. Believe that all music has purpose, but the kind that moves you is finest. \$100,000 worth of gear is great (I've got it).	✓	✓	✓	✓	✓
NELSON BLANTON - Guit./Wtr./Arr.	818-985-0369	✓	✓	✓	✓	✓	Extensive studio and stage experience with members of Pink Floyd, Toto, Steve Miller Band, and many more. Lead or rhythm. Slide, open tunings.	Extremely versatile, reliable, cool look, sounds to die for. Real tone, no processing.	✓	✓	✓	✓	✓
CLIFF B. - Prod./Arrgr./Kybds.	213-469-4981	✓	✓	✓	✓	✓	Platinum, etc. I don't name drop.	Creative genius humbly at your service.	✓	✓	✓	✓	✓
DEAN BRUNI - Guit./Voc./Wtr.	310-823-6786	✓	✓	✓	✓	✓	10 Years playing, writing, recording indie label albums. Mostly self-taught, with an AA in music to boot. Also two years pro engineering experience.	Creative player. Know how to collaborate for the song. Minimal or maximum. Atmosphere or melody.	✓	✓	✓	✓	✓
MARY BUTTWINICK - Bassist	818-242-7551	✓	✓	✓	✓	✓	Thirty years of pro work, live performance and studio original projects, clubs, casuals, concerts, film, records, and TV. I sight read, play by ear, and am an expert sideman, band member, band leader, conductor, and musical director. Resume on request.	I specialize in doing what's needed to make the project happen. I can fill the bass chair, or actively organize and run the entire project.	✓	✓	✓	✓	✓
BOBBY CARLOS - Lap Steel/Guitar	310-452-2868	✓	✓	✓	✓	✓	Recordings with Julia Fordham, David Baerwald, Moon Martin, Smitty Smith, John Keane, Christopher Tyng.	Solo & fill specialist.	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/Arr.	213-217-8469	✓	✓	✓	✓	✓	Top 10 club single Skin Party, Billy Preston, Deon Estus, Jonathan Moffett, Ed Townsend, HBO USA Television, Producer, musician, arranger, programmer, composer. Laid back, yet meticulous working environment. Available for albums, film/TV scoring, artist development.	Master craftsman. Heavy on superb vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓	✓	✓	✓	✓
RIC CRAIG - Drummer	310-820-2705	✓	✓	✓	✓	✓	Over 25 years experience. Masters from University of Miami. Play all styles and excellent reader. International touring, recording, and clinician experience.	Loves to groove. Responsible. Road ready!	✓	✓	✓	✓	✓
TY DENNIS - "Songwriter's Drummer"	213-256-5681	✓	✓	✓	✓	✓	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly. Dynamic. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Vibe/energy player - dynamic.	My first concern is the whole music picture. I listen - period. Art of the alternative sound - I get it, know it, love it. Flexible rates.	✓	✓	✓	✓	✓
JERRY DIXON - Producer	818-782-5096	✓	✓	✓	✓	✓	Recorded four albums with Warrant for CBS & CMC records. Produced several now signed artists.	Songs always come first. Then recording second.	✓	✓	✓	✓	✓
FINO - Guitarist / Vocalist	818-563-2830	✓	✓	✓	✓	✓	Extensive live and studio experience. Currently touring, singer/guitarist with Frankie Valli & the Four Seasons. Recorded for Thomas Dolby, Borishnok's World Tour, featured guitarist on Robin Fast Lane CD (fusion). Endorsed by La Bella strings.	Great player, great attitude, dependable. Can read. All styles!	✓	✓	✓	✓	✓
BRYAN FOUIGNER - Bassist/Vocalist	818-715-0423	✓	✓	✓	✓	✓	18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate, Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Lancelotti. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent! vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/ an extensive repertoire. Ready to tour any time. Also studio, casuals and Top 40.	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition & arrangement.	Real charts, hipp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer	213-662-3642	✓	✓	✓	✓	✓	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Complete master & demo production. Live drums okay. Keyboardists, arranging, composing & woodwinds. MIDI & studio consultation. No special deals. Pro situations only!	✓	✓	✓	✓	✓
TERRY GLENNY - Violinist/Composer	818-249-5200	✓	✓	✓	✓	✓	Most recent credits: Concertmaster with John Tesh orchestra, national tour television (including Tonight Show); electric violin on Mitsubishi; jingles; country, new age albums; alternative bands; gypsy musical; 20 years professional experience, USC degree. Composer, arranger, producer. Live video film.	Very soulful soloing, improv, excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.	✓	✓	✓	✓	✓
PETER GRANET - Producer/Engineer	818-848-3505	✓	✓	✓	✓	✓	Recorded albums with Van Morrison, Jackson Brown, Linda Ronstadt, Kansas, Rolling Stones, George Harrison, ELP, Eddie Rabbit, Crusaders, the Jacksons, Modern Jazz Quartet & many more!	My work is highly crafted. Super drums, guitars & acoustic sound! I also do orchestral scoring, major films.	✓	✓	✓	✓	✓
CARY GREENAMYER - Guit./Prod.	213-735-6221	✓	✓	✓	✓	✓	25 years experience. Built pro recording studio. Recording / rehearsal MIDI and live rooms. Pro recording engineer on premises.	Versatile, cooperative, and enthusiastic.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV Artist Of The Year award winner on ABC television series Bravisimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓	✓	✓	✓	✓
TOMAS JANZON - Guitarist	213-993-5709	✓	✓	✓	✓	✓	Graduate of the Conservatory of Stockholm, Sweden. Outstanding Guitar Player of the Year. Musician's Institute. Mentors include Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Brandon Fields, Dave Carpenter, 5th Dimensions, Ben Vereen, Charo.	Tall, slim & expressive. Excellent reader. Good vocals. Lessons available.	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng	310-589-9729	✓	✓	✓	✓	✓	Experienced, focused, big thinking with bands and singer-songwriters. Great rates. Winning attitude! 1 Emmy, 3 Grammy nominations. Loads of major label, TV, and movie credits. Singer, Mac programmer, play guitar, bass, piano & synth. Love scoring, arranging and new sounds.	Call me - we can work it out! Recent productions for Art Garfunkel, Jimmy Webb, Mixes for Bowie, Vanessa Williams, David Crosby. Many projects w/ Don Was. R&B writing & prod. Deep grooves.	✓	✓	✓	✓	✓
BOB KNEZEVICH-Producer/Musician	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, recording & teaching. Studio Music/Jazz degree. U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates.	Live sampled and MIDI arranging. Emphasis on mood, flow, and style.	✓	✓	✓	✓	✓
LEIGH LAWSON - Bassist/ Vocalist	714-373-1400	✓	✓	✓	✓	✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.	✓	✓	✓	✓	✓
BARBARA MAX - Vocalist	310-285-3546	✓	✓	✓	✓	✓	Songwriter with upcoming CD. Local and international airplay. Have recorded, performed for, and written with (most recent credits): Mugs Cain (Michael Bolton), Jamie Glasser (John Luc Ponty), Ricky Phillips (Babys) Producers David Dunn (Encino Man), and Tony Franklin (The Firm).	You have found the best! Will give your project that special touch. Paid sessions only.	✓	✓	✓	✓	✓
STEVE MCCORMACK - Bassist	310-543-5093	✓	✓	✓	✓	✓	19 years experience. International album and tour credits. Extensive jingle credits. International television credits. 4 years college education. Read all charts and notation. Resume available on request. Will fax!	Fluent in all styles of music. Pro attitude always. Extremely quick study. Excellent look & image. Known as the groove Meister.	✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chillin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in Downbeat & Bass Player. Aka: The Funkmaster.	✓	✓	✓	✓	✓



