

**DOUBLE GUIDE!** • LOS ANGELES RADIO STATIONS  
• INDIE RECORD PROMOTERS

Vol. XX, No. 12 6/10/96 to 6/23/96

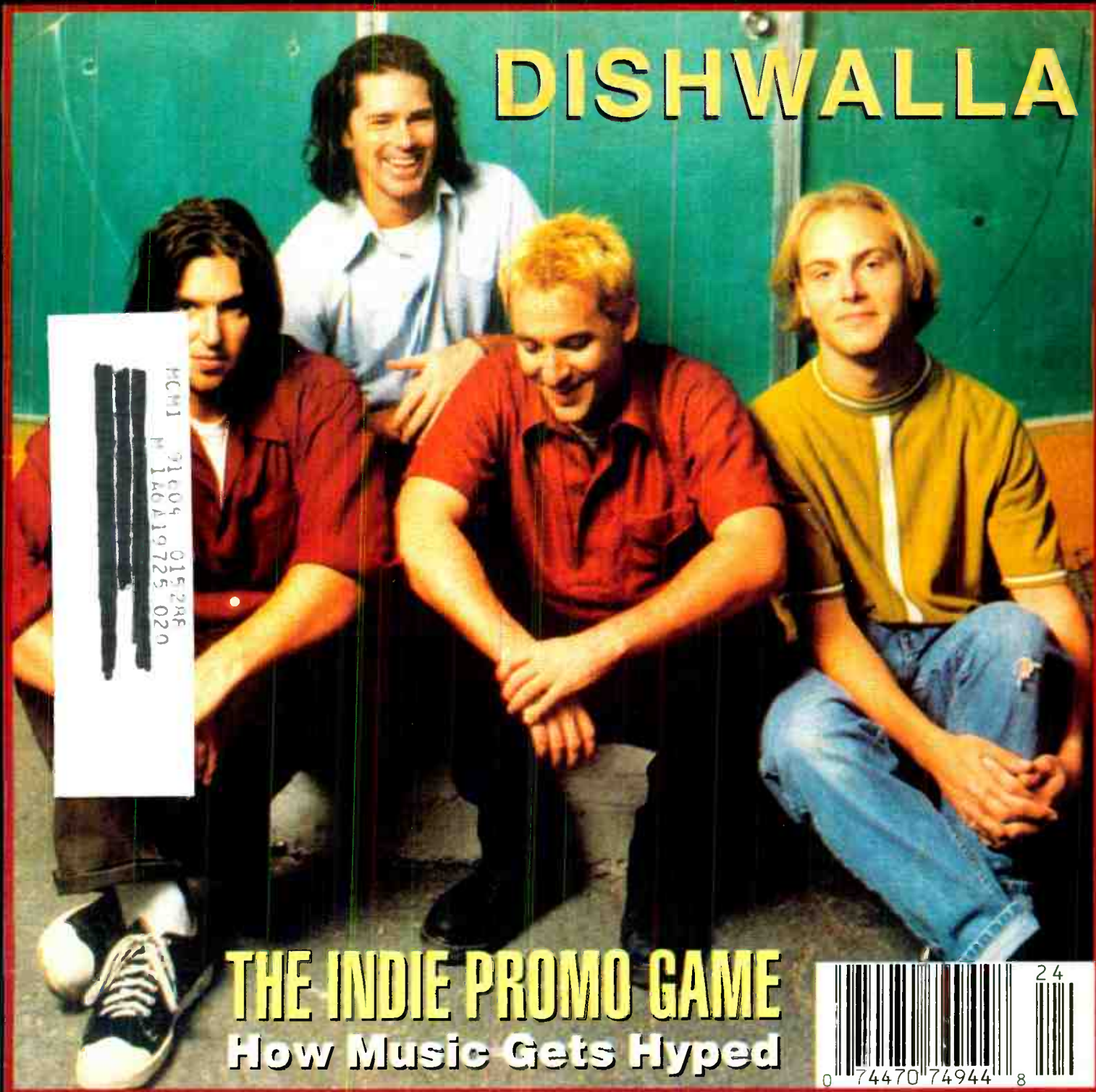
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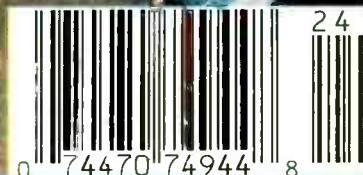
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How Program Directors  
Decide What Songs  
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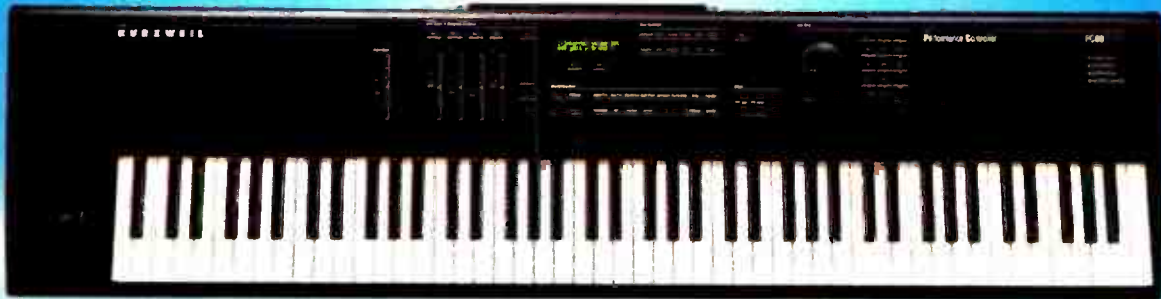


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# FEATURES



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## DISHWALLA

This fledgling A&M act is making chart inroads with their debut opus, *Pet Your Friends*, and its first single, "Counting Blue Cars." We speak with lead singer J.R. Richards about the band's beginnings, their road to a record deal and how the band picked their unusual moniker.

By Heather Clisby

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## RADIO ROUNDTABLE

We spoke with five leading program directors from five leading Southland radio stations (KROQ, KLOS, Power 106, KSCA and KIIS) and asked them several questions regarding how records get chosen for airplay, including the most interesting promo stunt they've ever seen.

By Pat Kramer



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### FEEDBACK

#### Toy Tribute

Dear MC:

I'm writing you from the Principality of Liechtenstein (Europe). I've been a subscriber since 1994, and a reader of your magazine since 1990, when I was living in Hollywood.

During that time, I heard a song called "The Ballad Of Jenny Ledge," which really grabbed my ear. I found out that this song was from Toy Matinee and sung by Kevin Gilbert. Their album is played almost daily on my speakers now. And then I heard them live on *The Mark & Brian Show* on KLOS. That blew me away.

Ever since that time, I followed Toy Matinee's work, and it really made me sad that they broke up. But Kevin Gilbert's solo album, *Thud*, in 1994, came like a long-awaited rain after a long period of drought in the desert. WOW!!

And now, I just heard that he died. It hit me harder than I really thought it would and I cried for the first time in a long time. I was so frustrated that my main creative musical source was gone and that I never saw him live in concert or even met him personally.

He was, is and always will be my main musical influence as I go on with my band and play his songs

along with my own compositions. This way I know his music will live on and I will do anything so that he won't be forgotten.

I hope you find a place in your fine magazine to pay a tribute to his life and music. I thank you very much.

Ciao,  
Kurt Ackermann

**CORRECTIONS:** We neglected to list CD Sonic in our Guide To Duplication Services (Issue 9). CD Sonic is located at 275 Commonwealth Avenue, Boston, MA 02216. Their phone number is 617-424-0670. MC readers who call and mention CD Sonic will receive a special discount.

Also, in last issue's Close-Up article on Opera Pacific, we incorrectly reported that David "Cat" Cohen wrote the music for the Overture Company of Opera Pacific's production of *The Night Harry Stopped Smoking*. The real composers are Ross Darbunian and John Davies (with an additional rap section by Jim Rule).

In addition, in last issue's recording studio guide, we listed the Trackhouse as "the Tradehouse." The Trackhouse can be reached at 818-781-2263.

Our apologies.

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By Carrie Colombo

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

Current

Have your best efforts to land that elusive record company deal been an exercise in frustration? Do the major and independent labels fail to recognize your brilliance and talent? Why not give a shot at doing it all yourself? "Releasing Your Music Independently From A-Z" will be presented Saturday, June 22, 11:00-4:30 p.m., by worldwide distribution and promotion company All Points Music. This workshop will teach you how to set up and maintain short and long-term success as an independent label, artist or production company and how to negotiate major deals based on independent success. Obtaining and recording material, manufacturing, distribution, promotion, publishing and foreign markets are some of the key topics that will be covered. For more information regarding this worthy workshop, call 310-333-1733.

The Songwriters Guild of America will continue their monthly "Ask-A-Pro/Song Critique" on Wednesday, June 19, 7:00-9:00 p.m. This month's industry guest, Eddie Singleton, Director A&R, Black Music, for Warner Bros. Records, will be listening to all styles of music. This continuing workshop provides songwriters with the rare opportunity to demo their music directly to industry pros and pick up some valuable info and advice in the process. The workshop is conducted the third Wednesday of every month. Check it out! For more information on this and other upcoming events, call the Songwriters Guild of America at 213-462-1108.

Another excellent workshop for aspiring songwriters is the "Nik Venet Songwriter/Artist Master Class & Workshop." This workshop may be just what you need to fine-tune your skills. Legendary record producer Nik Venet will be conducting his ongoing workshop for songwriters with serious intent. Classes begin Thursday, June 13, 7:00-11:00 p.m. Enrollment is limited, so call right away. For more information regarding this songwriting workshop, call 805-943-2462.

The Singers Workshop is offering another in its successful line of Performance Workshops, beginning in June and running for six weeks. This is an opportunity to become more comfortable and expressive on-stage, overcome stage fright, learn how to use your body, what to wear and how to give a confident and charismatic performance. Both original and cover material are welcome and previous performing experience is not necessary. The only requirement is the ability to sing. The class will be taught one night a week by the Workshop's Director, Lis Lewis. Call her for more information at 213-460-2486.

"Sound And Acoustics," a new six-session UCLA Extension course introducing the science of sound, meets on Wednesday evenings, August 7-September 11, 7:00-10:00 p.m., Room 2200, YoungHall, UCLA. Tuition is \$155 non-credit, \$195 credit. Sound consultant Antonio Nassar, PhD, will teach this course. Designed for the general public, it covers topics such as basic physical principles governing the phenomena of acoustical waves, modern scientific and technological advances in acoustics and acoustic design of rooms and auditoriums in architectural acoustics and engineering. No physics or mathematics background above high school algebra is required. For complete details, call 310-825-7093.

Re-Caps

Tom Kidd, Show Biz Editor for Music Connection, will present his popular class, "Songwriting," beginning July 10, at Amuse, 43 Peninsula Center Dr., Rolling Hills Estates. This twelve-week course will explore and explain songwriting the way the pros do it, including a lab section that allows songwriters to share their work and to learn from each other. The course will help students learn to better communicate, organize and develop songs. Each one-hour class meets Wednesdays at 7:00 p.m. Cost is \$64 plus materials. Call 310-377-7838 for more information regarding this class.

For the third year in a row, the City of Glendale will close down Brand Blvd. between Broadway and Lexington Avenue to present three free summer street concerts that will each attract a crowd of 20,000 to 40,000 people. "A Rockin' Blues Street Concert," on Saturday, June 22, from 6:00-11:00 p.m., will feature the Jefferson Starship and blues guitarist Elvin Bishop. Opening the concert will be former Stray Cat bassist Lee Rocker and his new rockabilly-blues band. The second event will be "Cruise Night," on Saturday, July 20, 6:00-11:00 p.m. Featured acts will be the Drifters and surf legends the Surfaris. Also performing are the Blazers and oldies revue Captain Cardiac and the Coronaries. The show will be rounded out by a classic car show featuring over 250 classic cars. The third and final event will be "Glendale Rocks," on Saturday, August 24, from 6:00-11:00 p.m., featuring Eric Burdon (of the Animals) and the original Iron Butterfly. Admission is free for all three shows. Food and beverages will be available, and there will be a variety of street activities for the entire family. Ample parking is available in adjacent parking lots and side streets. For more information, call 818-548-6464.

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## CLOSE-UP

# CAREER CONNECTION

By Karen Orsi

Curly in *City Slickers* said that the secret to happiness in life is based on one thing alone. Jim Petulla, founder of Career Connection has made it his "one thing" to solve the infamous Catch-22 dilemma about dreams and dream careers—that you can't get a job without experience and you can't get experience until you get the job. "We recognize that it's who you know that counts," he says.

This is the basis for Petulla's Career Connection—a company that claims to help anyone get a job in almost any profession without formal training. Petulla's angle is the apprenticeship approach, made popular during the Renaissance, in which an apprentice begins working at a trade alongside a craftsman until he learns it well enough to make it his own. Career Connection has utilized this approach in placing over 5,000 beginners in some of the hottest and most competitive career fields, such as audio recording/engineering, video, film and journalism. For a fee, Career Connection can get you the crucial interview for your dream gig. But they also show you how to do it on your own.

"We've got a video that we offer," Petulla says. "It's all about getting people to understand and change their way of thinking. We've been primarily sticking with the entertainment-related careers because our approach has been most beneficial with the hard-to-get-into careers such as radio, TV, music and film. What we're doing with the video is literally walking people through the process step-by-step, including how they can do this on their own without us. The angle is that if you want to do it and have the money, we're here to help you. But if you don't have the money and you can't afford it, we share with them how to do it on their own."

So what is the big secret? How do you get your dream job? The key is that you've got to be very focused on what you do. "If you really want it in your heart," Petulla says, "you can do it. It's funny because when I hook up an interview with a potential mentor, be it at a studio or wherever, there's only two questions they have about a potential apprentice. The first one is, let's be sure that the person is not a kook, a jerk or a crazy. And the second one is, do they really want it. The secret is that people love to teach what they know and love to teach somebody who is hungry and eager to learn.

"The benefit of having the folks at Career Connection help you is obviously that we can make sure that it gets done. We write them a check every time they give you an assignment, and we also offer the mentor a \$1,000 bonus if they choose to hire a student."

Petulla has found a market in the growing phenomena that a college degree—even a degree from a conservatory or trade school—doesn't guarantee a person a job. In fact, as he has found, some of those who are teaching "the business" in trade schools and colleges are doing so because they've failed in those fields. Career Connection is based on the theory that the best teachers—and best learning environments—are to be found in the real world.

"When I was making the video it occurred to me that I'm not telling anyone anything new. And when I explain to people how to do it on their own, it boils down to being focused on what you want and finding a correspondence course on what you want to get into, and if you can't find one, at least gather as much relevant information on the subject as you can. You can go to your local public library and get lots of information, and the government has a slew of correspondence courses that are free also. This is where you gather information that will impress your mentor, then we tell you how to find a mentor."

Petulla feels that if you are motivated to follow these steps, you have the kind of motivation you need to succeed. Career Connection is constantly being flooded with new business contacts on a daily basis—so there is a constant stream of opportunity at hand for his clients, as well as plenty of evidence that the apprenticeship concept is a welcome one in the business world. CC's Internet site is also flooded with inquiries for apprentices from countries around the world. "I've got people in studios in Australia and New Zealand, and suddenly we're really big in Canada. The ultimate thing that we're trying to do is to get the word out that this method works."

For those who cannot pay a fee to Career Connection, Petulla asks them to pledge a month's future dream career salary toward a charitable fund he sponsors to support industry legends who have fallen on hard times in later years.

"I think people need to have a dream profession and I want to help them get into it anyway I can. I can offer ideas or service. It's the Nineties and a different world. It's not about working for the same company for years and having the security, the benefits and the dental plan. Those days are over with. We get programmed that we just cannot do things on our own and we have to go down the prescribed roads. It's just not the case anymore."

For more information, call Career Connection at 800-295-4433. Their web site address is <http://www.sna-com/musicbiz>.



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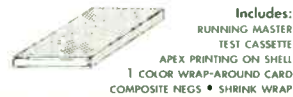
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# ASCAP, SESAC Make Inroads into China

By Carla Hay

*Both performing rights societies make landmark publishing deals with China; BMI currently negotiating similar agreement*

Los Angeles—In a landmark development in the international marketplace, U.S. performing rights societies have entered into business agreements over the last several months with China's music copyrights society.

China previously had longstanding regulations restricting foreign-based music performing rights organizations from entering the Chinese marketplace, but the largest country in Asia has now loosened those restrictions, thereby making it easier for performing rights societies to monitor and collect monies on copyrights used in China.

ASCAP and SESAC have struck deals with the Music Copyright Society of China, and BMI is currently in similar negotiations.

Freddie Gershon, Co-Chairman of SESAC, commented: "More and more, the Chinese want to be accepted as part of the international community. Deals like this place them on a higher level of responsibility."

With a population of approximately one billion people, China is currently the most populated country in the world and is considered

one of the world's fastest growing economies. Because China is controlled by a Communist government, it has traditionally restricted trade with countries outside the Communist bloc. But with the fall of the Communist regime in most of Eastern Europe and an increasingly interdependent global economy in the Nineties, China has gradually opened its international business borders to non-Communist countries.

Although U.S. performing rights societies have reached a new level of operations with China, the country still falls behind most industrialized nations in the enforcement of copyright laws. China has one of the world's highest rates of bootlegging and piracy of recorded material, and those who openly engage in these practices are rarely prosecuted by the Chinese government.

The Recording Industry of America (RIAA) recently endorsed drafted legislation in Congress which would force China to comply with international copyright laws, including the 1995 Intellectual Property Rights Agreement. The RIAA is also seeking tariffs on Chinese imports which would compensate

for the revenue lost through bootlegging and copyright infringement (see Issue #11, News, pg. 12).

Adding to the bootlegging and piracy problem, China also has a lower rate of technological advancements compared to most industrialized countries. The primary means of communications in China are telephones and shortwave radios, and the telecommunications industry is monopolized by the Communist government, making it difficult for foreign performing rights organizations to monitor copyrights used by the Chinese telecommunications industry.

The country also has a lower

number of radios and televisions per person than the majority of developed countries. Therefore, even though China has approximately 22 percent of the world's population, royalties collected from broadcast performances of songs in China are significantly lower than would be expected from such a largely populated country.

In addition, several international publishers recently formed the Asia-Pacific Music Publishers Association. Members of the organization hope to improve reporting procedures in Asian territories, as well as increase education and enforcement of copyright laws. **MC**

# Women Alliance Honors Slain Latin Star Selena

By Jan McTish

*Deceased Latin superstar honored for her leadership qualities and good works*

New York—On May 22, slain Latin superstar Selena was posthumously honored with the Women's Action Alliance Leadership In Action Award.

The Leadership In Action Award was created in order to recognize women who demonstrate exemplary leadership in business, media, the arts and human service.

"Selena will be remembered for her talent, hard work and strong family values," stated Terri Santisi, Executive Vice President/General Manager of EMI-Capitol Music Group North America, who ac-

cepted the award.

"Selena was dedicated to many causes, the most important one being education. She encouraged young people to stay in school and learn. The recognition Selena received by the Women's Action Alliance is a credit to the life she lived. She was a woman who served as a role model to millions. Selena continues to inspire people around the world."

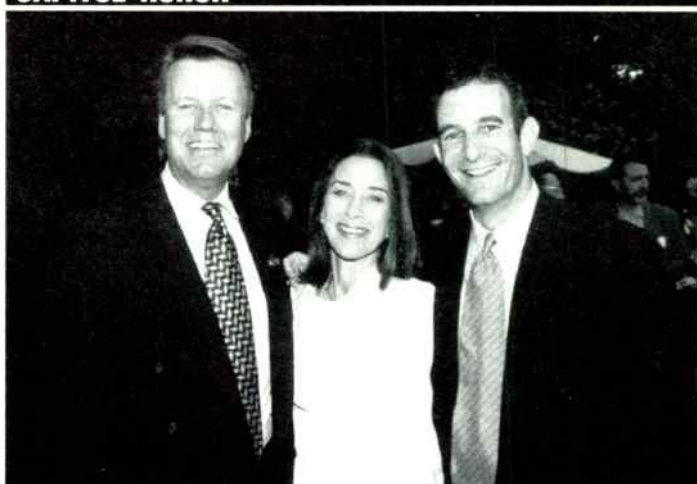
The Women's Action Alliance is a non-profit organization dedicated to furthering self-determination for all women. **MC**

## PLATINUM KELLY



Everything's coming up platinum for Jive artist R. Kelly, who is pictured receiving a platinum plaque for his current single, "Down Low (Nobody Has To Know)," a platinum plaque for "You Remind Me Of Something," a double-platinum plaque for his new album *R. Kelly* and a quadruple-platinum plaque for his 1994 release, *12 Play*. Pictured (L-R): Senior VP Pop Promotion Jack Satter, VP of Black Music Marketing Jazzy Jordan, VP of Marketing/Sales Tom Carrabba, Kelly manager Barry Hankerson, R. Kelly, VP of A&R Wayne Williams, Jive President Barry Weiss, VP of R&B Promotion Larry Kahn, Senior Director of Artist Development & Video Promotion Janet Kleinbaum and Senior VP of A&R Jeff Fenster.

## CAPITOL HONOR



President/CEO of Capitol Records Gary Gersh will receive the 1996 Children's Choice Award during Neil Bogart Memorial Fund's annual fund-raising gala, to be held on November 16th. Pictured at an industry event announcing the award are Capitol Senior VP/GM Lou Mann, NBMF Co-Founder Joyce Bogart Trabulus and Gersh.





By Steven P. Wheeler



The RIAA and the Washington Hard Rock Cafe raised over \$3,000 for the Rhythm & Blues Foundation during a fund-raising event held in Washington, DC. Shown celebrating the occasion are (L-R) RIAA Chairman Jay Berman, Washington Hard Rock Cafe PR manager Fred Traub, R&B Foundation Executive Director Suzan Jenkins and RIAA President Hilary Rosen.

# Berklee's Traveling Music Course Comes to L.A.

By Keith Bearen

## Acclaimed music school offers annual 'Berklee In L.A.' curriculum for SoCal musicians

Claremont—For the sixth straight year, the prestigious Berklee College of Music will take its act on the road for a series of music workshops around the world.

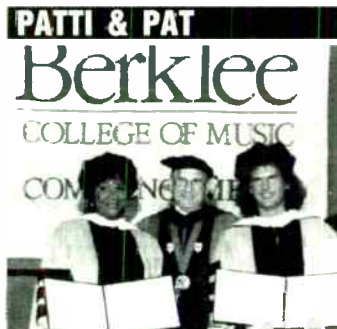
The only workshop that Berklee will present in the United States will be at Claremont McKenna College, from July 21-27th. "Berklee In L.A." is a capsulized, one-week program emphasizing music theory, private lessons and performance, while "Guitar Sessions" is an intensive, performance-oriented program. Musicians from both pro-

grams will be eligible for \$30,000 in scholarships, which will be awarded at the end of the week-long workshop.

Enrollees will receive private study with Berklee faculty members, performance opportunities in jazz, pop or blues ensembles, improvisation workshops, discussions on music business and demonstrations of the latest in technology. Students will also attend master classes and clinics taught by Berklee faculty and guests, with the evenings reserved for student jam sessions and faculty concerts.

"Guitar Sessions" is based on the college's most popular program. Participants will perform daily in rock, jazz and blues ensembles backed by professional rhythm sections. The program also includes hands-on workshops in finger-tapping techniques and advanced chord scale applications. At the end of the class, students will perform during a final concert conducted by Berklee instructors.

For information regarding "Berklee In L.A." and "Guitar Sessions," contact Berklee Center in Los Angeles Director Peter Gordon at 818-905-5938.



Singer Patti LaBelle and guitarist Pat Metheny are pictured receiving honorary doctorate of music degrees during Berklee College of Music's 1996 commencement ceremonies.



**Dorothy Rinaldi**

Dorothy Rinaldi has joined the Elektra Entertainment Group as Director of East West International Marketing. Previously, Rinaldi worked as International Marketing Manager for Columbia Records. In related EEG news, Lisa Michelson has been appointed Senior Director of Promotion for Triple A/Adult Alternative. Both Rinaldi and Michelson are based in New York (212-275-4100).

H.O.L.A. Recordings has appointed Joey Carvello to the post of Vice President of Promotion, and Laura Rinaldi will now serve as Director of A&R Administration. The New York-based label can be reached at 212-777-5678.

Quantegy Inc. announced that Jack Van Der Dussen has been named to the newly created position of General Manager for Quantegy Europa, where he will be responsible for the sales, marketing and support of Ampex and Quantegy products in Europe, Africa and the Middle East. Contact Quantegy's California-based headquarters at 415-903-1100.



**Adam Lowenberg**

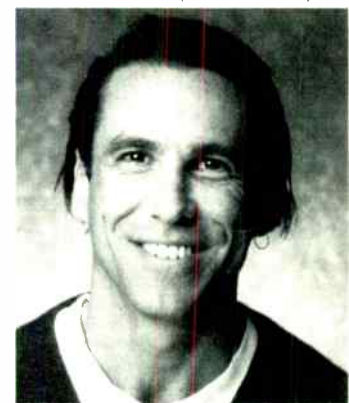
Adam Lowenberg has been promoted to Product Manager for EMI Records. Based in New York (212-492-1700), Lowenberg will be responsible for writing and executing marketing plans and implementing those strategies.

Briggs Ferguson has been named Vice President of EMI-Capitol Catalog Marketing, where he will oversee the creation of programs and products to support and strengthen the group's catalog roster. In addition, Marc Rashba was appointed Director of the department, where he will report to Ferguson. Both men can be reached through EMI's West Coast offices (310-659-1700).

Virgin Records has announced changes in the Black Music department. Eric L. Brooks, currently President of Noo Trybe, will have the added responsibility of a label's Senior Vice President, in which he will oversee the daily opera-

tions of Noo Trybe and the Virgin Black Music business. Mike Mack has been tapped as General Manager of Noo Trybe. Dwight Bibbs has joined Noo Trybe/Virgin as Vice President of Promotion, and Brenda Walker has been named Director, Virgin A&R Black Music. In other news, the label promoted Amy Stanton to the post of Vice President of Video Production, where she will oversee all of the label's video projects from within the L.A. headquarters (310-278-1181).

Danny Heaps was appointed Senior Vice President of Artist Development and Marketing for RCA Records. The new department will incorporate marketing, product management and publicity functions, and Heaps will also coordinate the long-term roster and work closely with A&R and Creative Services. Heaps is based in New York (212-930-4000).



**Rob Gordon**

Rob Gordon has been named Vice President, Marketing for Capitol Records. Based out of the label's Hollywood Tower (213-462-6252), Gordon will oversee the marketing strategies for all Capitol artists and releases.

Jack Carlton has been named Vice President, Finance and Administration for TriStar Music Group, where he will be responsible for overseeing the long-range and day-to-day fiscal activities of Relativity Records and TriStar Music. Based in New York (212-337-5300), Carlton was formerly with RCA.



**John Falcone**

John Falcone has been named Vice President of Marketing/Sales for the entire United States at Sennheiser Electronic Corporation. Falcone will supervise all marketing and sales functions for Sennheiser products, as well as the Neumann microphone line. In addition, John M. Ruffner has been named Manager, Finance & Administration. You can reach Sennheiser's headquarters in Connecticut (860-434-9190).



### Mark Mazzetti

**Title:** VP, A&R  
**Duties:** Talent Acquisition  
**Years With Company:** 11 years  
**Company:** A&M Records  
**Mailing Address:** 1416 N. La Brea Ave., Hollywood, CA 90028  
**Phone:** 213-469-2411  
**FAX:** 213-856-2659

### Dialogue

**Background:** This 37-year-old industry veteran got his start in the music business working with local bands throughout New York and Philadelphia in the late Seventies and early Eighties before securing a job in music publishing for three years ("that's really when I got to see what was going on at all the different record companies").

Then Mazzetti realized his childhood dream of working for the label started by Herb Alpert and Jerry Moss. "As a kid, I always dreamed of working at A&M Records, because I used to buy records all the time and I always remembered seeing that logo and thinking that there was something very special about it. I bought everything from Styx to the Carpenters, I mean the A&M stuff always seemed very special to me.

"I actually started working at A&M out of New York in 1985. First as a promotion assistant, and then about three months into that job, [the late] Charlie Minor, God rest his soul, and Rick Stone, who runs the promotion department now, gave me the local Philadelphia job, and I did that for a year and a half.

"Then they moved me to San Francisco for a couple of years, and it was in San Francisco that I was really able to make a case for myself as an A&R guy. They knew that I wanted to do it, and [current A&M President] Al Cafaro had a big hand in hiring me and has had a lot to do with all the moves I've made—long before he was ever General Manager or President. Jerry Moss took an interest in me when I was working in San Francisco as a promotion guy, and he and Al brought me down to L.A. in June of '89 to start doing A&R. I was made a Vice President in May of '90."



**Promotion Days:** "Getting into A&R was very unique for me, in that I was A&R-minded. When I was working in promotion, I'd hear a record and I'd call Al Cafaro or Charlie Minor and say, 'How come the song was edited like this, it sounds wrong to me.' And I started to build a reputation. I remember there was a Bryan Adams single, 'Victim Of Love,' in 1987, that wasn't a really big hit from the *Into The Fire* album, and I called Charlie and said, 'Charlie, there's no chorus.' Not every song needs one, but it struck me that the song wasn't as obvious as a single as some of the other songs on the record. I'll never forget that, because it was moments like that where I was able to show them what my thought process was, and how I looked at music and how I could analyze things and spit something back that they hopefully found valuable."

**Early A&R:** "My first four years in A&R were about fixing records and working with David Anderle [Senior VP of A&R]—giving him a hand every now and then on a single remix or edit, and that's really where my time was focused back then. I worked very closely with Janet Jackson after *Rhythm Nation* was delivered, and I just finished working with her last year on her greatest hits project. So I did that kind of speciality work as they used to say.

"I really wasn't really working with bands at that time, because the band careers were really very well covered by David Anderle, Bryan Huttenhower, who has since departed, Patrick Clifford, who's not at the label anymore, and Larry Hamby. But I was also asked to do some of the speciality projects like the Police box set, Sting's greatest hits and Janet's greatest hits. I spent two months on the Police, four months on Sting and a year with Janet."

**Talent Search:** "I was never out there pounding the pavement looking for the next big rock band, although people were sending me stuff all the time, but quite frankly I was so wrapped up working with the superstar people like Janet Jackson, Sting, Amy Grant and Aaron Neville that a year would go by before I knew it. Doing all that work was a wonderful experience and a fantastic education in that I was sort of working from the top on down.

"During that period of time, I was trying to find my own voice with which to express my own original vision. And I really thought that the two bands I signed around the same time, Dishwalla and the Caufields, were really the two best things I had ever come up with and I made the

effort to sign them. So I guess you could say that patience pays off.

"I was living a different kind of life than a lot of A&R people. I'm not the Viper Room kind of guy. Basically I carved out a niche for myself and now I'm expanding upon that. I came from the area of knowing what it's like to break records, so coming from that background helped me sharpen those skills—to the point where I could say to David Anderle, 'God, David, if we put a funky bit on this song, we might be able to get the West Coast,' and that's how things like that evolved."

**Dishwalla Signing:** "I got their tape in the first or second week of January in '94. It came through their attorney [Billy Rose] and their manager [Dave Young], and I heard about fifteen seconds of the first track, 'Charlie Brown's Parents,' which is going to be the second single, and went crazy.

"I had known [Billy] for about a year and a half because he was one of the lawyers in Donald Passman's firm who represents Janet. He was the daily contact guy that I had to deal with for all the remixes on Janet Jackson's album, and he kept saying to me that he wanted to make a record with me.

"So we had developed a mutual respect for each other, and he or Dave sent the Dishwalla tape over to me, and I remember calling Dave right away, even though we didn't know each other, and telling him that I had to have this band. There were four songs on the demo tape, and all four of them made the record as I recall, and it was just really one of those magic moments that you wait for in your life. I literally could tell within the first fifteen seconds."

**Love At First Note:** "You know what they say, 'When it's simply right, it's simply right.' It was absolutely right. I certainly found out more about the band in the next week or two, when I met everybody and saw the show, but my instant reaction was, 'Nobody could make this tape and not

know what they were doing.' I heard the voice, I heard the arrangements, and there was so much imagination, that by the time I got to the end of the tape and looked at their picture, I got it."

**Pet Sounds:** "Making this record was pretty easy really. I heard the music the way they did. I remember when their lead singer, J.R. Richards, said to me, 'You're the only one who's heard the music and told us that you get it exactly as it is. Other people kept telling us that we couldn't have these funky time signatures and these drum loops.' So we made a deep connection instantly, and we all ended up getting along like brothers. It's been two and a half years since I've had them in my life, and it's been magnificent."

**Producer Hunt:** "The band's manager, Dave Young, brought in a list of producer names to me and said that the band was really interested in the Butcher Brothers from Philadelphia. I laughed, because I'm from Delaware and I've known those guys since I was sixteen years old.

"In fact, I had just worked with Phil Nicolo [one-half of the Butcher Brothers production team] on a couple of re-mixes, so I had finally re-entered my professional relationship with him. So the band went out to meet Phil and his brother, Joe, and they fell in love with the whole project. It was just one of those things, the whole thing was amazing [laughs].

"The demos are very close to what's on the record. The record sounds better and the performances are better, but we still have those demos in the vault and hopefully we'll be able to use them for the Dishwalla box set someday. They had their act together from the beginning."

**A&R Involvement:** "Probably the biggest contribution I made to the Dishwalla record was suggesting that they do a mid-tempo song for the record, which became the song, 'Give.' I said to J.R., 'Ya know, I'm



**Horny Signing**  
 Venice-based band Horny Toad has inked a recording deal with indie label Domo Records. Pictured (L-R): band members Kid Caviar, Moises and Louichi, Domo President Eiichi Naito, band member Doug Sanborn, lawyer Sally Koenig and A&R rep Penny Muck.



The members of RCA act 1000 Mona Lisas recently presented label executives with the original artwork, artist Loma's Andy Warhol-like pop art take on Leonardo Da Vinci's masterpiece, which was used on their debut opus. Shown (L-R): band member Rocco Bidlovski and Armando Prado, RCA President Bob Jamieson, RCA producer/A&R rep Brian Malouf, band member Gianni Neivilier, RCA VP of Artist Development Hugh Surratt and band member Larry White.

gonna ask you for one favor—write me a mid-tempo song for this record, because if all else fails, I might need a Top 40 hit or something [laughs]. and with that romanticism in your voice, it could work.' About two weeks later, he called me up and said that he had written that song for me, and it worked.

"It wasn't like I was asking him to do something that didn't fit with what they do, and I kept feeling that the album could use something in the nature of U2's 'One.' And I was able to point that out to them. It's a ballad, but it's got an attitude and it's got an edge."

**A&R Philosophy:** "With all the work I've done in terms of mixes and remixes with other artists, there's no way I wouldn't apply that to the groups that I've signed. But both Dishwalla and the Caufields were very self-sufficient in the studio, and the material was so together that I think I spent the most time worrying about the tempos, the drum sounds, the mixing and the mastering.

"I would say that there might have been a few times where I said, 'Don't leave out the harmonies that were on the demos, that was the magic,' but a majority of my involvement went before the recording process and after the recording process.

"I'm there to watch their backs and make sure they don't make any catastrophic mistakes. When the demos of the songs are so good, it's my job to help them see if they matched it, outdid it or didn't do it as well. That's why I think it's important to leave yourself out of the process for a while, and go in after the first two or three weeks to make sure things are going alright."

**Musical Tastes:** "Ever since I was a kid, I've always had very broad musical tastes—everything from Elton John to Led Zeppelin. Herb Alpert said to me one time, 'You can't learn what you know, it's in your blood,' and that was one of my more memorable moments. I know that I'm going

to have failures like anybody in the world, but if I hit it right occasionally, it might be significant. So I look for things that reflect my inner-voice, my taste and what I think is valuable in terms of musical expression, and Dishwalla and the Caufields really are me [laughs].

"I'm on vacation with a friend right now, and we were driving around yesterday and Marvin Gaye's 'What's Going On?' came on the radio, and I said, 'That is my number one, all-time favorite single—pop or rock, soul or R&B.' I think that song captures everything that everyone has tried to do in popular music in such a brilliant manner. So it's a quality that I'm looking for, not a certain style."

**Other A&R Duties:** "If one of your bands has success, it gives you a lot more freedom on one level, but on another level you have a lot less. With Dishwalla, there's a lot more phone work now, there's a lot more editing work, there's a lot more demand to get the music heard by various video directors.

"In A&R, you have to deal with everything from preparing various edits of potential singles, recording additional B-side material and live tracks to consulting with the band and manager about who the video director will be. All kinds of things.

"It's like being an internal manager. It's not quite what a marketing person does. Like Kelly Mills, who is the marketing person for the Dishwalla project, has done a spectacular job. She's got a very big job—ten times bigger than mine, when it comes to buying the advertising and the radio spots, and working with the sales and promotion departments. I still have a big overview job, watching the integrity of the project and seeing that various things are observed, whether the posters reflect the right thing or not, and really the job never ends. It's a wonderful process and when you have a hit record, it's fantastic because it really doesn't happen all that often. I don't care who you are."

## News

Industry veteran and Ichiban Music Family co-founder Nina K. Easton has announced the formation of NMC Records and Music & Media, Inc.

NMC Records is a boutique record label which will focus on artist development. The label's first signing is Finnish pop sensation Miisa.

Music & Media, Inc. is a full-service entertainment public relations firm specifically designed to meet the needs of the music/entertainment community. The focus of the company is to provide its clients with the most comprehensive service available.

Both businesses are based out of Easton's new Kennesaw, Georgia headquarters. For more information, call 770-427-1318 (ext. 104).

## Deals

Virgin's blues/roots music subsidiary, Pointblank Records, has announced the signing of harmonica cat Charlie Musselwhite and veteran soul belter Solomon Burke. Both artists are planning to release their label debuts in late 1996 or early 1997.

The Offspring have jumped ship from leading independent record company Epitaph to major label powerhouse Columbia Records. The band's next studio album, scheduled for a fall release, will be issued by Columbia Records worldwide, with the exception of Europe, where it will be released by Epitaph. All future recordings will be released worldwide on Columbia Records.

Motown Records mainstay Boyz II Men have decided to stay with the label—despite rumors that they would jump ship to another label (especially after the Boyz had signed a deal with Columbia to distribute their new record company).

Rumors were rampant that the Boyz have been unhappy with

Motown (a remix album released by the label did not sit well with the Boyz) and that they would soon exit, despite the fact that Motown was under new leadership.

This new contract was a must for Motown (Boyz II Men have sold an incredible amount of records for the label), but it was also imperative that newly christened Motown leader Andre Harrell prove his worth and keep the label's biggest act from leaving.

Under the terms of the agreement, Motown has the worldwide rights to Boyz II Men's next seven albums.

## On The Road

To celebrate the 25th Anniversary of Jethro Tull's most famous opus, *Aqualung*, EMI-Chrysalis will release a 25th Anniversary Special Edition CD containing a newly remastered version of the original album and several bonus tracks, including "Lick Your Fingers Clean" (an *Aqualung* sessions outtake), "Song For Jeffrey" (a 1968 live recording for BBC radio) and "Fat Man" and "Bouree" (from a 1969 performance for the BBC).