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PHRED MOSBEY - Prod./ Eng / Publ 213-292-9380 Production suite available - Adats, Akai samplers, Urei monitors, automated mixes w/total recall and isolated vocal room.	213-292-9380	✓	✓	✓	✓	Experience includes work for name artists such as After7, Bobby Brown, Earth Wind & Fire, and Bell Biv DeVoe. Currently producing cuts for New Edition and Rick Bell for MCA/Silas Records. Crew: Phred Mosbey, Jimi Macon (Gap Band), David Valencia, Daren Ross.	Artists and labels looking for material and production, you owe to yourselves to check out our Phat Trac Productions.	✓	✓	✓	✓	✓
STEFAN NEARY - Prod./ Eng./ Gtr. 818-782-5096 Complete 24-track digital, 24-track analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampeg, etc.	818-782-5096	✓	✓	✓	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓	✓	✓	✓	✓
MARTHA ELLEN NEAL - Vocalist 909-948-8426 Professional high range. Original demo tape. High or low volume singing experience.	909-948-8426	✓	✓	✓	✓	A lead singer with a style of appreciation for entertainment, and an equal ability to back ground. Equipped with stage and studio professionalism. Fantastic range in alto or second soprano. Classic, jazz, and R&B preferred.	My love for entertainment will bring out the best of a mature, serious, organized orchestra or band. Contract preferred!	✓	✓	✓	✓	✓
PAT O'BRIEN - Harmonica/ Guitar 818-902-1084 Also double on bass, mandolin, banjo, recorder, lap steel, autoharp, and dulcimer.	818-902-1084	✓	✓	✓	✓	Album, film, & TV credits in U.S. and abroad. Over 20 years stage and studio experience. Specialize in tone. Cover spectrum from vintage sweet & pure to crunch to processed. Extensive vintage guitar & amp arsenal. Have 8-track 1/2" production facilities as well.	Fun attitude, read strong ear, fast learner. Quick results. Lead & backing vocals as well.	✓	✓	✓	✓	✓
CRAIG OWENS - Keybrds./ Prod./ Arr. 310-559-8403 ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synth's, sampler, guitars, Hammond B3, Wurliizer, piano, bass, horns.	310-559-8403	✓	✓	✓	✓	Young, talented keyboardist/producer. Good ears, ass kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed from my demos. Soulful lead & backing vocals.	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker 818-848-2576 Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWII thru a Fender.	818-848-2576	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓
WYNN ROCHA - Vocalist 714-970-2351 Soulful and bluesy tenor range. True stylist. Very versatile in Spanish or English.	714-970-2351	✓	✓	✓	✓	Vocal graduate from Miami Conservatory of Music. Several album credits and years of studio and live performance.	Singing is my life. I also play several instruments.	✓	✓	✓	✓	✓
ANDY SCOTT - Guit./ Voc./ Prod. 213-667-0621 Strats & Les Pauls, Marshall & Bogner amps, tons of effects, homestudio with keyboard.	213-667-0621	✓	✓	✓	✓	Very experienced live & in the studio. Toured with Guns n' Roses & Ozzy Osbourne. Worked with members of Accept, Scorpions, and Dogs D'Amour. Scoring for new Pochonatas CD. ROM software, many years production experience and great drum programming.	Great feel & fast learner. Own style but versatile too. Play and sing what the song needs plus I'm a very nice guy.	✓	✓	✓	✓	✓
SIGNATURE PRODUCTIONS 818-785-9243 CD quality digital studio, new school sound, hit songs.	818-785-9243	✓	✓	✓	✓	Hit maker, producer, musician, vocalist. Has done work for Capitol, Paisley Park, Scotti Brothers, Virgin, NBC, Interscope, and lots of indies and demos.	I am a hit maker who brings out the best in each artist!!!	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist 818-359-7838 Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan, Ravi Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Keys./ Prod. 213-878-6980 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 & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Gave power to music in any style.	✓	✓	✓	✓	✓
PAUL TAVENNER - Drums 818-753-3959 Yamaha Recording Custom & customized vintage Ludwig kits. Nobel & Cooley piccolo, Yamaha maple custom, Ludwig, DW snares, Zildjian cymbals.	818-753-3959	✓	✓	✓	✓	15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate, 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.	✓	✓	✓	✓	✓
DON TESCHNER-Multi Instrumentalist 213-934-3041 Violins, Mandolins, Acoustic, Electric, & Slide Guitars, Harmonicas, Viola, Lap Steel, etc. Very old & large instrument & amp collection.	213-934-3041	✓	✓	✓	✓	Five years of world tours with Rod Stewart. Album credits. Singer/songwriter of Swamp Rock Blues.	Color instruments and screaming solos!	✓	✓	✓	✓	✓
TREVOR THORNTON-Drums & Percus. 818-380-0453 Full international Yamaha & Zildjian endorsee. Acoustic/electric; real-time programming.	818-380-0453	✓	✓	✓	✓	Top English drummer now available in USA. 18 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including Asia Aqua tour, 1992-93; Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543	✓	✓	✓	✓	✓
TOM TORRE - Violin/ Fiddle, Guitar 818-340-6548 Electric & acoustic violins, MIDI-violin set up for programming or live work. Electric & acoustic guitar.	818-340-6548	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence, can read, Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓
CHRIS TRUJILLO - Percussion 818-725-4424 Extensive percussion and drum set-up.	818-725-4424	✓	✓	✓	✓	15 years experience. Recently on platinum albums with Rod Stewart, Richard Marx, Toto, Terence Trent D'Arby, The Black Crowes. Completed 1994/95 world tour with The Black Crowes and Rolling Stones. Worked in studio with Glenn Frey, Diana Ross, Mijanes, Vikki Carr, David Benoit, Simon Phillips, Los Lobos, etc. Many	Can play all styles Latin - hard rock and everything in between. Highly respected, was Jeff Porcaro's choice for Toto. Resume upon request.	✓	✓	✓	✓	✓



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2. PA'S AND AMPS

- Acous bass amp, 125 rms pwr cab w one 15" JBL spkr. used in Sinatra \$5500 818 990 2328
- Ampeg SV 60 tri-ax guit amp head 3 chan, great shape, great deal only \$200 firm 213-466-6777
- Art SGX 2000 3 preamp & effects processor w/X-15 pedal custom 25 mid cable xint cond \$550 or trade Bryan, 805-269-0917

- Fender orig 1959 tweed basement w cover, mint cond \$3000 obo 818-761-9354
- KK Audio bass cab w/200 watt EV spkr \$175 obo Mike, 213-483-4780
- Lee Jackson 100 watt all tube metaltrons, \$500 obo 818-985-8601
- Marshall JMP-1 rack mount preamp, \$500 obo 310-479-6558
- Marshall JMP-1 tube midi preamp, mint cond, \$450

- Mesa/Boogie amp, Mark II-B 100 watt, 5 band EQ reverb chan switching, 12 spkr \$550 Damian, 310-546-6360
- Mesa/Boogie studio preamp \$250 Marshall 9005 100 watt pwr amp, \$300, 10 spc anvil shock mntd road case \$300 or everything for \$750 Jim 213-935-8311
- Sensamp PSA-1, S394 Custom cab w two 15" EV spkrs, \$550 310-423-3899
- Two Carvin 4x12 stant cabs one stereo, \$450 for both Glen 818-566-9099
- Two high watt 4x10 cabs customized by Music Lord grey snake skin velour, \$300 for both 714-223-3709
- Yamaha Soldano T100C tube amp w SLO 100 watt head reverb overdrive. Best offer, Frank 818-763-1287

3. RECORDING EQUIPMENT

- AIWA digital to analog converter, great for home studio mix, record your mixes onto your video track/cassette deck. Pre dat plyr, \$100 firm great deal 213-466-6777
- Akai S3000 sampler mint cond, \$1600 Msg 310-288-5610
- Fostex A-8 8-trk reel to reel rec. 15" per sec w/Dolby Perfect cond, \$590, 310-226-8099
- Fostex E-16 1/2" 16 trk brand new head, paid \$7000, sell \$2500. Fostex 4030 50 synch, auto local \$400. Fostex adat to 1/4" 2 trk, \$300 Cliff, 213-469-4981
- Fostex R8 8 trk reel-to-reel deck like new, \$895 818-753-5635
- Sony DTC 690 dat machine w/wireless remote, xint cond, low hours, \$500 Shean 818-980-0540
- Soundcraft 15X8 mixing console, new cond \$1199 Rick 310-514-8609
- Tascam 688 8-trk studio w/DBX noise reduction & 20 chan mixer, like new, \$1175 818-754-4470
- Tascam porta-03 multi studio 4-trk rec. mint, Mark II, \$200 Aless SR/16 bit digital drum samp w/stereo, auto, stereo presets, \$250 Cry Baby wah-wah, \$50 David, 310-281-7876

4. MUSIC ACCESSORIES

- Anvil style flight case, suitable for sm jazz drum kit w/ separate for stands & cymbals, etc. Make offer, Larry 213-666-1964
- Boss Roland compres sustainer pedal CS 2 \$50 obo 818-761-9354
- DBX 150X pro noise reduction units \$90 ea 310-226-8099
- EMG ace guit pickups for jazz bass \$50 ea obo Mike 213-483-4780
- Hard disc rec system for PC computer. Roland rapten incl midi interface & synth. Perf cond \$190 818-754-4470
- Ibanez TS-9 ong tube screamer \$200 obo 310-479-6558
- Rack mntd mixers w/EQ & midi control 20 chan Tascam, \$395, 8 chan Simmons, \$199 8 chan MOTU \$199 818-753-5635
- Rack Works 20 spc rack w castors & handles great for studio or stage. Brand new cond. Like new, \$85 310-289-3129
- Roland jet phase, xint cond \$425 310-358-6497
- Seymour Duncan hot rails pickups white or black neck or bridge, avail \$60 ea 213-658-8264
- Yamaha QX21 RXB R100 NC1202 NDF1 & FB01 Best offer Peter 818-763-1287

5. GUITARS

- Custom bass by GTX, white w/rattle snake skin graphic on body, P-J pickups never used paid \$800 sell for \$450 or trade Bryan, 805-269-0917
- Fender, Jeff Beck Strat antique white xint cond, w/ case, \$750 or trade for quality Telecaster cut-a-way acous/elec or black face Vibrolux reverb Gary, 213-525-1996
- Gibson Epiphone ES335 custom, hollow body 95 model, gold hw & pearl inlay fret bd hs case, perf cond black, \$490 818-753-0781



*Gretsch Chet Atkins, mid 60's, \$2100 obo. 909-243-0637
*Ibanez 1980 Strat, genuine Floyd Rose locking tremelo, good cond, sounds great, w/ case & gig bag. \$200 obo. Andrea. 310-644-0180
*Warwick 5-str some bass studio pro w/EMG pickups & w/ custom road case. Serious only. \$2500. Mike. 310-645-2096

6. KEYBOARDS

*Ensonic ASR-10 hybrid sampler w/great effects. 16 trk seq. incl 20 discs. per cond. \$1490. 818-754-4470
*Roland U110 MIDI synth module, great sound, manual incl. \$150. 818-972-9076

8. PERCUSSION

*Conga lessons, 30 yrs pro. Al Martin. 818-782-5642
*Gibraltar GRS 1000 double bass drum rack w/20 clamps & locks. Used once, case incl. Make offer. Larry. 213-666-1964
*Kick, \$120. Nine toms, \$100 ea. Stands, \$160. Heads, \$30. Hats, \$80. Percuss equip. \$500. Drum case, \$35. Misc items, \$200. Ron. 310-423-3899
*Pasty 16" signature crash. used two times, \$120. Pasty 20" 3000 Novo china. \$125. 213-883-9578
*Zildjian 17" thin crash cymbal. Brand new, in sleeve. Used once, \$100 firm. Tom. 310-327-6121

9. GUITARISTS AVAILABLE

*W0 guit/sngwrtlr, pro gear, all the essentials, looking for all band w/same. Infl Bush, Foo Fighters, Pumpkins. Serious only. John. 818-985-2310
*6-string flying-V stereo elec violist avail. Nothing on Earth sounds like it. Be unique & different. Break the mold. 310-922-7550
*A dedicated mcred creatv gut formerly of major LA band, sks bst & dmr. Music w/substance, feel, dynamics. Intelligent plyrs only pls! Neel. 310-444-9625
*A1 soulful pro guit w/Pauls, Strats, Marshalls, voc, slide, great looks/chops, major credits, sks rock band w/ things going on. Doug. 310-370-0360
*Acous guit & voc w/all orig material sks either full band or other gut to begin qgs soon. Fem very welcome w/ musical talent & voc only. Bill, msg. 310-839-5048
*Alt guit/sngwrtlr w/voc avail, current, dedicat, tour. Les Paul, wah-wah, echo, tremelo, stage, tour. studio exp. 818-341-0850
*Alt hr gut sks band for collab. 90's sound, Skunk, Alice, Bush, Tonality. Pro equip. Motivated talented people. 818-782-8762
*Blues gut, 42, over 30 yrs exp, also plays slide, wishes

to join/form blues band. Have equip & transpo. Brad. 714-848-3794
*Blues atling chord rocker avail as sngwrtlr, lead/ rhythm/sng. bst, for solid, over 30, Westside w/R&B infl. Fender gear. Gary. 213-525-1996
*Dependabl pro guit sks signed/esab band, extensv tour/studio exp. Team plyr. fully loaded, pro image, heavy groove, S'garden, Page, Sabbath. 818-380-1230
*Exp Southwestern blues gut sks pro gigging band. Dan. 213-850-0896
*Experienced dedicatd rhythm gut open to harmonic challenges, voc range, baritone to tenor, open to all optys. Steve. 818-769-1854
*Feel, tone, att, the things your rec/proj needs to succeed. Pro gut avail to help you get what you need. Billy. 818-785-8750
*Guit, 21, avail to join/form band, all orig, experienced touring, pro gear, transpo. Infl Navarro, Page, Cantrell. Open-mindd. Louis. 213-957-5184
*Guit avail to join/form grp. Can write songs & sing. No drugs. Infl Kiss, Stones, Beatles, Van Halen. Have exp. No flakes. Mark. 818-858-8809
*Guit for hire, road ready, sight reads, rock, jazz, whatever your nds are. 213-655-9382
*Guit looking for bst, dmr, voc to start R&R band. Dan. 213-462-6303
*Guit sks complete heavy edged rocking band, focused, motivatd musicians only. No grunge/trash. Musical abt all. 818-783-3953
*Guit sks rock band. Sngwrtng abil, knowledabl, team plyr, pros only pls. Larry. 818-899-7958
*Guit sngwrtlr/rfrcst, 18 yrs exp, plays w/dynamics, have equip, dedicatn. Larry. 818-899-7952
*Guit w/some voc looking for all pissed off pop band. Have gear & transpo. Kerni. 818-816-5332
*Guit/voc tour, TV, video, rec, programming, engineering, writing, arranging, production exp, good appearance, att & perf skills. David. 310-328-7712
*Guit/voc/sngwrtlr sks working full-time or part-time all or orig band. Tour & rec exp. 213-599-4842
*Guit/voc/writer sks bst & dmr w/rock & songs for indie CD. Hendrix, Beatles, Echo, God, Dean. 310-823-6786
*Heavy blues gut sks to join/form band. Infl Korn, NIN. Must be exp, have equip, dedicatn. K.C.C. 818-955-8240
*Heavy dark aggressv pro gut for signed/esab band. Pro att, image, equip, Touring/studio exp. ZombiE, S'garden, Sabbath, West Valley, 805-630-2304
*Heavy groove style plyr sks to join/form band. Infl Korn, Helmet, Deptones, Ministry. Have xint equip, dedicatn, talent, super low tunings. K.C.C. 818-955-8240
*Hendrix-style gut avail for covers, sessions, etc. First class pro, the real thing. Peter. 310-322-1437
*Indus/goth gut avail for pro dark proj. Chris. 818-754-4751
*KSCA Infl melodic gut avail for signed artists only. 310-281-6551
*Lead gut in search of rec/proj, any style, partic modern jazz, adult contemp, cntry. David. 310-398-1221
*Lead guit/keyrs plyr sks weekend dance rock cover band. Jeff. 310-285-8462
*Pro lead/rhythm guit/winter sks dark, soulful band. COC, NIN, Alice, ZombiE, etc. Les Paul, Marshall.