In addition to the compact disc release, Jethro Tull will embark on a tour, which will begin in Darien, New York, on August 18 and will include a Los Angeles performance at the Universal Amphitheatre on September 22 and a show at the Irvine Meadows Amphitheatre on September 21st.

## On The Move

Robbins Entertainment LLC (212-675-4321) has announced the appointment of Jonathan P. Fine to the post of Associate Director of A&R.

Fine's responsibilities will include signing new talent and producing compilation collections for the newly formed label, which is headed by President/CEO Cory Robbins. **MC**

## SCHOOLHOUSE ROCK



Rhino's family division, Kid Rhino, has signed a joint venture agreement with ABC Children's Entertainment and Atlantic Records to create, market and distribute audio releases from the original *Schoolhouse Rock* material. The first project will be a four-CD set. Shown (L-R): ABC Children's Entertainment Executive Director Dan DiDio, ABC Director of Business Affairs Nancy Eagle, ABC Senior VP of Business Affairs/Contracts Mark Pedowitz, Atlantic Records' Robin Tapp, ABC Children's Entertainment Program Director Dibrilynne Rice, Kid Rhino Product Manager Sheila Dennen and ABC Children's Entertainment Record Consultant Artie Ripp.



MCA GETS BIZZY WITH TEMPLETON



Nashville songwriter Templeton Thompson has signed a publishing deal in a joint venture between Bizzy Music and MCA Music Publishing Nashville. Pictured (L-R): are Tony Brown, President of Bizzy Music (seated); Stephen Day, VP, MCA Music Publishing Nashville; Jackie Solomon, General Manager, Bizzy Music; Templeton Thompson; and Jody Williams, President, MCA Music Publishing Nashville.

Award Shows

ASCAP and BMI recently held their annual Pop Music Awards celebrating their commercially successful songwriters and the most-performed pop songs of the past year.

The ASCAP show, held at the Beverly Hilton in Beverly Hills, was a more star-studded event, featuring performances from several of the winners, including Crystal Waters, Dave Pirner and Dan Murphy of Soul Asylum (with guest violinist Lili Haydn) and Martin Page. Roger McGuinn (former leader of the Byrds) performed a tribute to Tom Petty, who received the ASCAP Golden Note Award and gave a very humble, yet touching speech. Other winners on hand to receive their awards were Peter Frampton, Melissa Etheridge (who shared the Songwriter of the Year award with Hootie & the Blowfish) and Jimmy Jam & Terry Lewis, who received the Song of the Year award for Boyz II Men's "On Bended Knee." The College Radio Award was shared by Bjork and Soul Asylum's Pirner and

Murphy. EMI Music Publishing was named ASCAP's Publisher of the Year.

The BMI Pop Music Awards at the Beverly Wilshire in Beverly Hills breezed through in a more practical fashion (no musical performances or speeches by winners), and could have been re-named the Babyface Awards. To no one's surprise, producer-songwriter Kenneth "Babyface" Edmonds was honored with the most awards, including Most Performed Pop Song (for Boyz II Men's "I'll Make Love To You") and Songwriter of the Year. As they did at the ASCAP ceremony, EMI Music Publishing received BMI's Publisher of the Year award. The College Award went to R.E.M. for "What's The Frequency Kenneth?" A couple of minor quibbles which caused some grumbling among attendees: the ceremonies started over two hours late and award show programs weren't handed out until after the ceremonies. But the show ended on a timely note and BMI dared to be different by taking a no-frills approach which still made for an enjoyable ceremony.

BMG PROMOTION



Art Ford, VP, Marketing Division, BMG Songs

BMG Restructuring

BMG Songs, the U.S. division of BMG Music Publishing, has undergone a major restructuring by forming a new marketing department aimed at aggressively promoting its songwriters and catalog. The company hopes to step up its American presence in its international operations, which has included more than 100 catalog acquisitions worldwide (35 in the U.S. alone) over the past eight years.

Under the reorganization, several key executives have been appointed to work in the new marketing division, which will be based primarily out of BMG's West Coast offices in Beverly Hills: Art Ford, who was previously BMG's Senior Director of Film/TV, will head the marketing division as Vice President; Molly Kaye,

IT'S A DOG'S LIFE



When EMI Music Publishing's Dog's Eye View played a sold-out show at the Troubadour in West Hollywood, they took the time to schmooze with EMI executives backstage after the show. The band's first single, "Everything Falls Apart," from their Columbia Records debut, Happy Nowhere, has been making waves on the alternative charts. Shown (L-R) are: Adriene Rodriguez, Associate Manager, Film Soundtrack Division, EMI Music Publishing; band member Alan Benzozi; Stacy Leib, VP, Creative Development, EMI Music Publishing, West Coast; band members Peter Stuart and Dermot Lynch; Sharona Sabbag, Creative Director, EMI Music Publishing, West Coast; Robin Godfrey-Cass, Executive VP, West Coast Operations, EMI Music Publishing; and band member Tim Bradshaw.

formerly East Coast General Manager for Rondor Music Publishing, has been named Director of Catalog Marketing; Benjamin Groff segues from PolyGram Music Publishing to BMG as Manager of Creative Services; and Brian Lambert, currently BMG's Film/TV Manager, will expand his responsibilities in the new marketing department.

A top priority of the new department is the kickoff of an extensive promotional campaign beginning this summer. The campaign will include distributing CD samplers of 350 notable songs from BMG's catalog. The samplers will be accompanied by a comprehensive 1,000-song discography, which will be available on computer discs, the Internet and a 24-hour 800-phone line. Among those who will be targeted in the new campaign are companies in the film, TV and advertising industries.

BMG Marketing VP Ford commented, "The accessibility of the catalog will enable us to penetrate the advertising and multimedia communities more effectively. Though we are taking advantage of the technological revolution, we are implementing a 'high touch' rather than a 'high tech' approach to servicing our users."

BMG Music Publishing's current roster of artists includes Annie Lennox, Cypress Hill, the Cure, Carly Simon, Cowboy Junkies and Wu-Tang Clan. The company's catalog acquisitions include those by Diane Warren, Barry Manilow, John Hiatt, B.B. King and Peter Cetera.

SESAC Promotion

Performing rights organization SESAC has promoted Michael Eck to VP, Information Systems. Previously SESAC's Director of Informa-

tion Systems, Eck will play a vital role in the implementation of the company's Broadcast Data System (BDS) payment allocation. He can be reached at 615-320-0055.

Songwriter News

Dwight Yoakam's next album, due out later this year, will reportedly be a diverse collection of cover material. Among the artists rumored to be covered on the album are the Beatles, Merle Haggard and the Rolling Stones.

Elton John has once again teamed up with his Lion King collaborator, Tim Rice, for the Disney stage musical Aida. If the stage production is a hit, then we can expect Aida to be made into a feature film.

THE LADY & THE ROSE



Warner Bros./Reprise recording artist Victoria Shaw and seven-time Emmy nominee Earl Rose recently teamed up to write "All for the Sake of Love" for the popular CBS daytime TV soap, As The World Turns. Shaw, whose credits include four Number One country singles, has written for such artists as Garth Brooks, Doug Stone and John Michael Montgomery, while Rose has previously collaborated with Brian McKnight and Peabo Bryson. Shaw and Rose are pictured behind the console at the Nashville Soundshop Recording Studios.



**KATHY SPANBERGER**

**Chief Operating Officer,  
peermusic**

**K**athy Spanberger is a rarity in the music business—an industry veteran who's spent her entire professional career at the same company, peermusic, one of the world's leading independent music publishing firms. As COO of peermusic North America, Spanberger is also one of the highest ranking female executives in the music publishing field.

How Spanberger first ended up at peermusic was a combination of determination and a simple twist of fate. After graduating from UCLA with a bachelor's degree in economics, Spanberger remembers, "I was looking for a full-time job in the music industry, which isn't easy to do. I applied for a job through an employment agency for a position which turned out to be assistant to [peermusic Chairman/CEO] Ralph Peer II.

"I didn't know anything about the publishing business at the time," she continues, "and I didn't really think that this is what I wanted to do because I originally wanted to work at a record label. But I took the job to get my feet wet, thinking at the time that I would eventually move on. Well, it's been sixteen years now," she laughs, "and I guess I'm not moving!"

During those sixteen years, Spanberger rose through the ranks from General Manager to Vice President to Senior Vice President, and last year she was promoted to her current position as COO. She currently oversees the company's operations in L.A., New York, Nashville, Puerto Rico and Toronto, as well as serving as director for peermusic's offices in Canada, Australia, South Africa and Southeast Asia. Despite her workload, Spanberger plays an active role in a number of industry organizations, including being President of the Association of Independent Music Publishers.

Spanberger has been responsible for bringing a number of songwriters to peermusic's roster, including Grammy and Oscar nominee Jud Friedman, A&M recording artists Slider, Sub Pop band Plexi and Mercury recording artist Scott Thomas. Still, the company has made its greatest inroads in Latin music (with artists such as Caifanes and Donata Poveda and songwriters like Silvia Silveti and Mari Lauret), where they have been named BMI's Latin Publisher of the Year several times.

Commenting on the Latin marketplace, the COO says, "The infrastructure is often set up where they often have monopolies in the performing rights business, which isn't allowed here in the U.S. But the good part is that Latin music is fabulous and hopefully the more success the Latin market has, the more we'll be able to hear this music outside its native territory."

Spanberger says that because peermusic is an independent publisher, there is a misconception that the company is a relatively small operation. When in fact peermusic (which was founded in 1928) has close to 30 offices worldwide, with plans to expand even further internationally.

"What sets us apart as an independent publisher," she explains, "is that all we do is publish, expect for a few territories in Europe where we also do production. Our niche in the market is in developing songwriters. Instead of going after songwriters that already have record deals or getting involved in bidding wars, which is what our competitors often do, we like to find songwriters before anyone else does."

Although peermusic doesn't take unsolicited material, Spanberger says they do venture into the "street-level" trenches, stating, "Because we're smaller than the corporate publishers, we have to be very visible in finding new talent. Our talent acquisition staff spends a lot of time in nightclubs and we also get recommendations from various sources we trust."

In regards to changes in the publishing industry over the years, she says, "Beside the obvious technological changes, competition among publishers is much more heated than it was a decade ago. One of the biggest changes is that there are very few recording artists these days who record songs they don't write themselves. I'm not sure that's a beneficial thing because artists don't necessarily make the greatest songwriters. Control composition clauses in recording contracts have restricted the ability to pay market rates to outside writers, which makes it harder for publishers to develop songwriters."

As for her personal taste in music, Spanberger says, "This may sound really corny coming from a publisher, but I just love great songs. It doesn't matter if it's from Aerosmith or Celine Dion or Pavarotti."

She concludes, "Nobody really knows why some artists turn out to be successful and others don't. It's almost like rolling the dice. If there was a formula, everybody would be doing it. The bottom line is that if you want to make things happen, you've got to be passionate about the music."

Contact peermusic at 213-656-0364.




**Independent publisher Bug Music and leading reissue label Rhino Records have entered into a joint venture deal to create R&B Music, a new publishing company that will be activated on a per-project basis. R&B Music will acquire and utilize existing catalogs as well as discover new writing talent, with all previously owned material by Bug and Rhino remaining separate. Pictured celebrating the deal are (L-R, back): Fred Bourgoise, President, Bug Music; Richard Foss, President, Rhino Records; and Dan Bourgoise, Chairman/CEO, Bug Music; (L-R, front): Robert Emmer, Executive VP, Rhino Records; David Hirshland, VP, Business & Legal Affairs, Bug Music; and Harold Bronson, Managing Director, Rhino Records.**

**Fox's New Deals**

In an effort to boost its clout in the global marketplace, Fox Music Publishing has entered into several new international deals, including the extension of its six-year relationship with EMI Music Publishing in northern Europe, which encompasses such territories as the United Kingdom, Ireland, Scandinavia, France and Germany. Also, in Southeast Asia and Latin America, Fox will be represented by Warner/Chappell, renewing a relationship which began in 1982 when Warner/Chappell purchased Fox's back catalog. Fox has also struck representation deals with Fujipacific Music in Japan and Clippers Ediciones Musicales in Spain and Portugal. In addition, Fox

will open its own operations in Italy and has established a relationship with peermusic in South Africa.

Fox Music Publishing is the only major publishing company which is headquartered on a studio lot. The Los Angeles-based company oversees all catalog in North America, while its News Corporation affiliate, Festival Music, manages Fox Music Publishing in Australia. News Corporation is owned by business mogul Rupert Murdoch, who also owns the Fox television network, the STAR TV satellite service, TV Guide magazine and a host of other entertainment ventures. Fox Music Publishing's catalog includes over 200 film and TV productions, with its most recent success being the *Waiting To Exhale* soundtrack. 

**WARNER/CHAPPELL GIVES A HOOT**



**Eric Bazilian and Rob Hyman, co-founders of the Hooters, have inked an exclusive worldwide deal with Warner/Chappell. Hyman and Bazilian have collaborated with artists such as Cyndi Lauper and Joan Osborne, with Bazilian's Grammy-nominated song, "One of Us" (recorded by Osborne), garnering recent critical acclaim and international success. Pictured celebrating the deal are (L-R): Susan Henderson, Senior Director, Warner/Chappell; Eric Bazilian; Les Bider, Chairman/CEO, Warner/Chappell; Rob Hyman; Rick Shoemaker, President, Warner/Chappell; and John Titta, Senior VP, Warner/Chappell.**



**CHEROKEE:** Virgin act Cellophane was in Studio I with Howard Benson producing, Bobby Brooks engineering and Devin Foutz assisting...MCA/Victor's Shonen Knife were in working on the Trident A console with the production team, the Robb Brothers; Josh Achziger and Mike Gibson assisted...Virgin artist Kristen Berry wrapped up her debut release with the Robb Brothers producing and engineering the sessions...Jive artist Spice 1 was in Studio IV cutting vocals with producer Clint Sands and engineer Eric Janko...Capitol's Everette Harp was in Studio III working on tracks with engineer Eric Zabler, with an assist from Eric Janko...Former Deacon Blue vocalist, Ricky Ross, finished his solo debut in Studios I and III with the Robb Brothers producing and engineering; the album has since gone on to hit the Top 20 on the European charts.

**MAD DOG:** Pete Anderson was in the producer's chair working with Mammoth/Atlantic recording artists, the Backsliders...Local studio pro, Astrid Young, tracked a song that she penned for Heart's Nancy Wilson to sing in an upcoming Paramount Pictures release...Interscope

**'AH, THE LOVE OF AN ARTIST & HIS PRODUCER'**



Singer-songwriter Dirk Hamilton (upper left) and producer/Mad Dog Studios owner Dusty Wakeman (upper right) discuss the fine art of capturing that elusive sound during the recording of Hamilton's upcoming CDRE release. The as-yet-untitled album will be released in July.

artist Phil Cody recorded 40 songs in four days for his upcoming Interscope debut; members of the Wallflowers, producer Duncan Aldridge and Mammoth recording artist Joe Henry, were just a few friends who took part in the sessions.

**STUDIO ACTION:** Warner Bros. recording act Da Bush Babees and producer Q-Tip were in Battery Studios in New York working on an upcoming album, due out in August...Dreamstate Productions in Van Nuys recently finished hosting

Warrant, who completed their latest for CMC International. Studio owner Stefan Neary engineered and co-produced the album with the band. **HILLTOP STUDIOS:** The Nashville-based studio recently added Uptown Moving Fader automation to its existing Mitsubishi Westar console and its new Neotek console, along with Demeter, TL Audio and Neve pre-amps. Genelec monitors have also been added. The studio has recently played host to Alan Jackson, Debra Allen, David Frizzell and TNN.

**L-SQUARED:** L<sup>2</sup> Communications has announced the creation of a new division—L<sup>2</sup> Sound Effects, which will produce digital sound content for feature films, television and interactive entertainment. The new division is to be headed by Academy Award winning sound designer, Frank Serafine, who was one of the first to use digital sound effects in a Hollywood feature, as he did on the sci-fi thriller, *Tron*. Serafine has also handled the sound design for such box office hits as *Hunt For Red October*, *The Addams Family* and *Field Of Dreams*.

For further information on either L<sup>2</sup> Sound Effects or L<sup>2</sup> Communications, contact 310-587-2100. **MC**

**BLUE GUITARS**



Veteran singer-songwriter Stephen Bishop (upper right) is pictured in the studio with guest vocalist and former Doobie Brother Michael McDonald (upper left), and producer Andrew Gold (center). The three were working on Bishop's latest Foundation Records release *Blue Guitars*, which is being released in conjunction with Bishop's coffee-table book, *Songs In The Rough*, and its companion compilation CD of the same name.

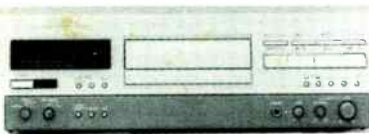
**READY TO ROCK**



Vinnie Appice's side project keeps rolling along at Music Box Recording Studios. During some recent sessions, the veteran stickman invited members of U.F.D. and Dio in for some work on the upcoming Japanese release. Pictured (L-R) in the studio are: (rear) Tracy G., Dio guitarist; Pete Way, U.F.D. bassist; Phil Moog, U.F.D. vocalist; (sitting) Vinnie Appice, and Music Box owner Mike Wolf.

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## TODD TERRY

**This re-mix guru recently hit it big with Everything But The Girl's 'Missing'**

By Jonathan Widran

One of the most fascinating and revolutionary trends of the Nineties is the phenomenon of re-mixing, and Todd Terry, who parlayed his career as a DJ into regionally successful dance music production, has emerged as one of the industry's premier talents in this area. Churning out classic remixes for such superstars as Whitney Houston, Janet Jackson and Annie Lennox. Terry has created a niche for himself as the first call guy when new speeds, beats or rhythmic enhancements are required.

While his ever-growing resume of sonic magic has taken him in the studio recently for Sting's "Let Your Soul Be Your Pilot" and Tina Turner's "Whatever You Want," it's the amazing success this past year of Everything But The Girl's blockbuster hit, "Missing," which may stand as Terry's most impressive achievement. His work took a veteran A/C duo (Ben Watt and Tracey Thorn) and transformed them into Top 40 pop superstars.

Ironically, the modest studio wizard believes the popularity of "Missing" is due more to a great song than to anything he may have contributed. "There's no real secret to its success, other than the fact that it was a well-written track to begin with. I just decided to stick to the basics rather than rip it apart and start from scratch, like a lot of mixers do. I kept the integrity of what they had, and simply gave it a good beat and enhanced the bassline. All it needed to make it on pop radio was a hipper beat, and that would probably make most of their best mellow stuff Top 40 material. But the melody has to carry it."

Terry's theory that the best re-mixes function in service to the song rather than covering the artist and producer's work, reflects his own growth as well as the evolution of the specialty since its inception in the late Eighties. Whereas in the early days, the re-mixer would tend to bring a circus of sound which almost rewrote a given song, now the approach is more organic.

"I don't try to change a lot of things anymore," explains Terry, who has also been a hired gun for hits by Montell Jordan ("This Is How We Do It"), Björk, Technotronic ("Pump Up The Jam") and Soul II Soul ("Love Enough"). "I generally rip the song down to the vocal and find a single element that could use enhancement, maybe a certain beat or a need for a louder crack sound. Since my background is in production, I try to keep a producer's head about it. So I might stretch the time, make it faster or slower, but I don't change the song structure. That's not the 'in' thing anymore.

"When that ideal changed," he adds, "I noticed that there was a shift from bad to good re-mixes in general. One of my first jobs was for Sean Christopher's 'Don't Lose The Magic,' and my effects were all over the place. Now it's all about catering to an artist's sound, leaving their music alone, as if it's religiously right. The one big mistake we used to make was messing with a band's core sound until it sounded like a whole other act."

Though a creative technician with the vast experience of Terry is usually given free rein to use his best sonic judgement, he claims there are those instances when certain re-mixes feel like they are being done by committee.

"The labels don't give you much time to do these," he says, "and so, most of the time, I have to know exactly what they're looking for before I go into the studio. Sometimes, they make a specific request, like 'We liked what you did for Annie or Whitney, can you recreate that sound?' But I like it best the other times, when they just say, 'We trust your judgement, we like your track record, just do what you do.' I'll listen to the tape and imagine a different beat or bassline, maybe a different speed. Sometimes, it's pretty subtle, like 'Missing,' where I only brought it up two bps. But other times, you have to ask the company if you can have the artist redo the vocal to fit the new speed."

Though Terry has carved out an enviable career for himself as a re-mixer, he gets more excited when he's called to produce an entire project, such as his latest work, a fully housed version of the Musique dance classic "Keep On Jumpin'" showcasing the vocal talents of Martha Wash and Jocelyn Brown. As with most of his early dance productions, Terry intercut the vocals like a DJ, taking the best from the two singers and creating a seamless duet.

"In many ways, I'd rather produce more than re-mix, because producing a project from scratch is like creating your own vision as opposed to enhancing someone else's. My goal is to rise to the top in both capacities.

"Everything I do boils down to my early work as a club DJ," Terry concludes. "I developed my ear for new and creative sounds while working in the clubs mixing soul, acid jazz, rave and house music, and I infuse those ideas into all my work. In many ways, you have to be part of the club scene to make really effective club-oriented music."

Contact Gary Salzman at Big Management (212-475-2700).



**Korg's Trinity Music Workstation**

Korg has introduced four new versions of keyboard workstations called the 61-key Trinity, enhanced 61-key Trinity Plus, 76-key Trinity Pro and the 88-key Trinity ProX. All the units come with an 80,000 note, 16-track MIDI sequencer.

An optional hard disk recording system allows the 61-note and 76-note instruments to record 48Khz four-track, digital audio with S/PDIF I/O. Of course this audio runs in sync with the keyboard's MIDI sequence. The top-of-the-line Trinity ProX comes with the four-track recorder and features an internal 543MB hard disk, an ADAT optical interface and SCSI interface.

The Trinity's all new sound generation system uses PCM-based tone generation system operating

at 48Khz sample rate and 24MB of PCM ROM. There are 256 programs, 256 combinations, 258 new drum samples and 375 new multisounds. The Trinity is instantly recognizable with its large TouchView™ Graphical User Interface.

This display is a 320 x 240 dot brightly lit LCD touch-screen display where you can adjust parameters by just touching and dragging. There is also a dynamic ribbon controller, as well as 100 insert and 14 Master effect types with real-time control with up to ten simultaneous effects, four polyphonic outputs and a 3.5-inch floppy drive. For further information, you can contact Korg U.S.A. at 516-333-9100 or FAX 516-333-9108. The company is located at 89 Frost Street, Westbury, NY 11590.



**Linc Luthier Expression Acoustic**

The Expression Acoustic Hybrid uses a patented neck design that provides extreme stability and reinforcement for the string's acoustical energies. The central bracing system is said to remove the structural necessity of the top and back plates. This departure from traditional guitar-making allows the top and back plates to be free of braces and therefore transfer sound more efficiently between the two plates and the bridge.

All of these features cause the Expression to have a full acoustic sound from a smaller body. The Expression plays like an electric, yet sounds like an acoustic without the need for an external preamp or amplifier. For more information about the Linc Expression's construction, options and pricing, contact Linc Luthier at 1318 N. Monte Vista Avenue, Suite 11, Upland, CA 91786. Phone them at 909-931-0642.



**Zildjian's New Drumsticks**

Avedis Zildjian has now added the Dennis Chambers, Roy Haynes and Eric Singer models to its Artist Series range of Signature drumsticks.

The Dennis Chambers model has an overall length of 16 inches with a diameter similar to Zildjian's popular 6A model and a small round bead for superior cymbal articulation. It features Dennis' signature and the Zildjian logo in red.

The Roy Haynes model is the same diameter as a 5A with a long taper and elongated oval-shaped bead. Overall length is 15 7/8 inches and has Roy's signature and the Zildjian logo in white.

The Eric Singer is like a 2B with a reinforced neck and bullet-shaped bead. Overall length is 16 inches and comes with Eric's signature along with Zildjian and Kiss logos in red.

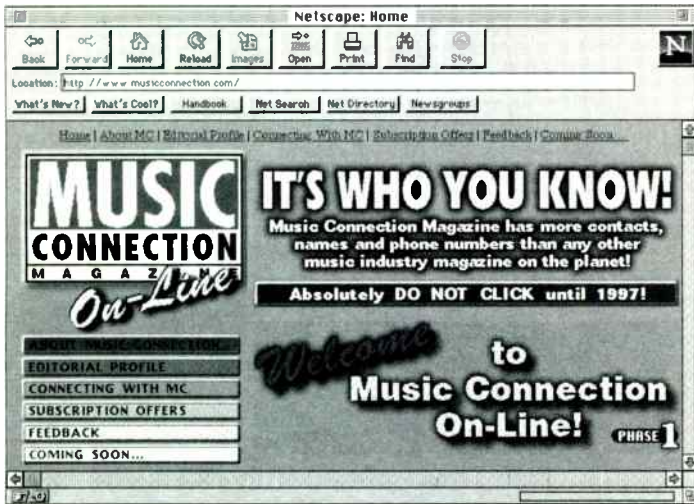
All three models are made of 100 percent U.S. hickory. Avedis Zildjian Company is located at 22 Longwater Drive, Norwell, MA 02061.



**BASF's New Digital Master 936 Hi8 Tape**

The new 936 Hi8 tape is for Tascam™ and Sony's DTRS™ digital eight-track machines and comes in 60 and 113-minute lengths. The DM 936 metal particle tape is good for repeated takes, retakes, pauses and track jumping. BASF has also updated their SM 900 studio mastering tape in DAT format. DAT tapes are now available in 15, 30, 64, 94 and 124-minute lengths.

For more information you can contact BASF Magnetics at 9 Oak Park Drive, Sedford, MA 01730. Call them at 617-271-4197.



Approaching our 20th Anniversary, you can now find the MC web site.

**MC ON-LINE:** Well, the future is here. A mere six months before we celebrate our 20th year in business, *Music Connection* has now entered into a new realm with the debut of our own web site (<http://www.musicconnection.com>). The first phase of our journey into cyberspace covers the basics, introducing ourselves to those who have yet to discover all the helpful information we have been bringing to the industry at large since 1977. But stay tuned for **Phase 2**, which we are working on as we speak, in which many of the features that have made our publication so popular to musicians and those in the ivory towers of the music biz will be brought to the web. In addition, we are working on some database research elements, which will enable interested parties to find, and purchase, past features on execs and artists. We're excited about our maiden voyage, and we look forward to your thoughts on what else we can do to make our web site a must-see for all music fans, musicians and industry reps. You can e-mail your suggestions to us at [muscon@earthlink.net](mailto:muscon@earthlink.net).

**TV SURFING?:** You've all heard of channel surfing and 'Net surfing, but if Philips, Sega, Bandai, Apple and

Nintendo have their way, people will soon be doing both at the same time. That's right, before the end of the year, the previously mentioned interactive game companies will release Internet-access units that can be used with the existing game hardware to bring the web to your TV screen.

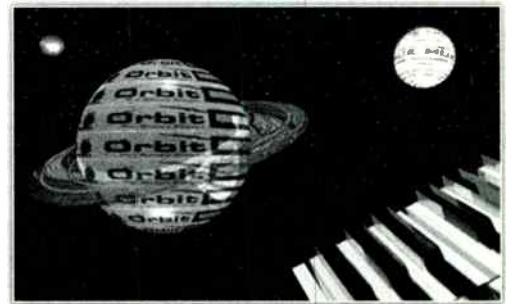
As is the case with all new technologies, price is the big question mark here. Prices from the various companies reportedly fall somewhere in the \$200-700 range, however consumers would also have to purchase the game hardware as well. And while this would still be cheaper than a standard home computer, one has to wonder if people are going to be willing to shell out that kind of money without getting all the other advantages a computer has to offer. Stay tuned.

**WEB BUCKS:** Former Mercury Records duo **Lowen & Navarro** have released their latest CD, *Live Wire*, exclusively on the 'Net through their web site (<http://www.clark.net/pub/hshaw/lownav.html>). The recording was actually culled from a 1989 performance, and according to **Dan Navarro**, "This date got us our first recording contract due to an A&R guy being in the audience." Check out what it was that got the duo originally signed, and do what the veteran act's manager, **Mike Gormley** of L.A. *Personal Development*, says many other 'Net watchers are doing and purchase a copy of the CD for yourself.

**MUSIC GALORE:** For an extensive and well-rounded musical visit, you might want to stop by the web site of **E-mu Systems** (<http://www.emu.com>), where you'll find links to everything from hi-tech equipment to instruments to artists (although, the

A-Z links list currently in place needs a fresh cleaning—as many of the web sites we tried to find are no longer in place). In case you're wondering, **E-mu Systems** was founded in 1972 and is currently a leading developer of innovative digital audio products for the musical instrument and computer-controlled sound markets. While the E-mu site is obviously designed to showcase product information (including sounds and presets available on disk and CD-ROM), this is also an intricate musical cyberstop with various links and information that fans and musicians alike can spend hours navigating through.

**RAGTIME:** If you're a big fan of the **Paul Newman/Robert Redford** 1973 cinematic classic *The Sting*, as I am, that's where you probably got your first taste of the rollicking piano-driven music known as "ragtime," through the film's use of **Scott Joplin's** classic work, "The Entertainer." But of course there's a much deeper history than that, and with **Robert Winter's Crazy For Ragtime** CD-ROM (developed by **Calliope Media**) as your guide, you'll have a great time discovering the genre's colorful history through audio and visual means. But there's also a chance for you to win a \$15,000 **Yamaha Disklavier Piano**. All you have to do is take advantage of the "Make Your Own Rag" section and submit your own composition. The great thing is that you don't have to be a musician of any sort to take part. In fact, this project is great for both kids and adults. There's only one prerequisite, and that is simply that you must purchase the CD-ROM before October 31st to have a chance at competing, so don't delay. *Crazy For Ragtime* is available for both Macintosh and Windows users and can be found at a variety of retailers, including



E-mu Systems: A web site haven for musicians.

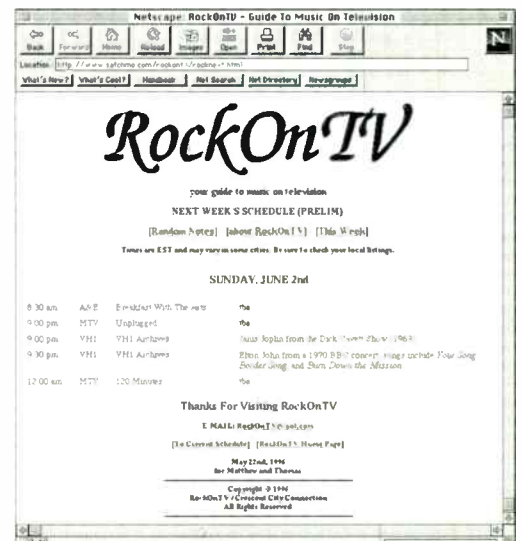
**Borders Books & Music** and **Egghead Software** locations. You can also order by phone (800-336-2947).

**ROUND 'EM UP:** Fans of roots music will be glad to find **Rounder Records** out on the web (<http://www.rounder.com>). It's here that you'll have total access to Rounder's extensive catalog, as well as sound samples from 36 other affiliated record labels and more than 2,000 different titles. Through this site, you're also able to purchase anything in the various catalogs that tickles your fancy. You might want to hurry, though, because if you sign the Rounder Guestbook soon, you'll have a chance to win a two-CD sampler filled with roots-based artists. Oh yeah, tell 'em *Music Connection* sent ya.

**TV LISTINGS:** If you're one of those frustrated music fans who only finds concert broadcasts and other music-related television programs by mistake—often more than halfway through the broadcasts—you'll want to find **RockOnTV** (<http://www.satchmo.com/rockontv.html>). You quickly see why this place was nominated for "Best Cybersite" for America Online's 1996 Online Music Awards, as well as being named one of the "Top 5%" of all web sites. This is one case where the philosophy of "keep it simple stupid" is most effective. This is one site you'll want to bookmark and check back with as often as you're out there in cyberspace.



Lowen & Navarro



Music-related television listings in cyberspace.





JVC Jazz Fest information and much more for the jazzier music fan.

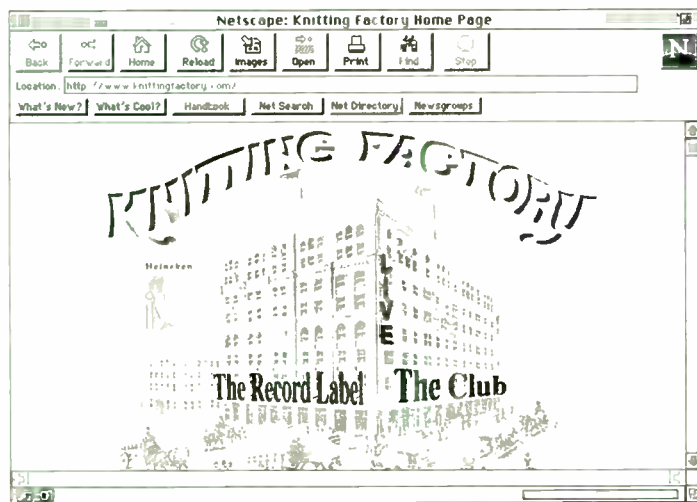
**JAZZ FEST '96:** Once again, we stopped by the excellent web site **Jazz Central Station** and checked into the official on-line site for **Festival Productions** (<http://www.jazzcentralstation.com/festivals>), and found detailed information on the artists that will be appearing at this year's **JVC Jazz Festival** (27 concerts in 16 locations throughout New York from June 21-29), but you'll also find information on all of Festival Productions' world-wide concerts. In addition to finding performance schedules, ticket information, artist interviews (in Real-Audio), photos and bios, you might be pleased to learn that just a few of the artists slated to appear at this year's JVC Festival are **Aretha Franklin**, **Herbie Hancock**, **Chick Corea** and **David Sanborn**.

**KNITTING THE WEB:** New York's acclaimed nightclub, the **Knitting Factory**, is the first club in the world to start broadcasting nightly cybercasts from their stage—something they've been bringing to Internet users since this past April. An estimated 90 percent of all PC and Macintosh users can view the performances as they happen, if they first stop by the Knitting Factory web site (<http://www.knitting>

[factory.com](http://www.knittingfactory.com)), then click the "Live" button and download **Streamworks** to connect to the cybercast. In order to bring the nightly performances to the 'Net, the Knitting Factory organization—which also includes a record label and international touring agency—licensed the **Streamworks** software from **Xing Technology Corporation**. While this is a small step for man, to paraphrase **Neil Armstrong**, it's also a giant leap for new technology.

**ON-LINE PUBLISHING:** **EMI Music Publishing** has brought their large, diverse catalog of songs to cyberspace (<http://www.emi-musicpub.com>).

And while they're not the first publisher to speed up the licensing process on-line—**Don Williams Music Group** was first when Williams started up the industry connection web page, **i-site** (<http://i-site.com>)—however they are surely the first major publisher to take the plunge. Eighteen months in the making, EMI's site is aimed at industry professionals (film, television and radio companies, as well as advertising agencies) and enables them to reduce licensing time by allowing the user to begin that often time-consuming process on-line. **MC**



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Vanessa-Mae

"I'm on a voyage of discovery," claims **Vanessa-Mae**. "What **Jimi Hendrix** and **Eric Clapton** did for the electric guitar, I want to do for the electric violin." The seventeen-year-old virtuoso has already made a splash in the U.K. where her debut single, "Toccata And Fugue," broke the Top 20 Pop Chart and her fourth album, *The Violin Player*, reached Number Eleven on the nation's charts. This instrumental release has sold an impressive 800,000 copies off the strength of the single. Now, accompanied by her band, the daughter of Thai-Chinese parents in Singapore is making her American debut with the **Disney Channel** special, *Vanessa-Mae At The Royal Albert Hall*. This is a brilliant special from a major talent. Vanessa-Mae is as serious as she is showy, creating a new brand of fusion where classical, pop and jazz elements all live comfortably side-by-side. Kudos to director **Hugh Symonds** for camera angles and stage lighting that emphasize the star's good looks without detracting from her ample talent.

*Vanessa-Mae At The Royal Albert Hall* had its debut on May 19th. Check for additional show times.

**MTV: Music Television** has teamed with the **Harvard School of Public Health** to create a series of anti-violence Public Service Announcements featuring such artists as **Coolio**, **Method Man**, **KRS-One** and **Vinnie** from **Naughty By Nature**. In the new "Squash It" spots, the artists strive to curb violence by communicating that it shows strength and self-respect to walk away from a potentially violent confrontation. The five spots are airing now.

Beautiful Santa Barbara recently hosted its eleventh annual **Santa Barbara International Film Festival**, where over 70 feature films were screened over nine days. This festival was more hit than miss, and featured many standouts, including the charming *Nick And Jane* (starring **Dana Wheeler-Nicholson** and **James McCaffrey**), **New Line's** *Pie In The Sky* (starring **Josh Charles** and **Anne Heche**) and **Nick Katsapetses'** gritty and funny *Get*

*Over It*. The festival also offered many "Evening With" events allowing fans to get close to **Tom Selleck**, **Kevin Spacey**, **Sigourney Weaver** and **Brian Dennehy**, among others. This is a worthwhile event, so be sure to put next year on your calendar now.

Southern California recording studio **Westlake Audio** recently hosted the legendary **Stevie Wonder**, who recorded vocals for two original songs he



Dana Wheeler-Nicholson and James McCaffrey



wrote for *The Adventures Of Pinocchio*. "Hold On To Your Dream," which details **Geppetto's** lifelong desire for a son and

**Pinocchio's** dream of becoming a real boy. "Kiss Lonely Good-Bye" reflects the happiness felt by **Geppetto** and **Pinocchio** once they are reunited. The songs receive multiple musical treatments in the film and were produced by **Wonder** with the film's Supervising Music Producer, **Spencer Proffer**. The **Kushner-Locke Company/New Line Cinema/Savoy Pictures** presentation of the live-action film starring **Martin Landau** and **Jonathan Taylor Thomas** is set for release July 26th. **London** will release the soundtrack album. Pictured below, at **Westlake Audio**, are **Proffer**, **Peter Locke**, co-chairman of **Kushner-Locke**, and **Wonder**.

**Silva America** has the soundtrack

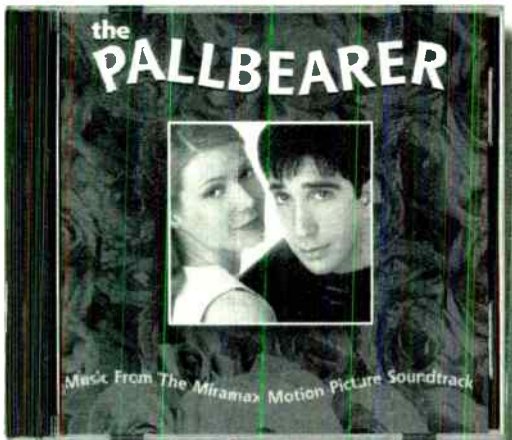
to the original HBO film *The Late Shift*, which chronicles the late night ratings war between **David Letterman** and **Jay Leno**. This is a musical score in the time-worn, laid-back, cocktail jazz motif one associates with late night TV. **Ira Newborn** composed and produced the disc, which also contains the original recording of "Here's Johnny" (The *Tonight Show* Theme) composed by **Paul Anka** and **Johnny Carson** and performed by **Doc Severinsen and His Band**. Available everywhere.