Previously endorsed, pro-minded only pls. Jeff. 213-876-0155
*Pwrful tasteful melodic blues rock wter. open tunings, slide gut. Infl Freddy King, Eric Clapton, Stevie Ray Vaughan. Currently doing session work in LA. Pros only. 818-761-9354
*Rhythm gut, ex-pro bst, sks to join/form band in Antelope Valley area. Losers and has-beens only pls. Bryan. 805-269-0917
*Rhythm gut avail for rock band. 70's funk rock to 90's neo-Sabbath. Covers or orig. No wimpy whiney freak music. Mark. 310-358-1995
*Rhythm gut/voc, late 30's, double on rhythm keys/ drums, sks working current cntry band, local or road. Good equip/transpo & att. Tom. 310-327-6121
*Versatl gut avail for live & studio gigs, album credits. infl magazine appear & arplay. 818-985-8601
*Well-seasnd, hard-edged groove orig gut w/Hillywd rehers sks band w/drvic & dedictn. Infl ZombiE, Love Bone, NIN. 213-962-8981

9. GUITARISTS WANTED

*21 yr old voc sks hr gut to collab with & form band. Infl Motley, GNR, Arcade, Candlebox, Patrick. 213-876-1799
*AA bad-ass gut wtd for band showcasing for rec companys, gigs & rec. Rock-a-billy, 50's, 70's, R&R, Early Beatles/Stones, punk. High energy, short hair image a+. 818-753-0781
*Ace gut w/voc wtd. Melodic rhythmic, tight, intensv style. Talent, exp, good att, dedicatn essential. Mainstream progressv rock/lunk/pop tunes. J.V.. 310-455-4304
*An open-minded body for motivatd band, infl Pixies, Oasis, Replacements, Foo Fighters, Greg. 310-393-6967
*Band sks gut, rock, pop, blues, versatl & exp. Indie & major label int. Poss paid gigs, showcases lined up. Been playing long long time. Relocating to England. 310-289-4734
*Blues rock gut wtd by fem fronted blues rock band. Have att w/label int. 818-342-5343
*Bst & guit team sks heavy grooving hard driving shredding gut for band sit. Exp. equip & voc a must. 818-988-7954; 818-886-5901
*Charlie Schramm, where are you? Please give your old bst a call. Linda. 805-338-0309
*CNtry acous sometimes elec plyr neded for NADINE AUTRY & THE SIDEWINDERS. Good looks for up front. Voc a + for duet. Nadine. 818-557-7706
*CNtry gut w/acous & elec. Gigs, lockout rehers. 213-463-5917
*DRUG OF CHOICE sks gut, not into classification, Infl Jared's to Prince, Hendrix to Boingo. Emotional soul w/ hard-edged groove. No drugs. Eric. 213-258-7270
*Fem cntry voc sks gut/sngwrtlr. Infl Yearwood, Loveless. Karen. 213-980-7817
*Fem sng/r/sngwrtlr, [major infl], sks dedicatd soulful Preldenters/Stones-style rhythm gut for unplugged shows & more. No session plyrs. 310-479-2056
*Guit w/Hillywd Vampire lunk w/voc avail for Sting, Geddy & Tony LeVitz-style pop/rock, paid sessions/showcasing. 213-851-9096
*Avail bst, acous, upright, fre/wless, into jazz, blues, R&B, rock. Have groove, reads, for gigs/rec/rehers. Joseph. 818-763-8078
*Bst & dmr ssk gut & sng/rapper w/soul for anti-rockier grp. Cypress Hill to Hendrix. Brian. 818-769-4956
*Bst avail for rec sit, all styles. Bnan. 805-498-0341

*Guit wtd, infl Nirvana, Who, Sonic Youth, Hole, Patt Smith, Pixies. Label int, tour pending. 213-654-2466
*Guit wtd by dmr to form heavy, hard rock band. Dark & serious image. Orange Co area. 714-991-6536
*Guit wtd for estab band of pro plyrs getting deal in 1996. Grammy showcase finalists. Sngwrtng encouraged. Infl Garbage, Elicasa, Salt. 213-663-2553
*Guit wtd for hr groovin' pwr trio w/street sound, all orig. Infl GNR, Motley, Motorhead, Zep, Hillywd. No all posers. 213-368-4656
*Guit wtd for MENTAL SENSOR. We have CD & mgmt. You have great chops. att. Ugly guys may apply. Ben. 310-398-2129
*Guit wtd to collab/form band. U2, Pumpkins, Beatles, Stones. Serious only. Drew. 213-931-9872
*Guit/collab wtd by trained snglr/lyrcst. Electra-Lux (gender bending rock diva) creatv, open-minded only. Bowie, Love & Rockets, The The, Electra. 213-650-7402
*Hard funk gut, serious, for regional tour w/conscious hip-hop artist/producer, indie label & top agt. 213-656-7338
*Indie rec artist Leigh Cates is auditioning 2nd lead gut for southern blues rock band. 818-366-9572
*John Leventhal sound-a-like wtd for paid major label tour. 310-657-2190
*Lead rhythm gut wtd to form hr pwr trio w/street sound. All orig. Infl GNR, Motley, Motorhead, Zep, Hillywd area. No all posers. 213-368-4656
*Looking for gut w/backing voc. Mowtown, Oasis, Stone Roses, old Stones. Jeff. 213-525-1613
*Major label band sks driven gut/background voc. 22-27 yr old. 818-759-7659
*Peter Townsend capabil to join fem Keith Moon for nat'l Wto act. Must have orig side too. France. 310-798-8294
*Pop voc grp sks bst for orig proj. Must have good ear for harmony. Jeanne. 818-786-5537
*Rhythm gut & voc seek musics to start punk rock band. Infl No Offense, Ace of Base, Green Day. Brent. 818-218-1994
*Sng/r/sngwrtlr looking for gut/sngwrtlr w/voc abil. Petty/ Campbell, Henley/Fry, Me/You Great lyrics, music, voc. I have access to rec. 310-438-1868
*Song orig gut avail for pro work. Paid only. Forrest. 818-786-4468
*Style: heavy gut, shredding abil, rock alt grunge thrash. image: dark, Reznor, Danzig, sick. Direction: larger than life quality material. showmanship, 26+, total pros. 213-883-9578
*Unique fem voc/lyrcst sks bluesy gut to write/rec. Poss coffee hse 99s. Infl Todd, Merchant, Jackson Browne, etc. Serious pro only. Msg. 818-754-2430
*Voc & bst seeking earthy gut to create energy thru sound. 213-466-0804; 213-469-6150
*Voc sngwrtlr sks lead gut for backup band, orig music. Kenny Loggins-Ethridge-style. Christopher. 818-953-9283
*Wtd: R&R gut for orig band, have place to rehers & gig, West Valley area. Dedicatd & serious only. 818-887-6576

10. BASSISTS AVAILABLE

*#1 bst w/lead voc looking for paid perf. live/studio. 805-297-1325
*#2 yrs exp bst, lead voc, avail for paid sit. studio/live, current to classic rock, top 40, 6-string. SWR gear. Brian. 818-715-0423
*5-string bst w/voc avail for currently working band. Blues, classic rock, cntry, org a+. 213-851-7495
*A #1 bst, R&B, funk, dance, ready for paid or soon to be paid proj. Page ASAP. 310-403-0610
*A #1 pro bass stick upright w/voc avail for Sting, Geddy & Tony LeVitz-style pop/rock, paid sessions/showcasing. 213-851-9096
*Avail bst, acous, upright, fre/wless, into jazz, blues, R&B, rock. Have groove, reads, for gigs/rec/rehers. Joseph. 818-763-8078
*Bst & dmr ssk gut & sng/rapper w/soul for anti-rockier grp. Cypress Hill to Hendrix. Brian. 818-769-4956
*Bst avail for rec sit, all styles. Bnan. 805-498-0341