Thanks to **Sony** there will be a new recording of *Man Of La Mancha*. **Placido Domingo** is to sing the part of the windmill-tilting knight, and **Mandy Patinkin** will be his sidekick, **Sancho Panza**. Other cast members from the world of opera include **Samuel Ramey** and **Jerry Hadley**.

**DreamWorks Records** is planning to release the first cast recording of the Pulitzer Prize-winning musical *Rent* this summer. The two-CD set will include the entire score of the late **Jonathan Larson's** hit adaptation of *La Boheme*



Spencer Proffer, Peter Locke and Stevie Wonder



In Miramax Films' *The Pallbearer*, Tom Thompson (David Schwimmer) is an aspiring architect who cannot find a job, a girlfriend or a way out of his mother's house. He is reunited with his high school crush (Gwyneth Paltrow), but baffled by a phone call from a mysterious woman (Barbara Hershey). The Miramax Records/Hollywood Records soundtrack is a neat mix of jazz masters (Les McCann, Stan Getz, Herbie Hancock) and classic hits such as the 1970 Top 30 hit "Viva Tirado - Part 1" by El Chicano. The album's standout cuts are the soulful single "Love Is A Beautiful Thing" by Al Green and the classic "Follow" by Richie Havens. Worth naving for those two songs alone.

Hollywood Pictures' *Spy Hard*, starring Leslie Nielsen as Agent WD-40, a.k.a. Dick Steele, is a comedy in the tradition of *Airplane*, not to mention virtually every film this fine comic actor has made since. Not that that's a bad thing. No one is more the master of the low-brow,

slapstick character than Nielsen. This time he teams with Charles Durning as the Agency's Director, Andy Griffith as the evil General Rancor and Nicollette Sheridan as the beautiful Agent 3.14 (think about it for a minute). Bill Conti (*The Right Stuff*, *For Your Eyes Only*, *Rocky*) provided the film's music, which features a theme and opening sequence by "Weird Al" Yankovic. In theaters now.

Record producer Glen Ballard (Alanis Morissette's *Jagged Little Pill*) has formed a movie company, and the first offering from Intrepid Entertainment, the company formed by Ballard and producer/financier John McCaw Jr. is Ballard's script, *Clubland*.

It's nice to get a guest shot on the CBS television series *Cybill* and even nicer when, as in the case of Atlantic artist Michael Feinstein



Alan Rosenberg, Christine Baranski and Michael Feinstein on *Cybill*


(upper right), the title of your newest recording is that of the theme song from the top-rated show. Feinstein's guest turn took place in the close quarters of a private jet when *Cybill* co-stars Christine Baranski, who plays Maryann, and Alan Rosenberg as Cybill's ex-husband Ira, go out on an ill-fated date (pictured above). The snow in question aired on Monday, May 13th. Feinstein's current Atlantic album is *Nice Work If You Can Get It: Songs By The Gershwins*, his second for the label and 15th overall.

VH1 will debut eight original series and specials beginning this month. The new programs include *Archives*, a new weekly series promising interviews and performances from classic TV shows including Janis Joplin on the *Dick Cavett Show*, plus appearances by John Lennon, George Harrison, Elton John and Paul Simon. Also noteworthy is *Storytellers*, where singer-songwriters including Ray Davies tell the stories behind their greatest songs, and VH1's *Rock N' Roll Picture Show*, billed as the first definitive collection of music movies to be presented on television. Other new shows include VH1 *Music Line*, *Legends*, *VH1 Presents The 70's* and *Route 96*. Popular program *8-Track Flashback* returns with a new series of episodes.

Julian Lennon is reportedly in negotiations to open a San Francisco gallery, restaurant and nightclub to be called *The Revolution*. The Hard

Rock Cafe/Planet Hollywood-styled motif will feature memorabilia from people who worked to help mankind, such as Martin Luther King and Mother Teresa. He has plans for it to become a nationwide chain.

In Touchstone Pictures' *Boys*, high school senior John Baker Jr. (Lukas Haas) is 'ast approaching the end of a miserable stint at the Sherwood School for Boys. He is expected to follow in his father's footsteps up the corporate ladder, a trip he dreads, when he is unexpectedly introduced to love when he rescues Patty Vare (Winona Ryder). She is on the run from her mysterious past, he from his mysterious future. Together they both learn about life.

A&M Records has the excellent soundtrack to the feature which features a scathing remake of "She's Not There" by the Cruel Sea and "Widwood" performed by Paul Weller with Portishead. Both film and soundtrack are in general release. 



Nicollette Sheridan and Leslie Nielsen star in *Spy Hard*



Lukas Haas and Winona Ryder star in *Boys*



**NOTABLE REISSUES:** RCA Records will release a two-CD Pointer Sisters retrospective containing all of this sibling act's biggest hits, including "Fire," "I'm So Excited," "Slow Hand" and "Neutron Dance"...Seventies singer-songwriters get their due on Rhino's first three volumes in their new reissue series, which kicks off with *California Sound* (featuring Bob Welch, Andrew Gold and the Doobie Brothers, among others), *Male Singer/Songwriters* (James Taylor, Todd Rundgren and Stephen Bishop) and *Female Singer/Songwriters* (Joan Baez, Phoebe Snow and Joan Armatrading)...On the spoken word front, Rhino will release *In Their Own Words: A Century Of Recorded Poetry* in July. This four-volume set features renowned poets, including Allen Ginsberg, Robert Frost and Erica Jong, reciting their own works.



**OFFICE FOR A DAY:** Rhino Special Projects Accountant Robert Bogan, KKBT (the Beat, 92.3) radio personality P-Funk and Rhino Control Buyer/List Manager Michael Hall gather for the publicity camera at Rhino's West L.A. offices, which were deemed "Office Of The Day" as part of the Beat's weekly promotion. P-Funk and his fellow street team members brought donuts to Rhino staffers and held several drawings for Beat T-shirts and tickets for movie screenings and concerts.

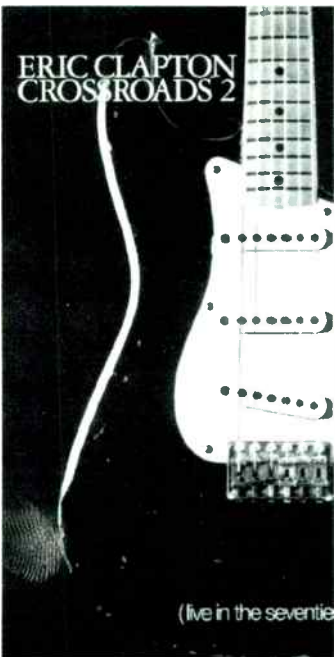
**PRE-HISTORY:** The complete recordings made by Michael Jackson and the Jackson 5—for Steeltown Records, before they were signed to Motown—will be released for the first time by Brunswick Records (via a joint venture with Inverted Records). The band, originally known as Ripples & Waves Plus Michael, signed a six-month contract with Ben Brown and his local Gary, Indiana label. Fourteen tracks were recorded beginning in December, 1967 (three singles were eventually issued). The following April, the Jacksons signed with Motown, and the rest is HIStory. In 1994, Brown stumbled upon the original tapes—which were collecting dust in his parents' attic—while researching for a book, and a deal was struck with Inverted Records to release the tracks. The set is being released this month to coincide with Black Music Month.



**SLAMMIN' STARS:** A star-studded crowd was on hand for the premiere of the urban basketball drama *Sunset Park*. The movie's soundtrack album—which debuted at Number Four on the *Billboard* pop album chart and features MC Lyte, Queen Latifah and Mobb Deep—is doing better business than the movie. The *Sunset Park* soundtrack will go one-on-one with another rap-dominated soundtrack, Island Records' *Eddie*, a basketball-themed film from Hollywood Pictures which stars Whoopi Goldberg and incidentally, also features a woman basketball coach. The latter soundtrack features tracks by Coolio and House Of Pain. Pictured (L-R): MC Lyte, *Sunset Park* producer Danny DeVito and Laker superstar Magic Johnson.



**THE REISSUE PRINCESS:** Members of the Right Stuff reissue label (a subdivision of Capitol-EMI) flank Peruvian songstress Yma Sumac during a recent private party held at exclusive Beverly Hills nightclub Guy's. The Right Stuff recently reissued Sumac's five Capitol albums on CD for the first time. Supposedly a princess and descendant of the last Incan kings, who grew up in nature and learned to sing from the birds, Sumac's fame has enjoyed a resurgence, along with the exotic lounge scene that she was originally part of. Pictured (L-R): Right Stuff Senior Director of Product Development Tom Cartwright, Sumac and Right Stuff Manager of Marketing & Promotions Charles Levan. —Tom Farrell



**ANOTHER CROSSROADS:** Polydor's reissue division, Chronicles, has released a sequel to the critically acclaimed, platinum-selling Eric Clapton *Crossroads* box set (1988)—which, along with Bob Dylan's *Biograph*, is credited with igniting the compact disc reissue business. *Crossroads 2—Live In The Seventies* is a four-CD set containing 31 live performances, 26 previously unreleased, from the years 1974-78 (including cuts from shows at the Long Beach Arena and Santa Monica Civic). Also included are four previously unreleased studio tracks—"Walkin' Down The Road" (1974), "To Make Somebody Happy" (1978), "Cryin'" (1978) and "Water On The Ground" (1978). While this set—which focuses on Clapton's great skills as a guitarist and a solo performer (Chronicles has already released expanded live sets by Cream and Derek & the Dominos)—is no match for its predecessor, it's still a good companion collection. The first *Crossroads* box, though, is the definitive set.



**IN HIS ROOM:** Beach Boys creator Brian Wilson is pictured during his recent performance at the second annual Music Journalism Awards. Wilson performed Beach Boys classics, including—to celebrate the 30th anniversary of its release—songs from the group's landmark 1966 opus, *Pet Sounds* (Capitol has once again delayed its promised 30th Anniversary *Pet Sounds* box set). The awards show, which included a plethora of seminars and showcases, was held the weekend of May 10th at the Wyndham Bel Age Hotel. Winners included Ann Powers of the *Village Voice*, who nabbed Music Journalist of the Year honors, and Neil Strauss of the *New York Times*, who came in second place.



**TOILET TOWERS:** The Capitol Records Tower (right) and Tower Records on Sunset (above) were both toilet-papered recently as part of a wacky promo stunt in support of the Butthole Surfers' new release, *Electriclarryland*. Shown (left, L-R): Capitol Senior Director of Alternative Promotion Brian McDonald, Vice President of Marketing Rob Gordon and Director of Promotion & Marketing (Los Angeles region) Greg Seese.



**PARTY PALS:** Red-hot rap star Coolio is pictured with Universal artist Lina Santiago, who is currently putting the finishing touches on her label debut, which is set for a summer release.



**BENEFIT SHOW:** Warner Bros. chanteuse Marilyn Scott and Mercury/Fontana artist Oleta Adams performed at the recent Sixth Annual "Divas: Simply Singing" AIDS benefit. Scott's new release is entitled *Take Me With You*, and Adams' latest is *Moving On*.



**SUPER SHOW:** Hollywood act Super 8 is pictured with label staffers and executives following the group's recent show at the Whisky, in support of their self-titled debut opus. Shown (L-R, back row): Hollywood Records' Michael Motta, David Perl, Ann Eason and veteran promo rep John Fagot, (middle row) Hollywood Records' Outch Cramblitt, band member John O'Brien, Hollywood Records' Richard Leher, Tim Burruss and label president Bob Pfeifer, band members Bronx Style Bob and Joel Shearer, Claudia Diaz and (squatting) band members John Steward and Heming Borthne.

### MUSIC CONNECTION Tidbits from our tattered past

**1979—FEAR & LOATHING:** Joe Walsh has announced his candidacy for the 1980 Presidential election. Walsh lambasted his competition for not addressing the important issues of the day, such as "free gas for everybody."

**1985—COCAINE BLUES:** During the early stages of Glenn Frey's recent concert, things were fairly subdued. But the festivities picked up noticeably when the ex-Eagle strode to the mic and proclaimed, "I'm happy to say I'm giving cocaine up right here, tonight." With that, he reached behind him and pitched a large cupful of white powder into the expensive seats. As the dust drifted over the crowd, Frey launched into "Smuggler's Blues."

# DISHWALLA

This Santa Barbara-bred A&M Records act is currently climbing the nation's charts with their debut album, 'Pet Your Friends,' and hit single 'Counting Blue Cars.' We speak with leader J.R. Richards about the band's newfound success.

By Heather Clisby

"Sorry, I'm a little out of it. I just got thrown out of the pool," states J.R. Richards, frontman for Dishwalla, apologizing for his over-the-phone blue mood.

Just as I'm thinking, Jesus, this guy is sensitive, he explains that his ejection was unanimously instigated by poolside guests.

"They're older, pretty conservative. Anyway, I guess I was doing too many laps or something, working out some aggression a little too enthusiastically. I guess my pool etiquette wasn't cool."

Ah, humbling rejection—which there hasn't been too much of since Richards and his bandmates formed Dishwalla four years ago



Rodney Browning

J.R. Richards

Scot Alexander

in their hometown of Santa Barbara. All four members were active in the diverse music scene of that college beach town—the same region that gave us Toad the Wet Sprocket and Ugly Kid Joe.

Eventually, Richards met up with George Pendergast in a music store, and they soon began collaborating. Guitarist Rodney Browning was the next logical member since he had been recording at a studio in Richards' house. Meanwhile, Pendergast, who had played with bassist Scot Alexander on other projects, brought him into the Dishwalla fold.

So how did they get their intriguing moniker? The name "Dishwalla" refers to a "pack of entrepreneurial nomads" who invade remote villages in India, set up satellite dishes and wire pirated cable television into the homes of simple-living folk, people who are living—as they have contentedly for centuries—on dirt floors, who are now being exposed to such Western gems as the Home Shopping Network. Yes, Virginia, the slinky Western ooze of greedy commercial hype has reached the farthest corners of the earth.

Indeed, these are vulgar times, and Dishwalla's music reflects the situation. The first track, "Pretty Babies," from their album, *Pet Your Friends*, berates society for eroticizing kids. Richards sings: "Everything about the

world is sex/It's a message of popular culture, telling all our children how to do it right." Later he adds, "Why the need?/Can't you see all the damage that it's doing?"

If they sound like overly concerned adults, that's only half-right. Browning, Alexander, Richards and Pendergast, who are in their early to mid-twenties, are still young enough to easily recall the world through a child's eyes, but are old enough to ask "why?" without reproach.

As an example, when the media tried to brand them a "political band," George Pendergast quickly hosed them down. "There's a serious angle to the whole thing we do, but we don't want people to get overly dramatic and be too serious," he cautioned, wisely reminding them, "It's just music."

As for the music, congratulations are due to Dishwalla for creating an album that sticks to the inside of your head. Between Pendergast's angry drums, Alexander's soulful bass, Browning's sharp, soaring guitar and Richards' brazen vocals and sci-fi keyboards, Dishwalla creates a multi-faceted sound that is hard to pin down.

This wacky formula began brewing many years ago, back when each member thought "the future" referred to the next Saturday night. Picture, if you will, a young Pendergast



George Pendergast

head-banging to Dokken and Mötley Crüe, a teenage Alexander grooving to old funk, Browning tapping his adolescent toes to pop tunes from Duran Duran and Richards as a new wave music loyalist, absorbing the effects of New Order, Depeche Mode and the Cars.

One of the best examples of Dishwalla's "schizo-sound" (Richards writes nearly all the lyrics, while all four contribute equally to the music) is demonstrated in "Charlie Brown's Parents," named after the garbled ramblings of the character's never-seen parents. As the gentle, almost jazzy drums glide you in and sly guitar riffs relax your spine, Richards politely points out, "I can't hear what you're saying." The bass then takes you smoothly by the hips just as Richards belts out, "So pry open your words!"

Suddenly, a swarm of Marine helicopters land on your head in the form of a descending guitar chord progression. Richards, now fully vexed, growls, "He's a lonely man without a vision, stuffed his mouth with indecision."

The song that is leading their chart charge is the inquiring "Counting Blue Cars," which includes the chorus: "Tell me all your thoughts on God, 'cause I'd really like to meet her."

Written from the still-boundless perspective of a child, Richards' lyrics take the Al-

mighty into another (and more politically correct) gender. "I've been doing a lot of questioning of authority lately," he says, "and I just think it's weird that when you're born, God is always referred to as a man, and I think, why not a woman? Really, though, I think God is neither."

Dishwalla's road to success is not a long-haul story. After taking Santa Barbara by the ear, they took that well-worn road to L.A., after, Richards says, "We finally got our shit together."

Armed with their collective shit, the band did the usual club circuit scene and flirted with various record labels. The experience showed them the ugly side of the business.

"A lot of labels would come out to see us, but then not really do anything for us," Richards remembers. "A lot of labels had a real sterile feel to them, like it wasn't about music at all."

Until one magical night when Mark Mazzetti from A&M Records (see A&R report, pg. 10) caught their act, approached them and cut to the chase, "I want to sign you guys—*right now.*"

While the ink was still drying on their shiny new contract, the band got wind of a recording project covering the works of Richard and Karen Carpenter. As a longtime Carpenters fan, Richards' interest was piqued. When they discovered producer Matt Wallace (Paul Westerberg, the Replacements) was behind the tribute platter, that cemented their decision. They had to be a part of it.

Mind you, Dishwalla had not even begun recording their debut album, so Wallace had to be won over. In short, they needed to give Wallace an earful to consider. Quickly, the band cut a version of the Carpenters' "Close To You" and promptly sent it to Wallace.

Too late. Not only did the Cranberries already cover that particular tune, but the disc was finished. But Dishwalla's efforts were not wasted, and *If I Were A Carpenter* was held up long enough to include Dishwalla's version of "It's Going To Take Some Time."

Inspired by the shared success of the Carpenters project, they began recording their debut album, *Pet Your Friends*. After much producer-shopping, the band unanimously decided on Phil Nicolo, one-half of the talented Butcher Brothers, who have worked with such acts as Cypress Hill and Urge Overkill. They needed someone with solid rock experience plus an ear for urban and hip-hop, and they found their dream man in Nicolo.

But, forget the music for a minute, what about that album cover featuring a deer on a leash trying desperately to escape the blonde beach beauty who smiles gaily, oblivious to his terror? I confess to Richards that, quite frankly, it scares the hell out of me.

Richards is pleased with my reaction, since it's all a part of their master plan to get our attention. "People ask me if we got that from the *Enquirer* or something, but it's a real photograph," he explains. "It goes to show you how much things have changed. Nowadays the animal activists would be up in arms." (The photo was taken from a *Life* magazine spread. Jone Pedersen, Miss California, 1948, shows Bucky the joys of endless sand.)

And what about the album title *Pet Your Friends*. "Uh, no, that came from a dream I had," squirms Richards.

Yes...and? "There was a lot of petting going on," he stutters.

Animals or people? "People," he says tight-lipped.

In addition to making inroads stateside, Dishwalla is very successful in Europe (especially in Germany) and Scandinavian countries. "We're also huge in Montreal," Richards says happily. "We've toured Europe twice now. But over there, a band's success has much less to do with radio airplay and more to do with live performances.

"And that's okay. I like playing live for people," he says, slowly cheering up.

That's a handy outlook when you've been touring for nearly a year. I ask Richards when Dishwalla will stop the road show (Dishwalla will perform on June 11 and 12 at the Troubadour in West Hollywood). There is a tortured pause, then it dawns on him—he has no idea. "Uh, I think we get a few days off in June, but there always seems to be something really important that just has to be done," he says wearily.

Their days of anonymity are definitely numbered after warming audiences for fellow labelmates the Gin Blossoms and Sheryl Crow, as well as Better Than Ezra, Blind Melon, Melissa Etheridge and the Rembrandts.

In fact, the whole idea of celebrity makes Richards somewhat nervous. "It's scary. It's a lot of responsibility," he says. "I used to dream about being a rock & roll star as a kid, and now I'm getting close enough to touch it. It's strange how you get held up and picked apart. It makes you really vulnerable to criticism."

Not to mention the scaly element recording artists must suddenly deal with when success mounts. Richards was once told by an industry know-it-all, "Great show the other night, but the shirt you were wearing was not cool." Dishwalla's song, "The Feeder," deals with parasitic relationships, both business and personal. "There's a lot of cheese out there," Richards says, "it's weird to realize that. Sometimes you feel naive, but we're really lucky, A&M Records has little or no cheese."

Dishwalla can be reached through A&M Records at 213-469-2411.



# Radio Station Programmers Roundtable

By Pat Kramer

*Ever wonder how radio stations pick the songs that get aired? To get some of the answers regarding who chooses the music that fills the Southland airwaves and how record companies and/or indie promotion and marketing companies get their artists' music on radio stations' notoriously tight playlists, we asked five leading program directors from five leading Southern California radio stations—KROQ's Gene Sandbloom, Power 106's Michelle Mercer, KSCA's Mike Morrison, KIIS's Steve Perun and KLOS's Carey Curelop—several questions regarding the promo game as seen from the viewpoint of the one being pitched (see our indie promo story, page 30, to get the other side of the story).*

*We asked these prominent program directors what's the strangest thing a promo person has ever done to get a record played, is dealing with an indie promo person different from dealing with label personnel, how much of a station's playlist is determined by listeners, do radio station marketing and sales departments influence what records get played, how much freedom do DJs have and what artists did these program directors help break?*



## Gene Sandbloom

Asst. Program Director  
KROQ (106.7-FM)  
Contact: 818-567-1067

### STRANGEST THING A PROMO PERSON HAS DONE TO GET A RECORD PLAYED

"Right after I got here, about four years ago, I came in one morning to find someone had left 1,000 light beers in the lobby. As it turns out, a band had done a song called 'One Thousand Light Years,' and basically, they wheeled 1,000 light beers into my little tiny office and for about a month we were climbing over beer, just trying to get to our desks.

"Ironically, it was a small label and apparently they thought that we hadn't paid attention to their release, which we had listened to in the music meeting. It was an okay record, but it just kind of got passed over by records that we were just a little more excited about. So in the meantime, I'm faced with climbing over beer in my office, trying to give it away to everybody that I could possibly give it away to. We eventually shaped it into furniture and tables and chairs and ultimately never ended up playing the record."

### INDIE PROMOTION VS. LABEL PROMOTION

"Everything at KROQ centers around the artists. We could never put on events like the 'Weenie Roast' or 'Acoustic Christmas' without our friends at record com-

panies. We meet directly, or over the phone, with both big and small labels every single week here at KROQ, and we exchange important information about how a record is developing or not developing.

"As for independent labels, four years ago, when I came to KROQ and this format was considered pretty much a fringe lifestyle format to the industry, there were perhaps three independent promoters who were calling on the radio station from time to time. Now I would say there are well over a dozen, and to be perfectly honest, it was getting to the point where it was becoming just time-consuming phone calls all week long. So what we did was establish a policy with regard to independent promoters, that they were only allowed to call on us with regard to records on smaller labels which couldn't afford their own promotion staffs. It's actually worked out quite well because we've come across some great records."

### HOW MUCH OF THE PLAYLIST IS DETERMINED BY LISTENERS?

"Well, initially, we put everything on the air that we are excited about. So at that point, I don't know how much listener involvement you could say there is. Obviously, once a record is on the air, it's 100 percent up to the listeners. Depending upon the record, if you put something extremely edgy on the air and we don't get an immediate response on it, that record is pretty much gone.

"We generally look at playing a record about 100 times as an average. If it's something that's extremely edgy and obnoxious and we're not getting something on that very quickly, then that record may be gone after half that time. If it's a record that's really passive and just really pretty and extremely musical and maybe doesn't

have the hook, that 'slap me in the face' hook, it may take 250 spins. We have given records well over 300 spins if we believe in the artist and we're not seeing anything from the audience at that point. It seems that as many records don't make it as do, and it's extremely frustrating for us because every record we put on the air we have incredibly high hopes for. There's nothing more frustrating than a record that doesn't work."

### DO SALES & MARKETING STAFFS INFLUENCE WHAT GETS PLAYED?

"None. Now having said that, we do meet twice a week with our marketing department and work out promotions that can help give identity to songs that perhaps are just turning into wallpaper on the air. Everything we do promotionally, with the exception of movie screenings, does come back to the music on the radio station, whether it's doing a promotion with *Saturday Night Live* with Soundgarden, Rage Against The Machine or in regard to our own shows like 'Weenie Roast' or 'Acoustic Christmas' or in-stores as well."

### HOW MUCH FREEDOM DO DJ'S HAVE?

"Well, the way that all music gets on KROQ is we have a group music meeting. All the DJs are always invited into the meeting, some make it more often than others. Between Lisa [Worden, Music Director], Zeke [Piestrup, Assistant MD], Kevin [Weatherly, Program Director], myself and the attending DJs, we listen to a mound of music—probably anywhere between 20 and 40 records a week—and we decide what records are going to go on the air and which we want to support fully.

"We're not a college station in the sense where, if we're excited about fifteen records, we're going to put fifteen records on the air, because at that point, you're really not pinpointing certain records that you're most excited about, and in the overall scheme of things, they're going to get lost. That's how we program KROQ.

"In addition to that, we have shows like *After Hours With Jason Bentley*, *Rodney On The Roc*, *Reggae Revolution*, in which there's 100 percent jock creative control. In addition to that, we have occasional jock choices like 'Jed Catch Of The Day,' but not a lot."

### WHAT ARTISTS HAVE YOU HELPED BREAK?

"I think there are tons. Just looking at my categories that are in front of me right now—the Offspring, Bush, Rage Against The Machine—we were the first station to play all three of those. We were the first station to play Smashing Pumpkins, the Cure—we were the first station to play the Cure. I don't know, maybe fifteen years ago. Jane's Addiction, Radiohead, Nine Inch Nails, Alanis Morissette, the Cranberries, Tracy Bonham—we were the first station to play that in L.A. and we're still the only station playing that. Garbage, Goldfinger, No Doubt, Oasis—those are some."



## Carey Curelop

Program Director  
KLDS (95.5-FM)  
Contact: 310-840-4836

### STRANGEST THING A PROMO PERSON HAS DONE TO GET A RECORD PLAYED

"When I worked in Detroit at WABX in 1981, I had a guy sit in front of the building for a couple of days until I played one of his records. It was years ago. I forgot who the guy was and what the record was."

### INDIE PROMOTION VS. LABEL PROMOTION

"I don't find a great deal of a difference between the two. I think that label people are a little more regulated, working for a company, but we sort of try to treat everybody equally. Tactics, all that is very dependent on



how you treat people.

"We treat everybody equally, we let them do their job, so I don't notice a lot of difference. We let them come in, we let them play the music, and we judge it honestly based on all the product."

## HOW MUCH OF THE PLAYLIST IS DETERMINED BY LISTENERS?

"Well, initially, it's determined by us because you can't get a feel for the listeners until you put it on. Once the audience becomes familiar with it, it's greatly dictated by their wishes and desires. We do that by testing the music that we play.

"We pay attention to what the requests are, absolutely. If it's not happening after six or seven weeks, if you don't see some life in it, you have to be concerned that it's not going to happen."

## DO SALES & MARKETING STAFFS INFLUENCE WHAT GETS PLAYED?

"No. My hands aren't tied at all. I have free rein to put on what I think is going to work."

## HOW MUCH FREEDOM DO DJ'S HAVE?

"None. My job is to put a consistent music product on the air; their job is to execute the format. They are personalities, but in terms of picking and choosing records, that's the responsibility of the music director and the programming department."

## WHAT ARTISTS HAVE YOU HELPED BREAK?

"Tons. Kenny Wayne Shepherd, Sponge, Dishwala, Spacehog—I mean, that's just recently. There have been literally tons. I mean, throughout my career, I think I've been instrumental in breaking a lot of people and records.

"My philosophy is, find the best music available—or what I think is the best music available—and play it. Give it sufficient spins so the audience can hear it enough times to make their own minds up."



### Michelle Mercer

Program Director  
KPWR (105.9-FM)  
Contact: 818-953-4200

## STRANGEST THING A PROMO PERSON HAS DONE TO GET A RECORD PLAYED

"That's so funny that you asked that. I was on a panel a couple of months ago, and they asked that question, and it was the only question that stumped me. I guess nothing surprises me [laughs].

"They'll lean on air staff members. We had one guy hire a plane with a banner attached to it to fly over our building. Actually, that was for our 10th anniversary. That was kind of cool actually; it wasn't to get a record played.

"I don't know, they always send promo stuff—you know, food and candy and G-strings and all kinds of odd things with the records. And one time we had—! it was the oddest thing—someone sent us a box with an apple in it, and I couldn't figure it out. We were talking about the group and the record—I can't remember what it was for—but there was no relevance. We could not figure out how an apple tied to this song."

## INDIE PROMOTION VS. LABEL PROMOTION

"Well, it depends on your definition of independent promoters. We don't deal with the kinds of independents who are held by stations on retainer fees. We're not an independent station, so we do see independent

labels and independent reps.

"For example, Tommy Boy Records doesn't have a promotion staff, per se, so they hire different people to do promotion duties in different cities. In this region it's CRD, California Record Distributors, and we see them openly and gladly. They're very, very helpful with a lot of the smaller labels where we get a lot of rhythmic product, and those labels don't have the same representation that a major would in the same market. Like I said, there doesn't seem to be a big difference between the two."

## HOW MUCH OF THE PLAYLIST IS DETERMINED BY LISTENERS?

"Really, the whole playlist is determined by the listeners because if the listeners like a record and want to hear it on our station, we keep playing it. And if they don't like it, it goes away.

"So the determining factor is call-out research, where we talk to perhaps 200 listeners at a time about the records we're playing in the current rotation. If a song is familiar—and we look at anything that is 80 percent or more familiar with the audience—and it's not testing well, we get rid of it because they're familiar with the record and they don't like it.

"If they are 90 percent or 100 percent familiar with it and it's Top Five, we keep playing it. We'll play something, even if it's a hit record, until it's burned and then it starts to back off in rotation. It doesn't usually just go away. It starts decreasing in spins."

## DO SALES & MARKETING STAFFS INFLUENCE WHAT GETS PLAYED?

"No."

## HOW MUCH FREEDOM DO DJ'S HAVE?

"Not for regular rotation. The music and programming department determines that. But we certainly do a lot of live mixing on a radio station like Power 106, and we have four power mixers who we've trained and educated over the years, who will put together their songs for their mixes, but they have to follow the rules and policies that we give them to set those mixes up with."

## WHAT ARTISTS HAVE YOU HELPED BREAK?

"I think it's kind of odd for radio stations to try to take credit for that kind of thing. The record company is really the one who finds the artist and brings the record to you. I think, in very few instances, are you able to find somebody who's unsigned and realize that they have product or style or music that's relevant and help them get a label deal. It does happen, but very rarely.

"We have Artie The One Man Party, who is a friend of the radio station and who's a local guy. He works in a record store and has started putting together some records. And we started playing his stuff, and I think we can definitely say because of Power 106's support, he became very successful as a recording artist."



### Mike Morrison

Program Director  
KSCA (101.9-FM)  
Contact: 213-845-1600

## STRANGEST THING A PROMO PERSON HAS DONE TO GET A RECORD PLAYED

"That would have to go to Chuck Slomovitz [Slomo] of Virgin Records. When I was back east, my radio station was 88.5 on the dial. He faxed—this was when fax machines didn't have paper cutters—88.5 reasons that WXPB should play Public Image Limited. It was about

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**Music Connection** proudly presents our guide to music radio stations (including college) based in the greater L.A. area. While the talk radio format has certainly grown over the past few years (one of L.A.'s most popular classic rock stations, **KLSX**, has gone the way of the talk show format), this guide proves that SoCal music radio is still alive and kicking.

Compiled by Carla Hay

**COMMERCIAL STATIONS**

▣ **KACD/CD 103 (103.1 FM)**



1425 5th St.  
Santa Monica, CA 90401  
310-458-1031 FAX 310-393-2443  
Contact: Manon Hennesy  
Format: Adult Contemporary

▣ **KACE (103.9 FM)**



610 S. Ardmore Ave.  
Los Angeles, CA 90005  
213-427-1039 FAX 213-380-4214  
Contact: Kevin Fleming  
Format: Urban

▣ **KBIG (104.3 FM)**



7755 Sunset Blvd.  
Los Angeles, CA 90046  
213-874-7700 FAX 213-876-4318  
E-mail: vandelay@deltanet.com  
Web Site: http://www.kbig104.com  
Contact: Dave Ervin  
Format: Adult Contemporary

▣ **KCBS/ARROW 93 (93.1 FM)**



6121 Sunset Blvd.  
Hollywood, CA 90028  
213-460-3293 FAX 213-463-9270  
E-mail: bille@earthlink.net  
Web Site: http://www.arrowfm.com  
Contact: Tommy Edwards  
Format: Rock oldies

▣ **KCSN (88.5 FM)**



18111 Nordhoff St.  
Northridge, CA 91330  
818-885-3089 FAX 818-885-4705  
Contact: Jared Charles  
Format: Classical

▣ **KEZY (95.9 FM)**



1190 E. Ball Rd.  
Anaheim, CA 92805  
714-774-9600 FAX 714-774-1631  
Web Site: http://kezy.com  
Contact: Chris Cox  
Format: Top 40/CHR

▣ **KIIS (102.7 FM OR 1150 AM)**



3400 Riverside Dr., Suite 800  
Burbank, CA 91505  
818-845-1027 FAX 818-556-5447  
Web Site: http://www.gointeract.com/radio/kiis  
Contact: John Cook  
Format: Top 40/CHR

▣ **KIK (94.3 FM)**



2 City Blvd East, Suite 183  
Orange, CA 92668  
714-634-9494 FAX 714-937-1262  
Web Site: http://www.kikf.com/websail/kikfm/index.html  
Contact: Bob Harvey  
Format: Country

▣ **KJLH (102.3 FM)**



161 N. La Brea Ave.  
Inglewood, CA 90301  
310-330-5550 FAX 310-330-5555  
Contact: Cliff Winston  
Format: Urban

▣ **KKBT/THE BEAT (92.3 FM)**



6735 Yucca St.  
Hollywood, CA 90028  
213-466-9566 FAX 213-466-2592  
Contact: Harold Austin  
Format: Urban

▣ **KKGO (105.1 FM)**



P.O. Box 250028  
Los Angeles, CA 90025  
310-478-5540 FAX 310-478-4189  
Contact: John Santana  
Format: Classical

▣ **KLAC (570 AM)**



330 N. Brand Blvd., Suite 800  
Glendale, CA 91203  
818-246-0939  
Contact: Marty Miller  
Format: Oldies

▣ **KLOS (95.5 FM)**



3321 S. La Cienega Blvd.  
Los Angeles, CA 90016  
310-840-4836 FAX 310-558-7685  
Web Site: http://www.markandbrian.com  
Contact: Carey Curelop  
Format: Album-oriented rock (AOR)

▣ **KOST (103.5 FM)**



610 S. Ardmore Ave.  
Los Angeles, CA 90005  
213-385-0101 FAX 213-251-3170  
Contact: David Hall  
Format: Adult Contemporary

▣ **KPFK (90.7 FM)**



3729 Cahuenga Blvd. West  
North Hollywood, CA 91604  
818-985-2711 FAX 818-763-7526  
Contact: Kathy Lo  
Format: Variety

▣ **KPWR/POWER 106 (105.9 FM)**



2600 W. Olive Ave., Suite 850  
Burbank, CA 91505  
818-953-4200 FAX 818-848-0961  
Contact: Michelle Mercer  
Format: Top 40/CHR

▣ **KRLA (1110 AM)**



3580 Wilshire Blvd.  
Los Angeles, CA 90010  
213-383-4222  
Contact: Carmy Ferrari  
Format: Oldies

▣ **KROQ (106.7 FM)**



3500 W. Olive Ave., Suite 900  
Burbank, CA 91505  
818-567-1067 FAX 818-841-5903  
Web Site: http://www.delphi.com/kroq  
Usenet Group: alt.fan.kroq  
Contact: Kevin Weatherly  
Format: Modern rock

▣ **KRTH/K-EARTH (101.1 FM)**



5901 Venice Blvd.  
Los Angeles, CA 90034  
213-936-5784 FAX 213-936-3127  
Contact: Mike Phillips  
Format: Oldies

▣ **KSCA (101.9 FM)**



6767 Forest Lawn Dr., Suite 318  
Los Angeles, CA 90068  
213-845-1600 FAX 213-845-1628  
Web Site: http://www.KSCA.com  
Contact: Mike Morrison  
Format: Triple A

▣ **KTWV/THE WAVE (94.7 FM)**



5746 Sunset Blvd.  
P.O. Box 4310  
Los Angeles, CA 90078  
213-466-9283 FAX 213-469-0279  
Contact: Chris Brodie  
Format: New age, NAC

▣ **KYSR/STAR 98 (98.7 FM)**



3500 W. Olive Ave., Suite 250  
Burbank, CA 91505  
818-955-7000 FAX 818-955-7759  
Contact: Dave Beasing  
Format: Adult Contemporary

▣ **KZLA (93.9 FM)**



330 N. Brand Blvd., Suite 800  
Glendale, CA 91203  
818-246-0939  
Contact: John Sebastian  
Format: Country

**COLLEGE STATIONS**

▣ **KCRW (89.9 FM)**

Santa Monica City College  
1900 Pico Blvd.  
Santa Monica, CA 90405  
310-450-5183 FAX 450-7172  
Contact: Chris Douridas  
Format: Variety

▣ **KLA**

University of California, Los Angeles  
310-825-9104  
Format: Variety

▣ **KLBC (91.1 FM)**

Long Beach City College  
4901 E. Carson  
Long Beach, CA 90808  
310-420-4300 FAX 310-420-4564  
Format: Alternative

▣ **KNAB (90.1 FM)**

Chapman University  
333 N. Glassell St.  
Orange, CA 92666  
714-744-7020 FAX 714-744-7005  
Format: Alternative

▣ **KSCR (104.7 FM)**

University of Southern California  
Student Union 404  
Los Angeles, CA 90089  
213-740-5727  
Format: Alternative

▣ **KUCI (88.9 FM)**

University of California, Irvine  
P.O. Box 4362  
Irvine, CA 92716  
714-824-6868  
Format: Variety

▣ **KUSC (91.5 FM)**

University of Southern California  
Box 77913  
Los Angeles, CA 90007  
213-743-5872 FAX 213-743-5853  
Format: Public radio, classical

▣ **KXLU (88.9 FM)**

Loyola Marymount University  
7101 W. 80th St.  
Los Angeles, CA 90045  
310-338-2866 FAX 310-338-5959  
Format: Classical, jazz, new age

In conjunction with our guide to radio stations, *MC* has compiled a list of independent radio promoters—the ones who help get artists' music played over the airwaves. While many of those listed deal exclusively in radio promotion, some deal with other parts of the business as well. So do your homework before you call.

Compiled by Carla Hay

▣ **ACTION LINE**

11652 San Vicente Blvd., 2nd Floor  
Los Angeles, CA 90049  
310-442-6651  
FAX 310-442-6654  
Styles/Specialties: Alternative, Top 40/CHR  
\* No unsolicited material.