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•**Bat** avail for rec/perf. All styles, tireless, upright, jazz, funk, blues, sight reading, etc. Pros only 818-909-4952
 •**Bat** avail to join completed & all org band. Have transp, gear, sngr/writing/alt image, dedicat. Infi Ozzy does Alice. No garage bands. Pgr 213-960-6597
 •**Bat** soloist sks band, rec/live sessions, all styles, one-nighters, reading capabil travel ok, double on keys 818-342-2942
 •**Bat** w/lead voc looking for band working 4 nights/week w/ 100 miles of LA. 818-424-0956
 •**Bst/sngr/sngwrtr** extraordinary avail to form band. Classic English infl. No phony left-over hippie idiots w/ Aryan attributes. 213-664-3381, 213-658-7297, FAX, 213-658-7488
 •**Funky** groovy bst sks improv groove orient band w/ gigs. Fretless, 6-str, upright. Infi James Brown, Police, Dead, Zappa, Grimsen, Chrs, 818-516-7168
 •**Hillywood's** wildest hard hitting bst sks band. Backup, pwr tear, alt, will consider punk band, no chickens or cowards pls. 213-962-8981
 •**Old R&B** & blues bst avail. Infi not into the wagman, save you time. Peter, 818-894-4505, 310-608-6821
 •**Straight up**, old school bst, ready & avail for R&B or dance proj. Page ASAP, 310-403-0610
 •**Verastl** bst sks pro or estab band. Solid, dependabl w/live studio exp. Infi Live, PJ Harvey, Radiohead, Eddie, 818-752-2740
 •**World class** bst, strong backing voc, great gear, sks signed band, paid sit, killer groove, very creatv, extensv credits, responsibl team plyr. Tad, 310-391-1704

10. BASSISTS WANTED

•**10Black** bst, aka Boosie, wtd for funk/dcadic band. Hendrix, Parliament, early Prince. 310-372-3208
 •**10Chapm** stlt/bst wtd for exciting high tech org proj, all styles from funk/melodic/fretless. Voc a + 818-753-5635
 •**18-30** bst nded for R&R band. Petty, Black Crowz, Krazivz, REM. Must have drive. Curt, 818-340-9865
 •**A** dedicatd incrd creatv guit formerly of major LA band, sks bst & dlrtr. Music w/substance, feel, dynamics. Intellignt plyrs only pls! Neal, 310-444-9625
 •**Acce** bst w/voc wtd. Melodic rhythmic, tight, intnsy style. Talent, exp, good at dedicatd essential. Mainstream progressv rock/funk/pop tunes. J.V., 310-455-4304
 •**All** orig band looking for funky bst. Styles incl hip hop, acid jazz, house, reggae. Pro alt rec. Nickie, 310-837-4305
 •**All** bst wtd, good chops, good gear, ready to go. We need you. 310-827-1796
 •**All** melodic polyrhythmic groove thng morning becomes eclectic, psyched soul coughing, Sgt. Pepper, ambient dub, Sky Cries Mary, sks spirit evolving anchorman bst. Caleb, 310-826-9479
 •**All** plyr? Good chops? Good gear? Ready to go? We need you. 310-927-1796
 •**All**/new new-wave band is looking for bst. Grooving, very good level, U2/Electrification. 310-208-3772
 •**Auditioning** bst's for developing 4-pc rock band w/B3 organ, touring in July. Brian, 310-392-2833
 •**Awesome** bst w/dynamic chops, pro, alt, for fem fronted band w/demo, label int, for upcoming showcases. Pros only. Infi Concrete Blonde. REM. 213-829-4080
 •**Band** sks aggressv bst. Infi Pantera, White Zombi. Carla, 310-454-8711
 •**Band** sks male bst, under 25, into GNR, AC/DC, Gabe, 818-891-3355
 •**British** voc/guit, 23, & former major label guit, 24, sks bst to complete org alt rock band. Nirvana, Oasis, U2, STP. Highly pro. 818-359-4005
 •**Bst** nded for all org rock proj, 18-25, very musical background a must. Must be ready to gig imed. Gary, 714-840-7890
 •**Bst** nded for alt band, rec & live work. Infi Neal Young, David Bowie, Joni Mitchell, Cure. Stephen, 213-953-4853
 •**Bst** nded for gigging band w/movie deal. Dedicatd & serious plyrs only. Great snags, heavy, psychd. This is good one. 310-450-5537
 •**Bst** nded for R&R band, 60's trash, 50's R&R. Upcoming shows & credits. Chrs, 213-650-8204
 •**Bst** nded for very progressv psyched mainly insum hr band. A little jazz/blues infl. Jerry, 310-274-4846
 •**Bst** to complete 3-pc in melodic groove rock thng. We have 40+ org, voc a must. Jody, 818-848-2273, Andy, 805-251-6531
 •**Bst** w/backup voc for melodic tno w/heavy groove,

good songs. Must be 21-32, reliabl. Tamaris, 213-993-7231
 •**Bst** w/Hillywd Vampire look wtd for estab band. Infi early Stones, later Beatles, UK 70's glam w/Nirvana dynamics. James, 213-469-3459
 •**Bst** wtd, Pixies, Elastica, PJ Harvey, early Police, Sundays, Reliabl, pro only. Glenn, 310-453-5317
 •**Bst** wtd, solid, aggressv, groove-orient team plyr nded for fem artist proj. This is what you've been looking for. Serious only. Jeff, 714-636-7540
 •**Bst** wtd, hard-edged rock band, will be touring soon, need bst. 310-558-5798
 •**Bst** wtd by guit & drm team to form band. Have material & posiv alt. Infi Sabbath, S'garden, Blues orient. Fem encouraged to apply. 818-577-5931
 •**Bst** wtd by guit & drm team, Infi Sabbath, S'garden, Serious only. Sngwrting, dedicatd & transpo, equip a +. 818-577-5931
 •**Bst** wtd by sngr & guit w/songs to form band. Infi Stones, Petty, Mellankamp, etc. Mike, 213-933-3131
 •**Bst** wtd for all org progressv/metal band. Infi Iron Maiden, Rush. For gigs/rec/deal. Victor, 818-889-0615; Brett, 805-494-8325
 •**Bst** wtd for band w/new CD. Infi NIN, Nirvana, Rehers in Anaheim, 25 South of downtown LA. Alex, 310-837-7760
 •**Bst** wtd for blues band. Infi Muddy, Howlin, B.B. 310-659-1951
 •**Bst** wtd for demo/CD. Alt, Counting Crowz, Toad-type music. Knyte, 310-998-0788
 •**Bst** wtd for estab roots based rock band. Infi Neal Young, Tom Petty, Van Morrison, PJ Harvey, Tom Waits. 213-650-8725
 •**Bst** wtd for estab showcasing band w/24 hr studio & lockout. Heavy groove. Sabbath, S'garden. 818-380-7127
 •**Bst** wtd for full-time traveling 90's rock dance band. Must be pro, dedicatd & ready for fun. \$300-400 weekly. Philip, 307-734-1942
 •**Bst** wtd for melodic band. Stephen, 213-953-4853
 •**Bst** wtd for MENTAL SENSOR, We have CD & mgmt. You have great chops, alt. Ugly guys may apply. Ben, 310-398-2129
 •**Bst** wtd for org rock band w/blues roots. We have great songs. Infi Aerosmith, Muddy Waters, etc. Tony, 818-980-5236
 •**Bst** wtd for progressv hr band. Infi King's X, Journey, Rush, Floyd. Must have equip. Serious? Call Mark, 310-322-5420
 •**Bst** wtd for progressv rock major label/proj. Lead voc a +. Infi Floyd, Rush, Zep. Must have tape & bio, no exceptions. 818-916-2212
 •**Bst** wtd for proj w/60's vibe bt 90's feel, from acous jam to tribal psyched. Doors, Grant Lee Buffalo, Blind Melion, Zep. Aaron, 310-839-5660
 •**Bst** wtd for rec & gigs, 24-7 lockout, rehers spc, raw guit, midl grooves, great songs. Chuck, 818-980-4007
 •**Bst** wtd to complete band. Toad, McCartney, Dylan, Crowded House. Have shows, rehers spc, demo, etc. 818-906-8367
 •**Bst** wtd to form alt rock band, unfinished material. Black Crowz to punk. Solid bt intermediate. Enough to grow w/dynamic chops. 310-695-1890
 •**Bst** wtd to jam just in fun. Blues, rock, jazz, fusion. I have complete studio in So Orange Co w/PA, amps & drums. Keston, 714-448-9830
 •**Bst** wtd w/songs & voc for partnership w/guit/voc/writer for CD. Infi Hendrix, Beatles, Echo, God, Dean, 310-823-6786
 •**Christian** bst wtd to play heavy crunch driven metal style w/two guit sit. We have rehers studio. Transpo & exp a must. 714-969-2976
 •**Cntry** bst nded for NADINE AUTRY & THE SIDEWINDERS. Working towards rec deal, serious only, voc a +. Nadine, 818-557-7706
 •**Cntry** rock band sks bst. Infi Eagles, Tom Petty. Lenny, 818-767-1415
 •**Estab** alt pop band nds bst, must have big sound. Band has major label int. Infi Pumpkins, Cheap Trick. 213-851-1680
 •**Estab** band PROTOTYPE sks bst. Must have exp,