▣ **ALL ACCESS MUSIC GROUP**

4025 Latigo Canyon Rd.  
Malibu, CA 90265  
310-457-6616  
FAX 310-457-8058  
Contact: Joel Denver  
Styles/Specialties: Top 40/CHR, alternative  
\* No unsolicited material.

▣ **ALTERNATIVE RADIO & RETAIL PROMOTION & DISTRIBUTION**

213-876-7027  
FAX 213-876-7028  
Contact: Jon Flanagan  
Styles/Specialties: Alternative  
\* Accepts unsolicited material.

▣ **ASYLM MARKETING**

647 N. Poinsettia Place  
Los Angeles, CA 90036  
213-954-7626  
FAX 213-954-7622  
Contact: Scott Leonard  
Styles/Specialties: Full service radio promotion and marketing.

▣ **BLACMEDIA NETWORK ADVERTISING**

5478 Wilshire Blvd., Suite #300  
Los Angeles, CA 90036  
213-931-3315  
FAX 213-934-0385  
Contact: Alyssa Shepherd  
\*Specialize in West Coast media placement, PR and marketing. Also do some radio promotion.

▣ **CEXTON ENTERTAINMENT**

2740 S. Harbor Blvd., Suite K  
Santa Ana, CA 92704  
714-641-1074  
FAX 714-641-1025  
Web Site: <http://www.cexton.com>  
Styles/Specialties: Jazz, NAC

▣ **JK PROMOTION**

3406 N. Knoll Dr.  
Los Angeles, CA 90068  
213-874-7507  
FAX 213-874-7435  
Contact: Jon Konjoyan  
Styles/Specialties: Top 40, Adult Contemporary, Hot AC, Triple A  
\* No unsolicited material.

▣ **LINEAR CYCLE PRODUCTIONS**

P.O. Box 2608  
Sepulveda, CA 91393  
818-895-8921  
Contact: R. Borowy, M.  
Pandanceski  
Styles/Specialties: Alternative, reggae, R&B, jazz, comedy/novelty. Occasionally rap, country and new age

▣ **MJB PROMOTIONS**

12104 Bonny Ln.  
Los Angeles, CA 90049  
310-440-2535  
FAX 310-394-8286  
Contact: Marko Babineau  
Styles/Specialties: Rock, Top 40  
\* No unsolicited material.

▣ **MUSCOLO/WOHL**

17357 Tribune St.  
Granada Hills, CA 91344  
818-366-0045  
FAX 818-363-3086  
Contact: Tony Muscolo  
Styles/Specialties: Top 40/CHR  
\* No unsolicited material.

▣ **NATIONAL RECORD PROMOTIONS**

5317 Lankershim Blvd.  
North Hollywood, CA 91601  
213-874-8069  
FAX 818-980-5613  
Contact: Larry Weir, Masika Swain  
Styles/Specialties: Top 40, Adult Contemporary, Triple A, alternative

▣ **NATIONAL MUSIC GROUP**

6535 Wilshire Blvd., Suite 101  
Los Angeles, CA 90048  
213-951-1600  
FAX 213-658-7414

Styles/Specialties: All  
\* No unsolicited material.

▣ **PEER PRESSURE PROMOTION**

30844 Mainmast Dr.  
Agoura Hills, CA 91301  
818-991-7668  
FAX 818-991-7670  
Contact: Roger Lifeset  
Styles/Specialties: Jazz, smooth jazz & vocals, New Age  
\* No unsolicited material.

▣ **PLATINUM MUSIC**

100 Wilshire Blvd., Suite 1830  
Santa Monica, CA 90401  
310-451-4518  
FAX 310-451-3588  
Contact: Larry Frazin  
Styles/Specialties: Top 40/CHR, Churban  
\* No unsolicited material.

▣ **RESTRAINING ORDER ENTERTAINMENT**

513 Wilshire Blvd. #190  
Santa Monica, CA 90401  
310-205-2650  
Styles/Specialties: Alternative, rock, Triple A  
\* Unsolicited material welcome, CDs preferred.

▣ **HOWARD ROSEN PROMOTION**

5605 Woodman Ave., Suite 206  
Van Nuys, CA 91401  
818-901-1122  
FAX 818-901-6513  
Contact: Howard Rosen  
Styles/Specialties: Top 40/CHR, Adult Contemporary, Triple A  
\* No unsolicited material.

▣ **ROTATIONS**

16133 Ventura Blvd., Suite 535  
Encino, CA 91436  
818-783-1077  
FAX 818-783-9935  
Contact: Mike Krum  
Styles/Specialties: Pop, Top 40/CHR, urban  
\* No unsolicited materia

▣ **KENNY RYBACK/THE PROMOTION DEPT.**

5859 Kanan Rd., Penthouse Suite 1010  
Agoura Hills, CA 91301  
Contact: Kenny Ryback  
Styles/Specialties: Top 40/CHR  
\* No unsolicited material.

▣ **T.J. PROMOTION**

1037 Amherst Drive  
Burbank, CA 91505  
818-506-7869  
FAX 818-506-7895  
E-mail: [TJPROMO@aol.com](mailto:TJPROMO@aol.com)  
Contact: Kelly Jerumanis or Lynda Tice  
Styles/Specialties: Pop/Top 40 Radio

▣ **TIM SWEENEY & ASSOCIATES**

21213-B Hawthorne Blvd., Suite 5255  
Torrance, CA 90503  
310-542-6430  
FAX 310-542-1300  
E-mail: [tsahq@aol.com](mailto:tsahq@aol.com)  
Contact: Tim Sweeney  
Styles/Specialties: Alternative rock

▣ **UNISOUND MARKETING**

P.O. Box 8307  
Van Nuys, CA 91409-8307  
818-782-1902  
FAX 818-782-1904  
Contact: Ross Harper, Radio Promotion  
Styles/Specialties: Jazz, World Music and New Age

▣ **THE WANT ADDS**

7209 Santa Monica Blvd.  
Los Angeles, CA 90046  
213-845-1210  
FAX 213-845-4664  
Styles/Specialties: Underground rock

▣ **WE'RE TALKIN' MUSIC**

7 Via San Remo  
Rancho Palos Verdes, CA 90275  
310-377-6430  
FAX 310-377-4055  
Contact: Sam Calle  
Styles/Specialties: Top 40/CHR  
\* No unsolicited material. 

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213 West Alameda, Suite 101  
Burbank, CA 91502-3027  
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# Indie Promo Men

**They're stereotyped as fast-talking hypsters who will do anything to get a record played on the radio. But exactly how do these men and women work their promo magic?**

By Carla Hay

The most common way people first hear about a recording artist is by listening to the radio.

But how an artist's song eventually ends up on the radio isn't necessarily the work of people at record companies. Independent record promoters have long been one of the most influential forces behind what eventually gets played on the radio. Their job can be summed up in one sentence: Get as much radio airplay as possible for a given record. But unlike those who work in promotion departments at record companies, independent record promoters are almost always self-employed freelancers who are paid on a "per song" basis by the record company and, in some cases, paid by the artist.

A popular image of the record promoter is of a fast-talking guy who calls on radio station program directors, hypes them on the latest record he's working and gets them to add the record to their station's playlist or increase airplay rotation on a record that's already been added. Although the ability to "schmooze" is a requirement for successful indie record promoters, exactly *how* a record promoter convinces radio stations to add records to their playlists is still somewhat of a touchy subject, especially in an industry that's been tainted by allegations of payola.

Payola—bribing radio programmers and DJs to play certain records—has been the subject of federal investigations in the music business ever since the infamous payola scandal of the Fifties. More recently, the image of independent record promoters was sullied by the controversial book *Hit Men*, which told sordid tales of record promoters bribing radio people with money, drugs and hookers. The widespread publicity *Hit Men* received at the time deeply wounded the independent promotion business. One of the promoters named in the book, Joe Isgro, was subsequently indicted in federal court for payola, racketeering and mail fraud, but those charges have since been dropped.

"The Joe Isgro stereotype of a record promoter is not only wrong, it's outdated," says Joel Denver, President of independent promotion company All Access Music Group.

"Independent record promoters are not bad guys. We're people who have a great understanding of music and radio. We're in the information business. Our job is to show how each record we promote can have a positive programming impact on the radio station."

"Independent record promoters tend to get lumped in a certain category," adds Jon Konjoyan of JK Promotion. "We've gotten bad publicity because of a few people who were involved in payola, but the majority of us don't do business like that."

"Payola is the one word that comes back to haunt independent record promoters," says Roger Lifeset of Peer Pressure Promotion. "But payola goes on in any form of big business. Six or seven years ago, when a network news show aired an investigative report that painted an unflattering picture of independent promo people, record companies pulled back on using us, and that really hurt my business. That was a witch hunt, but things have gotten back on track now."

Lifeset, a 25-year veteran of the music industry, has been in business as an independent promoter for the past eighteen years. Some of Lifeset's success stories include records by Bela Fleck & the Flecktones, George Winston, Pat Metheny and Enya.

Lifeset, like most successful independent record promoters, has a background in radio as a DJ, music director and program director. Because he's been "on the other side," it has been a major asset when making calls to people in radio. "I know what they need to hear and what they don't need to hear, so no one's time gets wasted," he adds.

All Access Music Group's Joel Denver is also a seasoned veteran of radio who's been a DJ, MD and PD at various stations as well as the host of nationally syndicated radio programs. He worked at trade publication *Radio & Records* for fourteen years as CHR [contemporary hit radio] editor before going into the independent record promotion business last year. All Access Music Group was instrumental in getting mainstream radio airplay for Alanis Morissette.

"The labels we work with respect the fact that we can talk

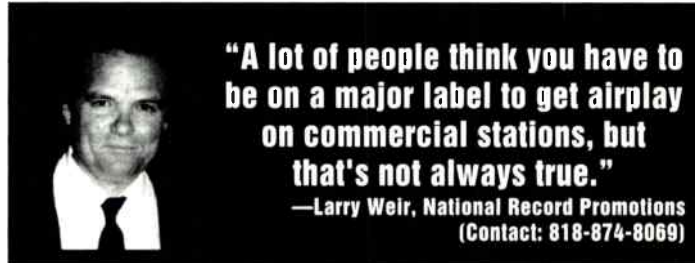
to PDs in a logical, non-hype way," Denver says. "Otherwise, these PDs wouldn't take our calls every week. I've always been a big believer in Top 40. An album could be selling 200,000 copies with alternative or urban radio airplay, but when Top 40 gets behind it, that's when the big numbers come. People like hearing hit records. Top 40 isn't an artist-driven format, it's a hit-driven format. Madonna's had hit records at Top 40 but she's also had records that've flopped. An artist's name alone isn't what counts, it's the song itself."

While a good deal of independent record promoters have an extensive background in radio, others have had most of their prior work experience as promoters at record labels. Such is the case with JK Promotion's Jon Konjoyan, who worked in the promotion department at A&M Records for several years before starting his indie promo business in 1990. JK Promotion—which has worked records for such artists as Bryan Adams, k.d. lang, Sting and Jann Arden—specializes in adult contemporary, Hot AC (a radio format that combines Top 40 and adult contemporary) and Triple A music.

One of the biggest challenges for independent promoters is getting commercial stations to play songs by artists who are difficult to categorize. "Working k.d. lang's 'Constant

**"A lot of people think you have to be on a major label to get airplay on commercial stations, but that's not always true."**

—Larry Weir, National Record Promotions  
(Contact: 818-874-8069)



Craving' was extremely tough," remembers Konjoyan. "It took months to break that record. The video was getting played on VH1 at the time, and that helped a little bit. But the main reason why that record broke was because Warner Bros. wouldn't give up on it and we [JK Promotion] just kept asking PDs to give the record another listen. It was a real education process for them because most of the PDs we contacted had never played a k.d. lang record before."

When radio formats start to evolve, independent record promoters must either adapt to the change or drop the format from their business. Peer Pressure's Lifeset says, "The Triple A and new age formats used to be very similar a few years ago. But now Triple A has taken on a new direction that plays more alternative rock. I won't do promotion on any kind of music unless I feel I have a certain amount of expertise and knowledge about that music. Since I don't know much about alternative rock, I had to tell people I wasn't going to be doing Triple A records anymore."

Of course, not all independent record promoters are affected by radio station formats. College and public radio stations usually play a variety of music, and in most cases have no "official" format, although they've long established a reputation as being the places to

**"We've gotten bad publicity because of a few people who were involved in payola, but the majority of us don't do business like that."**

—Jon Konjoyan, JK Promotion  
(Contact: 213-874-7507)



**"We don't promise everybody the world. There are some records that you know stand a good chance of being Number One on the radio charts, and there are others that don't."**

—Roger Lifeset, Pear Pressure Promotion  
(Contact: 818-991-7668)



hear alternative and underground music. Since these stations are almost always run by volunteers who don't keep regular business hours, it's often difficult for promoters specializing in college and public radio to even get people they need to reach on the phone.

Jon Flanagan, who heads Alternative Radio & Retail Promotion & Distribution, says: "We know that college radio stations are on limited budgets and have high staff turnover rates, so we have an 800 phone number to encourage them to call us back, whether they're calling us from the station or the dorm room. We also nurture relationships with freshman DJs because they might be running the station in a couple of years."

Flanagan's promotion credits include Del-Fi Records' *Pulp Surfin'* compilation and bands such as Milk The Cow, Drug Opera and Is. His company, which he started six years ago, specializes in college radio but also works records at commercial radio.

He observes, "Major labels have been putting a lot more pressure on college radio to break their artists. So it's become harder for artists on independent labels to get airplay on

want so they're more open to try new material. Many times we go directly to the DJ running the show."

Because most of Flanagan's clients are unsigned or indie label artists, his company accepts unsolicited material.

Another promoter who has several independent label clients is Larry Weir of National Record Promotions. "A lot of people think you have to be on a major label to get airplay on commercial stations," he relates, "but that's not always true. We look for records that can crossover." National Record Promotions has worked records by Michael Damian, Boxing Ghandis and John Wetton.

The telephone and radio charts are the lifeblood of record promoters, who spend an estimated 85-95 percent of their work time on the phone and whose effectiveness is measured by the position of their records on the radio charts. Broadcast Data Systems (BDS) has changed the landscape of radio charts, particularly in commercial radio. BDS, a company that monitors radio stations' playlists and whose results are published exclusively by *Billboard*, has had an effect on the radio

industry similar to that which SoundScan has had on retail.

"BDS is a very good tool to understand what radio station rotations are about," notes Denver. "BDS isn't 100 percent accurate but it's a very good guideline. It's taken a lot of the 'smoke and mirrors' out of the business."

Adds Konjoyan, "BDS has changed the way the game is played and for the better. It's made the charts much more realistic. At the same time, radio has become a science, but it isn't one. Music is an art form, and I wish that more radio programmers would use their gut instinct instead of relying too much on charts and market research."

Successful indie promoters call about 75-250 radio stations a day, depending on the format(s) the promoter specializes in. Since they spend so much time on the phone, indie promoters say it's crucial to attend at least two music conventions a year in order to have face-to-face interaction with the people who help make their business work.

So what sets indie record promoters apart from their record label counterparts? "Some record labels don't have the staff to work certain kinds of records," says Jon Konjoyan, "and so they rely on independent promoters to get down in the trenches and do the work. We're hired to assist their staff or act in place of their staff."

"We don't promise everybody the world," says Lifeset. "There are some records that you know stand a good chance of being Number One on the radio charts, and there are others that don't. My joy in life is just turning people on to new music."

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nine feet long and actually it was as tall as the door, and I taped it to my door and it was there for the next three years."

## INDIE PROMOTION VS. LABEL PROMOTION

"That would really depend on the size of the label. A bigger independent label has more bodies in the building so they have more people who could devote more time tending to the needs of different radio stations. They can call every week if they want to.

"Major labels—if you need a box of CDs, say the Cranberries record comes out and you want a box of 25 CDs—you barely have to ask. Often the stuff arrives without even asking for it. But independents don't have the kind of money to do that, not the kind of money to service a station.

"We have so many CDs, things get misplaced—and you ask, 'Can you send it again?' For a major label that's not even an issue. They're set up to do that, to send as many copies as need to be sent to a station before a station deals with it. An independent label can't afford to do that. There are those type of issues—economic issues."

## HOW MUCH OF THE PLAYLIST IS DETERMINED BY LISTENERS?

"It depends on what it is. It depends on how much I believe in the record. How much is determined by listeners? We take listener response into account as well as sales, what other stations in and out of this market are doing—you know, what records are reacting at other stations, whether they're in the market or out of the market as well.

"We get many more requests from our listeners than we could ever play and so we log them all and we try to play them when we can but there's a certain philosophy that we adhere to."

## DO SALES & MARKETING STAFFS INFLUENCE WHAT GETS PLAYED?

"I have complete freedom to put in any record that I want."

## HOW MUCH FREEDOM DO DJ'S HAVE?

"A little bit—anywhere from 10 to 15 percent."

## WHAT ARTISTS HAVE YOU HELPED BREAK?

"I believe the one great example of us breaking an artist is Joan Osborne. I don't like taking credit where I don't believe it's due, but as far as I'm concerned, one of the key links in Joan Osborne's ascent was the KROQ airplay. And I firmly believe that KROQ wouldn't have even considered playing that record if it hadn't been for the fact that we were playing it and selling 600 records a week off our airplay alone.

"It's not an alternative record, you know. And the fact

**"We don't do a lot of putting records on and hoping that they work. It's a little more scientific than that. There's research that goes into it and so forth. There's too much at stake to throw a record against the wall and hope that it sticks."**

**—Steve Perun (KIIS)**

that they went on it, I believe, was a reflection of their seeing what we had started and taking the ball and running with it. It doesn't strike me as the kind of record that they would have gone on without a good reason. We provided that reason, and once you get KROQ, you get MTV and you get a bunch of other alternative stations. So last year was Joan Osborne, and we were playing her close to a year before 'One Of Us' broke."

HAIRER HARRIS



## Steve Perun

Consultant & former Program Director  
KIIS (102.7-FM)  
Contact: 818-385-1294

## STRANGEST THING A PROMO PERSON HAS DONE TO GET A RECORD PLAYED

"Offered themselves. I've seen it all over the years. I've been programming Top 40 stations, which are probably the heaviest pressure format in terms of promotion, and I've pretty much seen it all. From [offering themselves] to drugs to whatever—but I'm not one who ever chose to partake."

## INDIE PROMOTION VS. LABEL PROMOTION

"At KIIS, we didn't deal with independent promotion people. The difference is the tactics that are used between independent versus label people.

"Independents tend to be more aggressive in terms of...well, let's just say that some independents are good; some you don't want to get involved with. At KIIS, the policy was that if there was a local person in a local company, there's no reason to work with an independent."

## HOW MUCH OF THE PLAYLIST IS DETERMINED BY LISTENERS?

"Keep in mind, in our format, when we put a record on KIIS, there's a reason why, besides us liking it, generally. Now, there's a sound code as to what songs fit into KIIS, but generally, we see something on the record before we add it—sales, requests, positive activity in situations similar to ours.

"We don't do a lot of putting records on and hoping that they work. It's a little more scientific than that. There's research that goes into it and so forth. There's too much at stake to throw a record against the wall and hope that it sticks. I mean, obviously we do that sometimes—and we've broken a lot of records—but it's probably the exception. An example would be 'Killing Me Softly' by the Fugees. KIIS was probably one of the first Top 40 stations in America to play it."

## DO SALES & MARKETING STAFFS INFLUENCE WHAT GETS PLAYED?

"No, not at all. That's what the programming department does."


## HOW MUCH FREEDOM DO DJ'S HAVE?

"In major market Top 40 stations, or in just about any major market station, the DJs have very little input. At KIIS, there's no input. I mean, we'd rather have it based on the listeners. The DJs are frankly more focused on being personalities and deciding what they're going to do between the records than worrying about what records they're going to play and in what order.