musicshp, dedicatn, equip. Progressv & thrash infl. Kragen, 310-915-0423
 •**Fem** artist proj w/great songs, voc & connects, nds pro bst team plyr, dedicatd, willing to work. Great potential. Pros only. Andy, 714-633-3495
 •**Fem** bst wtd, Flea meets MacCartney, for band w/fem voc. Cranberries, Beatles, Zep. CD soon to be releasd, have lockout. 818-990-3116
 •**Fem** sngr/sngwrtr. [major infl], sks dedicatd soulful Pretenders/Stones-style bst for unplugged shows & more. No session plyrs. 310-479-2056
 •**Gothic** psyched band w/rec deal & nat'l tour sks bst. Rehers in Long Bch. 714-890-1577
 •**Guit** w/publish deal sks upright bst for traditional rock-a-billy cntry western swing band. Infi Johnny Cash, Patsy Kline, Scotty Moore. 213-650-2779
 •**Hard** funk bst w/top equip. Infi M'shell, Marcus Miller. Regional tour w/concous hip-hop artist/producer, indie label & top agent. 213-656-7338
 •**HD LOUDER** TRAIN sks pro serious bst that can kick some royal ass. Must have time, determination to dedicate to the band. No wannabe, liar boys. Serious only. Zander, 213-466-6777
 •**Heavy** drk aggressv bst nded for estab band w/24 hr studio. Zombie, Sabbath, S'garden. 818-380-1230
 •**Hr** band sks bst. A+ plyrs. Infi S'garden, Ozzy, Alice. No frady-cats or idiots. Larry, 818-999-7958
 •**Indie** rec artist Leigh Cates is auditioning bst for southern blues rock band. 818-386-9572
 •**John E** capabil to join fem Keith Moon for nat'l Who act. Have orig side, France, 310-798-8294
 •**Lead** pro bst who wants to perform live in unusual tno. 818-705-3427
 •**Lead** band w/dual sks pro bst w/big sound, big ear & big thump. Oryche meets NIN meets Partridge Family. Brian, 818-884-1141
 •**MacCartney-Entwhistle** type bst w/backing voc nded by English band. T-Rex, Who, Oasis. Cool image, serious commitmt, under 26. 213-656-7562
 •**Male** bst, under 25, nded for band. Infi AC/DC. Hugo, 818-403-0937
 •**Maybe**, McCartney, Measars, Mills, Moulding, Thomas. Enight sat, 310-391-3555
 •**Melodic** bst wtd for gigging grp. Infi Toad, Gin Blossoms, Posies, Crowded Hse. 310-798-1710
 •**Nathan East**/M. Miller stylist for all folk proj, rec/perf. Infi Sarah McLaughlin, Susanne Vega, The Sundays, The Story, Mike or Jim, 213-932-6078
 •**Partridge** Family tribune band sks dedicatd bst for weekly gigs. We have charts & tape. Serious only. 818-725-8658
 •**PINCUSSION** now auditioning rokin' & groovin' bst's. Groove, taste, creativity, dedicatn a must. We have lockout, material, concept, originality, Enc, 818-755-9174
 •**Pop** voc grp sks bst for org proj. Must have good ear for harmony. Jeanne, 818-786-5537
 •**Progressv** metal/thrash groove master bst wtd by guit w/album & touring credits to form new band. 310-379-8135
 •**Progressv** rock band sks bst w/strong backing voc. Indie label w/nat'l distrib. 818-981-6212
 •**RAIN** OR SHINE sks pro bst & drmr w/backing voc to complete org rock band. Style from delicate to deafening. Lockout, demo, shows. Joe, 818-787-9220; Scott, 818-488-8853
 •**Serious** band nds bst imed. Looking for dedicatd,

focusd, exp plyr. Infi Floyd, Live, Krazivz. Have our own sound. 213-953-6405
 •**Theatrical** band w/major contacts, early metal sound, send tape/bio. P.O. Box 954, c/o Danny Soderstrom, Pacific Palisades, CA 90272
 •**Ultra** low-end bass monster, 20-26, nded ASAP, for hemp-core heavy groove act. Have mgmt, top label int & private studio. Must have pro gear, serious musicians only. 818-972-8500, x57064
 •**Voc** sngrwrtr sks bst for backup band, org music. Kenny Loggins/Elnrdge-style. Christopher, 818-953-9283
 •**WALKING GIANT** looking for bst. Indie CD, shows upcoming. S'garden, STP, King's X. Chris, 818-760-1138
 •**Xint** bst nded for 5-pc cntry band. Lockout rehers, gigs. 213-463-5917

11. KEYBOARDISTS AVAILABLE

•**All** plyr w/top gear to join/form band. Dark, mystical, exotic, unique sound. Zep meets NIN. Rick, 213-469-6748
 •**Beatles**, Bowie, Zep, Rundgren infl. I can do it all, have it all, & don't cause you any trouble. Cliff, 213-464-3664
 •**Cocktail** pianist/voc sks work, also plays R&R, here or abroad. 310-960-9747
 •**Ken** James, pianist/arrngr w/image for live/demo work, pro inquiry only. 818-558-4084
 •**Kybst** w/pro gear avail for one-nighters, rec, sessions. Have reading capabil. Pro sit only. 818-342-2942
 •**Kybst**/programr avail for studio, demo, arrangements. Seq, drums loop, kybd parts. Alan Cubase, M1, R&M, S220, U220, etc. Extensv exp. Eric, 310-208-3772
 •**Kybst**/programr/sngwrtr avail for studio/session work. Demos, arrangements, MIDI. Seq. Steve, 818-957-8117
 •**Kybst** sngr/sngwrtr w/2 albums avail for band w/ major label deal. 818-342-3100
 •**Pop**, R&B top 40 working grp sought. 213-757-2566
 •**Pro** accompnst (formerly w/Sarah Vaughan & Joe Williams) avail for sngrs/proj. Herb Muckman, 818-990-2328
 •**Pro** Hammond B3 piano, double rhythm guit, harmonica, backing voc. Formerly w/Sass Jordan. Avail for pro proj only. Greg, 213-960-4358
 •**Pro** kybst looking for happening sit. Only have great chops, equip, image, songs, productn skills. Also arrange/program all styles. 909-396-9908
 •**Seq**/kybst avail for pro sit, producer & kybst for albums, many styles. Pros only, paid sit. 310-289-4734

11. KEYBOARDISTS WANTED

•**35 mm** surround sound film sks amazing trance flash techno ambient master(s) to score/perform soundtrack. Send materials. Visions, 171 Pier Ave. Ste. 155, Santa Monica, CA 90405
 •**A-1** verastl kybst wtd for org pop/rock band. Infi Seal, Tears For Fears, Dolby, Gabriel. Have label contacts. 213-389-6619

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- Cntry band nds kybst, voc a +, gigs. Nadine, 818-557-7705
- Fem sngr looking for kybst for casuals for fun & money. Must be serious. Suzanne. 310-574-0583
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- Kybst wtd for collab w/sngr/sngwrtr. Lou Reed, Doors, Ford, 818-785-3877
- Kybst wtd for demo/CD. Alt. Counting Crows, Toxic-type music. Kynle, 310-998-0788
- Kybst wtd for estab roots based rock band. Infi Neal Young, Tom Petty, Van Morrison, PJ Harvey, Tom Waits. 213-650-8725
- Kybst wtd for pro pop grp, productn & managerial support, looking for live/studio work. Adam, 818-762-0257
- Piano plyr wtd, must read sheet music, also have creatv abil to write songs, approx 3 hrs per week. 213-739-4050
- Pop voc sks kybst for orig proj. Must have good ear for harmony. Jeanie, 818-786-5537
- R&B rock grp sks experincd kybst & horns, must have the look & commit to the band. We have mgmt, label int. Goldie, 213-876-7806
- Theatrical band w/major contacts, early metal sound, send tape/bio: P.O. Box 954, c/o Danny Soderstrom, Pacific Palisades, CA 90272
- WIND OF CHANGE sks kybst/sngwrtr, open-minded, versatl, creatv, dedicatd. Infi Dream Theater, Journey, Floyd, Serious only. 818-897-5811
- Wtd: kybst, by sngr & guit w/songs to form band. No synths. Infi Stones, Petty, Mellankamp, etc. Mike, 213-933-3131

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12. VOCALISTS AVAILABLE

- 21 yr old voc sks hr guit to collab with & form band. Infi GNR, Arcade, Candlebox. Patrick, 213-876-1799
- 22 yr old tenor avail for rec sessions, concerts, background or front, English/Spanish. Styles pref: Madonna, Michael Jackson, Babyface, Gabriel, Shemm, 818-505-1064
- 35 yr old cntry sngr looking for working proj. Writes songs also poss collab. Bobby James, 805-522-0031
- Acous guit & voc w/all orig material sks either full band or other guit to begin gigs soon. Fem very welcome w/ musical talent & voc only. Bill, msg. 310-839-5048
- Attractv fem voc avail for R&B, hip-hop/strong voc grp. 22 yrs old. Niko, 213-347-3693
- Attractv fem voc avail to form/join blues band. Msg, 213-654-8703
- Attractv fem voc for hire. Looking for work. Demos, rec, proj, etc. Styles only pop, R&B, top 40, gospel, hip-hop, Tara, 213-756-8416
- Attractv fem voc looking for band/muscs to sing cntry, top 40. Xint sngr & stage presence. Serious calls only. 310-842-8581
- Attractv fem voc looking for musics or band, xint sngr & stage presence. Cntry, R&B, pop. Serious calls. 310-842-8581
- Attractv fem voc wtd to sing in weddings & other parties. R&B, pop, rock, cntry. 310-842-8581
- Attractv fem/voc sngwrtr, cntry, rock, blues, Broadway hits, soft rock. Lead/back voc, acous rhythm guit, session/ live, will travel. Angie, 805-533-2311
- Attractv talentd fem voc/dancer/sngwrtr sks producer/collab for rec deal. Dance/R&B style. Tina, 818-788-7882
- Blues/rock/cntry sngr from Austin, TX w/looks, soul, range, 10 yrs exp, avail for sessions/live/soundtrk. Pro only. 818-386-5572
- Ba/sngr/sngwrtr extraordinaire avail to form band. Classic English infl. No phony left-over hippie idiots w/ Aryan attributes. 213-664-3381; 213-658-7297; FAX, 213-658-7488
- Experim sngr sks band. Infi Velvet Underground, Portishead, Sonic Youth, Bjork, Cat Stevens, Guided by Voices, etc. Joe, 818-563-3301
- Fem cntry voc sks guit/sngwrtr. Infi Yearwood. Loveless. 213-980-7817
- Fem sngr looking for orig band. Infi Joan Osborne, Ethridge, Diedre, 818-707-0263

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- Fem sngr/dancer/sngwrtr sks studio access. Major rec label int. Latin, hip-hop. 310-281-7174
- Fem voc, pro, pwrful, exp. avail for session/demo work. Paula, pgr, 204-3967
- Fem voc looking for producer w/R&B, hip-hop, dance tracks. 818-988-3851
- High tenor, range/pwr ala Lou Graham. Very pro, dedicatd, no flakes, no drugs. Curtis, 310-370-7950
- Lead voc avail for estab pro hr band w/mgmt. Infi Stanley, Coverdale, Tate. Msg, Ted, 310-868-0269
- Male pop sngr avail for demos, jingles, session work. Exp, talented, most styles covered. When you need a real singer, call me, Steven, 213-876-3703
- Male R&B voc avail for work. Christopher, 213-962-8937
- Male voc sks orig rock band already formed. Infi Bon Jovi, Lou Graham. Team plyr, dedicatd, much studio & stage exp. Doug, 805-375-7270
- Male voc sks orig rock band already formed. Infi Bon Jovi, Lou Graham. Team plyr, dedicatd, much studio & stage exp. Doug, 805-375-7270
- Pro estab voc avail for sessions, top 40 & perf. Skilled in all styles. Pro sit only. Msg, 818-377-5193
- Pro fem sngr avail for rec proj, paid only. Pop, R&B, hip-hop, jazz, light alt. 310-687-8840
- Pro internatl fem voc w/wide range, most styles, for rec label sessions, avail for pro sit only. 310-289-4734
- Pro voc, entertainer, ironman, sngwrtr, the cover of Rolling Stone. I want to gig now w/guys who are pros, but don't take themselves too seriously. Infi alt. 310-262-5538
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- Pro voc avail for live/studio work, ballads to hard rock. Ted, 310-868-0269
- Sngr, late 20's, looking for band or elements thereof into Chains, Garden, Hendrx, Zep, Tool, etc. Shawn, 213-969-9736
- Sngr avail looking for blues proj. Copies or covers. Tommy, 714-962-1791
- Sngr looking for cool blues proj. Covers or orig wk. Tommy, 714-962-1791
- Sngr/sngwrtr, major label credits, internatl tour exp, guit abil, sks guit orient 90's act w/att. Credible mgmt, label deal. Will relocate. 908-830-1497
- Socultly motivated lead sngr w/great songs & sngwrting capability sks band for all Euro trash sound. Creatv & career orient pls. Peri, 213-223-8528
- Theatrical, stylizd trained voc/lyrcst. Looks but no ego. Looking for band/guit to collab. Infi Bowie, The Who, Love & Rockets. Michael, 213-650-7402

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*Two attractiv black fem voc avail for R&B tno grp Lisa, 213-857-1369
 *Voc avail, ex THERE GOES BILL, for heavy, moody, alt punk Infil Beautiful South, Aztec Camera Terry Hall, Tears for Fears, XTC, David 213-931-9667
 *Voc looking for other plys to start psychd punk explosion Brian, 213-644-0323
 *Voc/guit plyr looking for other creatv sngwrfts to collab with, Glendale area 213-662-7493
 *Voc/lrcrat, 24, forming melodic aggressv hr band Need orig music looking for muscians w/image & att 213-851-4156
 *World class male lead voc sks blues or blues/rock band, Infil Gregg Allman Ray Charles, Jack Bruce Very pro, very pwrful Nathan, 818-243-2696

12. VOCALISTS WANTED

*19 yr old pro sngr sks two male backup sngrs/dancers, pref Latino but if not, ok Serious only Shadow, 800-683-2469
 *A #1 raging voc for heavy alt rock band Cornell, plus arena shows, major rec deal pending 310-543-1885
 *A-1 estab band w/label int & top producer looking for pro sngr w/balls Must have melodic sense Zep meets S'garden Ken, 818-785-5095
 *A-1 fem voc for fem grp, 22-28 yrs for major label R&B ballads, hip-hop Sing, dance, demo, bio kit & lawyer Owen, 818-240-4670
 *A-1 fem voc for fem grp, 25-28 yrs, for major label R&B ballads, hip-hop, sing, dance, demo, bio kit, lawyer Owen, 818-240-4670
 *A-1 funky soul pwr screamer, style of Otis, Joplin, Plant, to form Tracy Chapman/Joni Mitchell-style voc & lyrics Serious proj, rec No punk or metal sngrs 818-981-5212
 *Acerbic voc/sngwrft sought by guit & bst to form new band, Infil Pixies, My Bloody Valentine, Blur, XTC 310-453-3337; 213-655-7123
 *Acous guit looking for fem sngr to sing James Taylor songs at Happy Hour gigs John, 818-845-8432

*Alt band w/label int sks fem for backup Strong improv-type, charisma, looks. We have complex melodies, gigs. No pay, no wannabes 818-980-2091
 *An accomplishd sngwrft looking for energetic young fem artist/sngwrft for collab. Joan Osborne meets Live. Trent, 818-508-7159
 *ANGELES sks voc/ronman for upcoming shows & CD/proj, Infil Whitesnake, Journey, AC/DC, Crue Chuck, 818-363-4812
 *Animated voc wid for enterprising heavy groove proj Team plyr, pwrful dynamic, range, creatv writing, large vocab Don, 714-855-4546
 *Attractiv black fem soprano, small build, to develop tno, poss signing 213-857-1369
 *Attractiv black fem voc for fem tno. Appt Lisa, 213-857-1369
 *Australian fem voc wid to sing for rec & club proj Styles Maryen Carins, Kylie Minogue, David, 619-323-3662
 *Band sks sngr, under 25, into GNR, AC/DC Gabe, 818-891-3355
 *Blind Melon is looking for a sngr. We will continue w/ new name & new songs. Pls send tape/lttr or whatever Jones, 703 Pier Ave Ste B806, Hermosa Bch, CA 90254
 *Blues/rock sngwr wid for band, pros only, 714-826-5642
 *Bst & guit team sk heavy grooving hard driving shredding guit for band sit. Exp. proven voc a must 818-988-7954, 818-886-5901
 *Call machine, hear songs, Tuppy textures ala Floyd, Zebebel, Trower Must sing w/pwr & heart 818-343-5508

*Classic rock cover band voc wid We rehears in Long Bch. Transpo & equip a must. Plenty of stage exp. Sean, 310-427-5360; Richard, 310-439-1225
 *Cntry rock band sks backing voc. Infil Eagles, Tom Petty Lenny, 818-767-1415
 *Cranberries lead soundalike sought for demo Paid Rob, 213-667-3003
 *Creatv & talentd voc wid for estab heavy alt proj w/ emphasis on talent & sngwrting Enc, 818-445-8485
 *Daltry soundalike to join fem Keith Moon for nat'l Who act. Must have org side too France, 310-798-8294
 *Estab commercial hr band w/three albums credit, great songs, pro att Infil Snake, AC/DC, Journey, Crue 818-363-4812
 *Exp or bad-o white male jvnm' sngwr/rapper for acid funk tribal hip-hop proj. 310-559-7586
 *Fem background voc wid to complete harmony of alt/pop/folk band w/shows, demo, etc. Infil Sarah McLaughlin Senous, exp only pls 818-906-8367
 *Fem backup sngwr, pro, great strong voc, wide range Rock, pop, bluesy band for televised gigs in March Serious only pls, ASAP Bentley, 310-273-3593
 *Fem backup voc wid to audition for poss gig in Vegas or other casinos. Pay is for gig only Doug, 818-795-8573

*Fem Latin sngwr wid, paying sit, showcasing in 96, must have strong voc, good looks, lots stage exp a must Pro only 213-726-6741
 *Fem sngwr wid for Euro dance/techno & ambient demo proj Labouche, Ace of Base, Real McCoy, Enigma, Deep Forest Label int Pierre, 818-218-3245
 *Fem voc, must be attractiv, betw 18-25 Also, male rappers, 18-25, in style of C&C Music Factory Must submit photo/tape. Sngwrting, 13659 Victory Blvd, Ste 456, Van Nuys, CA 91401

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- Funky drummer, pro at/equip, resume avail, also Brazilian, Afro-Cuban, Top 40, Transpo 818-782-4306
- Hard hitter, yet sensitive team plyr, great direction, pro equip, transpo, sks deal orient sit Great image, att, persnty 213-385-5148
- Jazz, fusion, pop, rock, R&B blues, Latin Many rec/tour, exp drummer avail for paying gigs Read charts, strong groove 818-789-8342
- Jazz drmr, 25, looking for anything if you're out there Contemp, swing, fusion Also freelance any style Xint sound, relabi Promo avail Scott 213-662-8060
- Jazzy Steve G wannabe looking for funk, R&B, jazz, psyched outfit Must have IQ's above room temp Dave 213-654-4972
- Pro drmr, ex-Berklee, rock, jazz, soul, pop avail for live/studio or org 310-556-6152
- Pro drmr, ex-Berklee, rock blues jazz, metal pop Looking for live/studio perf Doug 310-556-6152
- Pro drmr/voc, late 30's, avail for working band Local or road, xint meter, equip, transpo, Intl current cntry, classic rock, oldies Tom, 310 327-6121
- Pro sks working band deal onen, pro 213-385-5148
- Pwhse drmr, DW endorsee has worked w/ Tony Franklin and others, sks stable-minded musicians Paid sit pref Kurt, 310-796-4923
- Seeking pro plyr, 26+, no drugs, heavy gut, no drugs Ala Zombie, Alice, etc Dark image ala Reznor, Danzig a must Get it? 213-883-9578
- Versatl drmr avail for rock band, funk or metal or jazz For rec & gigging 213-891-3834
- Yea! I have a cool/versatl image & can play! Metal/Gabriel vibe? Dig it! STP/Live vbe? Cool! Pros only Jonathan, 770-434-4021

13. DRUMMERS WANTED

- #1 drmr wtd heavy all, A&M deal STP, U2 Very pro, rehers gigs, no hustlers Paul, 213-655-4346
- 19-25 drmr ned to form org metal band, focused on musicianship, dirction Have material Serious only, No drugs Westside pref 310-576-2053
- 35 mm surround sound film sks percuss for seq set at the dawn of time Send material Visions, 171 Pier Ave, Ste 155, Santa Monica, CA 90405
- A dedicated incred creativ gut formerly of major LA band, sks bst & drmr Music w/substance, feel dynamics Intelligent plyrs only pls! Neal, 310-444-9625
- A-1 percuss wtd for org pop/rock band Intl Seal,

- Tears For Fears, Dolby, Gabriel, Have label contacts. Ethnic Intl a + 213-389-6619
- Adventuram funky all trn w/labell int & mgmt sks groove orien pocket drmr. Minimal cymbals, Less is more. Serious plyrs, no whores, 6PM-9PM, 818-762-2946
- Auditioning drmr for developing 4-pc rock band w/ B3 organ, touring in July Brian, 310-392-2833
- Band w/percuss sks drmr to expand sound, from mellow acoust to bnal psychd Doors, Grant Lee Buffalo, Blind Mellon, Zep Aaron, 310-839-5660
- British voc/gult/sngwrtr, 23, & former major label gut, 24, sk drmr to complete org all rock band Nirvana, Oasis, U2, STP Highly pro, 818-359-4005
- Bst & gult team sk heavy grooving double kick shredder w/taste for band sit 818-988-7954; 818-886-5901
- Cntry rock band sks drmr Intl Eagels, Tom Petty Lenny, 818-767-1415
- Dedicated drmr sought be serious org band, Intl Bad Religion, Cure, Metallica, NIN, Nirvana, Tony, 818-446-2521
- Double bass progressv metal/thrash monster wtd by gut w/album & touring credits to form new band ala Machinehead, Slayer, Pentira, Sepultura, 310-379-9135
- Double kick Christian drmr/bst team wtd for heavy groove orien crunch gut driven style We have rehers studio, Transpo & exp a must, 714-969-2976
- Drmr, 18-30, ned for R&R band, Black Crows, Kravitz, REM, Petty Must have drive, Curt, 818-340-9865
- Drmr into XTC, Minutemen Greg, 213-467-7817
- Drmr ned for all org rock proj, 18-25, very musical background a must Must be ready to gig wkd, Gary, 714-840-7890
- Drmr ned for alt band, rec & live work, Intl Neil Young, David Bowie, Joni Mitchell, Cure, Stephen, 213-953-4853
- Drmr ned for gigging band w/movie deal, dedicated & serious plyrs only, great songs, heavy, psychd, This is a good one 310-450-5537
- Drmr ned for R&R band, 60's trash, 50's R&R Upcoming shows & credits, Chris, 213-650-8204
- Drmr ned for subtle to hard hitting, playing within the song, pro plyrs only Intl Dave Grohl, Nirvana, STP, 310-214-1197

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- Drmr wtd, Intl Pnixes, Elastica, PJ Harvey, early Police, Sundays Reliabi, pro only 310-453-5317
- Drmr wtd, heavy, alt, A&M deal STP, U2, very pro, rehers, No hustlers, Gigs, Paul, 213-655-4346
- Drmr wtd for alt band Intl Tool w/U2 gut textures 818-344-1109
- Drmr wtd for alt band Rehers/rec studio avail, product/ mgr, Msg, 818-893-9919
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- Drmr wtd for band w/inw CD, Intl NIN, Nirvana, Rehers in Anaheim, 25 South of downtown LA Alex, 310-837-7760
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