"Those days are gone pretty much. Even at a station like KROQ, I think they'll tell you the same thing—the music is pre-programmed. Probably with the exception of a couple of specialty shows, it's all pre-programmed. I think if you're trying to serve the listeners' needs, the programming department knows more about that than the DJ, when it comes down to how much a song should be played, etc. etc. That's what the programming department does. The DJs really don't study that, especially in Top 40."

## WHAT ARTISTS HAVE YOU HELPED BREAK?

"I don't know that it's necessarily about artists in our format—it's more about songs. Top 40 has never been an artist-driven format. It's nice when an artist becomes big; it makes the format have more of a universe when there's big artists. Like in the early Eighties, there were Madonna and Michael Jackson. You had a bunch of artists who were huge, who were exclusive to Top 40, that album rock couldn't play and AC couldn't play.

"But generally speaking, it's more about the song. Like Madonna has a record out every six months or three to four months. Just because it's Madonna doesn't mean it's a hit. So it's more about individual songs. Recently, KIIS broke 'Killing Me Softly' by the Fugees, 'Missing' by Everything But The Girl. Those would be two good examples." 

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Pelt

Contact: Artist Hot Line  
818-343-9410  
Seeking: Label Deal  
Type of music: Rock

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

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Though the package left something to be desired (a handwritten letter and lyrics on notebook paper), the music was a pleasant surprise. Melodic, hooky songwriting and early Bowie-ish vocals combine with the glam rock sound of T. Rex, but with a contemporary feel. There's potential here, but the right producer is needed to fulfill that promise.



Mother Spirit

Contact: Artist Hot Line  
213-205-0207  
Seeking: Label Deal  
Type of music: Hard Rock

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

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Behind the thundering sound, there's a spirit that echoes what you might get if the Black Crowes went to Seattle. While there's a level of professionalism here, the originality factor could be stronger. There's space for musical growth, but it's up to these guys to carve their own niche, before they end up blindly following the rest of the pack.



John Rachlin

Contact: Artist Hot Line  
310-473-7222  
Seeking: Publishing/Label Deal  
Type of music: Rock

Production ..... 7  
Lyrics ..... 4  
Music ..... 5  
Vocals ..... 4  
Musicianship ..... 6

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Rachlin shows some promise as a songwriter (in the vein of early Bryan Adams), and even more so as a producer (if he handled the production duties himself). With all that said, there were only two songs and both sounded similar, which isn't a positive sign. Rachlin should also look into finding a singer, and perhaps a songwriting partner.



Shane Fraser

Contact: Artist Hot Line  
213-390-0674  
Seeking: Label/Publishing Deal  
Type of music: Rock

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

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: From a folk song about an abused girl exacting violent revenge on her father, to the techno-sound of the second track and back to the folk sound again, Fraser seems to be hedging his bets. The lyrics show some cleverness at times, but the simple melodies are a problem. This unsigned artist should be looking for outside assistance.



Mike Gallagher

Contact: Artist Hot Line  
610-449-5733  
Seeking: Label Deal  
Type of music: Hard Rock

Production ..... 4  
Lyrics ..... n/a  
Music ..... 3  
Vocals ..... n/a  
Musicianship ..... 6

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: This guitarist is intent on showing off his "scale-running" flair. Unfortunately, the fingers do not make the artist. There's far more to a hard rock instrumental career than just letting fly with endless runs. This is far too predictable stuff for Gallagher to make a mark at this time. Instead, he should find a band that could utilize his talent properly.



Joey Matisse

Contact: Artist Hot Line  
800-472-5639  
Seeking: Label Deal  
Type of music: Pop

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

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: The first track (that literally faded in during the song) sounded like a poorly recorded live gig, and in no way should be the intro for an A&R rep. The rest was recorded better, and Matisse shows some artistic focus with her jazz-infused pop sound, but the writing's lacking (especially lyrically), and her vocals didn't grab us either. Sorry.



SWAG

Contact: D.W. Bonner  
310-970-4588  
Seeking: Label Deal  
Type of music: Hard-core Alt.

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

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: SWAG stands for Spoken Word Alternative Groove, and while there is an occasional groove hidden among the hard-core raunch, and the frontman does "speak" rather than "sing," it all comes down to the fact that this demo isn't that compelling. They might be an intense live act, but they need to come up with something better on tape.

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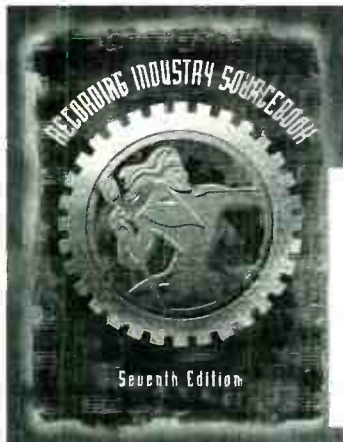
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ROCK



Ape Hangers

Cinemadisc Records held a get-together at Spaceland to celebrate the release of the *Caged Heat 3000* soundtrack, which features tunes by the Melvins, Ape Hangers and some eerie music by composer Daniel Adams. Pictured below are (L-R, back row) Adams, Oliver of L.A. band Don't Ask, *Caged Heat 3000* director Aaron Osborne, Cinemadisc Records President Alex Potszas, Cinemadisc promotions consultant Eileen Grobe and (kneeling in front) some of the girls who appeared as inmates in *Caged Heat 3000*.

And the winner of the Coolest Promotional Item By A Local Band is **Ana Black**, for their (politically incorrect, God Bless 'em) nypodermic needle pen, which was sent out to promote their new CD single release, "Dorothy Gale." Of course, with all this clean needles for IV drug user stuff going on, maybe it wasn't so politically incorrect. You can contact Ana Black through their management at 213-850-7526.

The Hillbilly Soul Surfers have released *Hot Damn, Bobo!!*, their long-awaited debut disc on the local Twangarama label—and yes, it was certainly worth the wait. The band meshes the three musical styles mentioned in their name with a bit of lounge, Hawaiian, cha-cha and Latin music thrown in for good measure. Their ability to blend these styles



Caged Heat 3000

into classic surf covers has given them a memorable sound that separates them from the rest of the instrumental surf pack. Check out "Hillbilly Pipeline," "Soul Penetration" and especially the slow tempo version of "Miserlou," and you'll see what I mean. But the instrumental trio really shines brightest with its original compositions, especially the hot rod/surf sizzler "Maelstrom." If you want further information on this unique band, you can contact the Hillbilly Soul Surfers at 818-795-7839.

Royal Crown Revue will be releasing *Mugzy's Move*, their debut disc for the Warner Bros. label this month. The seven-piece band was a house-fave at the Derby on their popular swing nights. *Mugzy's Move* was produced by veteran Ted Templeman.

Joey Seehee and Senor Amor—the dynamic duo of the L.A. lounge scene—will be hosting free Wednesdays for the month of June at the 3 Of Clubs, located at 1123 N. Vine St. near Santa Monica Blvd. Senor Amor spins the discs and Seehee's band, the Wonderful World Of Joey, hits the stage at 11:00 p.m. The twosome recently held a couple of record release parties, one for the Henry Mancini tribute album *Shots In The Dark* (on Del-Fi Records), which featured a ton of local bands; and one on June 5 for legendary exotica/lounge organist Korla Pandit, whose new CD, *Exotica 2000*, was just released on the local Sympathy For The Record Industry label.

**PICK OF THE MONTH:** Electrifaxion, June 16, at the Troubadour. The band features Ian McCulloch and Will Sergeant, formerly of Echo & the Bunnymen. The group is touring in support of their debut disc, *Burned*. Contact Liz Morentin at Elektra Entertainment Group for more information (310-288-3822).

Local outfit Elephant Ride will be releasing their debut disc for the WORK Group label on July 9th. Entitled *Forget*, the disc was produced at Shangri-LA Studios in Zuma Beach by Led Zeppelin's John Paul Jones. For more info, contact Kris Ferraro at 310-449-2500.

—Tom Farrell

COUNTRY



Brent Haesler, Rose Maddox and John Jorgenson of the Hellecasters

Big doin's at Mad Dog Studios recently when the legendary Rose Maddox recorded some tracks for an upcoming album with Hellecaster John Jorgenson. The album, which will be refreshingly traditional, will be released on Southern California's Country Town Records label. The President of Country Town, Brent Haesler, was in the studio with Maddox and Jorgenson (pictured above).

Also add Linda's Doll Hut to the "big doin's" list for June. Most important is Dale Watson's show on the 13th with opening act the Round Ups. In addition, Linda Jemison has the Forbidden Pigs on the 15th and the Lucky Stars on the 22nd. Also, Russell Scott & His Red Hots will be back at the Hut on June 29th. Call 714-879-8699 for info.

Make plans now to get your tickets for Hootenanny '96 on Sunday, July 7, at Oak Canyon Ranch in Irvine. The Killer himself, Jerry Lee Lewis, is headlining the all-day event. Joining Lewis will be Cadillac Tramps, Southern Culture On the Skids, the Paladins, the Blasters and the Sun Demons. Tickets are on sale at Ticketmaster or at Linda's Doll Hut, where you will pay \$27.50 (no service charge). All ages are welcome. Call Bill Hardie at 909-648-9898 to find out more.

On June 11th, Carl Perkins, one of rock and country's true greats, will be inducted into the Walk Of Fame

at the Guitar Center in Hollywood. Carl Perkins and his classic song, "Blue Suede Shoes," will be celebrating 40 years together as well. Expect the stars to come out for this event. Perkins, a member of the Sun Records elite, is long overdue for this honor, as he continues to contribute to America's musical culture. For more information on the event, call Karen Sundell at Rogers & Cowan at 310-201-8867.

One of the best bands anywhere wowed 'em recently at the Barndance. The Rhinestone Homeboyz were called back for two encores. Rumor has it that the folks at Jacks liked them so much that they are hoping to have the 'Boyz open for Robert Earl Keen. Call Mel Harker at 310-827-2239 to book this hot band.

**GOOD NEWS BYTES:** Discovery Records has a hot new find that VP Cary Baker is very proud of, so be on the lookout for Parlor James...L.A. country rockers Rio Grande have been selected to open for Nashville hat act Ricky Van Shelton at the House Of Blues on June 9th; they are also planning to tour the Southwest at the end of the summer...Merrilee Weeber is writing with Jack Tempchin, who you can catch at Rusty's on the Santa Monica Pier in June and July, and Merrilee is booking some of the shows...The Cody Bryant Western Band and Erin McCaffrey are off to Japan for two weeks in June; Cody will also be turning his attention toward Europe where he is building a following based on his recent debut CD, *Big Dose of Country*...Austin legend Terry Allen is coming to town in support of his Sugar Hill Records CD, *human remains*; he'll be at Jacks Sugar Shack on June 20th (for more information, you can call Jacks at 213-466-7005)...Finally, the Old 97's were in town recently playing to an industry-only crowd at the ever-cool Alligator Lounge; this Texas band has a great CD out on the Bloodshot label called *Wreck Your Life*.

Last but not least, a must-have for all fine C&W collections is *God Less America: C&W For All Ye Sinners 'N Sufferers—1955-1966* on the Gema label and available at Rhino Records in Westwood. Good stuff!

—Jana Pendragon



The Rhinestone Homeboyz

**JAZZ**



**Gerald Wiggins**

Gerald Wiggins has long been a fixture in Los Angeles jazz clubs, both as a pianist and as an enthusiastic spectator; he always checks out the other players and gives them encouragement. To celebrate his birthday plus the release of his first trio album in eighteen years (*Concord's Soulidity*), Wig, bassist Andy Simpkins and drummer Paul Humphrey played before a capacity crowd at the Jazz Bakery. They performed swinging music that had plenty of subtle wit and melodic creativity. Highlights included "There'll Never Be Another You," "My Foolish Heart" (a feature for Simpkins) and "The Continental."

Three different singers appeared in town recently. Marlene Ver Planck, a delightful veteran performer with a wide range, performed straightforward and lightly swinging versions of standards with the assistance of pianist Terry Trotter and bassist Tom Warrington at the Jazz Bakery. Among the highlights were "Like Someone In Love," an emo-

tional "Nightingale Sang In Berkeley Square," "Falling In Love With Love" and a Duke Ellington medley. Barbara Paris, a fine singer from Colorado, appeared at the Cinegrill and sounded at her best on "I'll Remember April," "Centerpiece" and "Estate." Pianist Jane Getz, bassist Jeff Littleton and drummer Fritz Wise accompanied this promising vocalist. And well worth checking out wherever she performs is Carolyn Martinez. The appealing singer (her high notes are lovely) performed duets with guitarist Riner Scivally at Papashon in Pasadena, including some Jobim tunes (in both English and Portuguese) and a few bop standards. Watch for her name!

When I heard that bassist Ron Carter was going to be leading a nonet at Catalina's, I assumed that there would be at least four or five horns. Wrong, four cellos! Carter's group also had pianist Ray Gallon, a second bassist, drums and a distracting percussionist. With the exception of Gallon's spots, the music (originals, plus "Impressions," "Sometimes I Feel Like A Motherless Child" and "A Song For You") was essentially one long bass solo. The cellos worked well together but one wishes that they had had an opportunity to solo or at least trade off written-parts.

**UPCOMING:** Catalina's (213-466-2210) features Jack DeJohnette (June 11-16) and Horace Silver (June 18-23); the Jazz Bakery (310-271-9039) has a return engagement from "Alone Together" (June 12), Roseanna Vitro/Gary Bartz (June 14), Karrin Allyson (June 17) and Stanley Turrentine (June 19-23). Finally, don't forget the Playboy Jazz Festival (June 15-16) at the Hollywood Bowl; the premiere Cuban jazz group Irakere has been added to the Sunday show! —Scott Yanow



**Ron Carter**

**URBAN**



**Solo**

Perspective artists Solo brought down the house during the Top Secret Tour, which recently made its way to the Anaheim Pond. The extravaganza, which also featured such urban stars as R. Kelly, LL Cool J and Escape, brought a great cross-section of the urban music genre together under one roof.

Tina Davis (West Coast A&R Coordinator for Def Jam) recently debuted some grooves from her label's upcoming soundtrack to the Eddie Murphy film *The Nutty Professor*, which promises to be a real winner.

Other happenings on the soundtrack front include music for the upcoming Will "Fresh Prince" Smith film *Independence Day*. Currently in the studio recording tracks for the upcoming fall film release, *Sprung*, is MCA recording group Shai.

Pay special attention to the upcoming Motown anthology profiling singer-songwriter Leon Ware. Best-known for crafting the unforgettable Marvin Gaye hit "I Want You," as well as Michael Jackson's first solo hit, "I Wanna Be Where You Are," Ware has a songwriting style that fuses the classiest elements of silky smooth soul with more traditional

urban styles. Look for this project to hit a record store near you in the very near future.

MVP Records, based in West Hollywood, continues to release the best old school urban compilations. With titles from the Gap Band, Tom Browne, Young Disciples, Edwin Starr, Curtis Mayfield, John Lee Hooker and others, the MVP compilation should provide even the most discriminating DJs and rap producers with great vintage material to sample from.

Health Skelter, O.G.C., Organized Konfusion, Cutty Ranks and KRS-One are just a few of the performers who participated in the recent Rap Sheet Caucus in Washington, DC. Although the West Coast-based rap trade sheet has long enjoyed a large West Coast support base, the recent three-day conference was a success in attracting major players from the East Coast rap/hip-hop community. Presently, the organizers of the event are making plans for their upcoming West Coast Caucus, which will be held once again at the Hollywood Roosevelt Hotel from October 23-26th.

I recently met with Max Gousse and Roggett Romanie, the owners of the hot urban music label Mecca Don. Currently riding the charts with a new release from the soulful hip-hop duo Seduce, the two were in town recently to begin work with their two biggest artists, Adina "Freak Like Me" Howard and Michael Speaks, on their upcoming projects. Expect product from both before year's end.

Word has it that Aaron and Damien Hall, along with Teddy Riley, are putting the finishing touches on their upcoming Guy reunion album at Larrabee Recording Studio in West Hollywood. The fellows, who have spent the past few months cutting tracks down in Trinidad, felt that they needed a change of pace so they headed out west to finish up their album, which is slated for a Christmas release.

—Gil Robertson



**KRS-One**

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## CLUB REVIEWS



**Ammonia: Risk-free, middle-of-the-road, melodic pop.**

## Ammonia

*The Troubadour*  
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

**Contact:** Heather Davis, Epic Records: 310-449-2873

**The Players:** Dave Johnson, guitar, vocals; Simon Hensworth, bass; Allan Balmont, drums.

**Material:** From the name, Ammonia, one might expect something caustic—perhaps a biting political commentary, stinging tales of hard luck, a bitter social perspective or even a painful onslaught of sonic torture. What the band actually delivers is a dose of risk-free, middle-of-the-road, melodic pop tunes with some promising hooks and an occasional unexpected chord change tossed into the mix. Viewed through KROQ-colored glasses, the songs fit perfectly into standard radio format, but fall short of taking any real chances.

**Musicianship:** Of course, all bands that perform live have off-nights. The many variables that contribute to the success of a live performance are impossible to control categorically—it's just the nature of the beast. Even with that in mind, it was hard to get beyond the technical problems of Ammonia. For starters, Johnson's vocals fit perfectly into the realm of acceptability altogether in regard to his intonation. Not only was his pitch far from perfect, but he was clearly hard put to squeeze out any of the higher

tones even near his intended pitch. Another major distraction was Balmont's erratic drumming, which, for the acceleration and deceleration, made it impossible for the listener to really get into the songs—not a desirable quality for the anchor of a group.

**Performance:** In spite of all that, the guys are likable, if not overly dynamic onstage. The trio looks like the unassuming, cheerful guys you knew from junior high science class who might be found giggling in the back row. Unfortunately for them, the lineup of bands that evening made for an unflattering contrast. Still, Ammonia maintained their composure even toward the end of their set when the deflated audience began to lose interest (except for the noisy few who hurled jeers at the group).

**Summary:** Ammonia has some potential for good songwriting, but should consider taking some musical risks and leaving the safety of their comfort zone. They should also clean up their technical problems, allowing audiences to concentrate on their songs rather than their mistakes.

—Traci E

## The Nields

*The Troubadour*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

**Contact:** Mark Fenton, Razor & Tie Music: 212-439-9173

**The Players:** Katryna Nields, vocals, percussion; Nerissa Nields, vocals, guitars; David Nields, guitars; Dave Chalfant, bass; Dave Hower, drums.

**Material:** The Nields play music that is on the folkier side of rock music. This is music about lost loves, the dilemmas of daily life and love, the complexity of relationships and the fears and joys we all share. The band's sound is dominated by the two voices and the two guitars of the three Nields family members, who hail from New England.

**Musicianship:** The music is centered around the singing of the two sisters, Katryna and Nerissa Nields, and the guitars of brother and sister, Nerissa and David Nields. It is written to feature these three people, and while the rhythm section of Dave Chalfant on bass and Dave Hower on drums do a sterling job supporting this group, they sort of fade into the background. Katryna Nields has a girlish voice, which at times is a bit whiney, but she uses it to good effect. Nerissa's voice is lower and provides a good counterpoint to her sister's singing. David Nields is the flashier of the two guitar players, but Nerissa does hold her own and takes some nice solos along the way.

**Performance:** This is a fun band to watch in performance with the dancing of Katryna Nields and the interplay between the group. It really shows off the talents of the three front people, and they handle these jobs with practiced ease. It is almost like sitting around the Nields' living room while Katryna, Nerissa, and David entertain the guests. And the fans of the group have become sort of an extended family due to the band's constant touring.

**Summary:** While some of the older material sounded a bit dated, the new material from the Nields' current album, *Gotta Get Over Greta*, is very alive and vivid. This especially goes for songs like the title track or "Cowards" or "Fountain Of Youth." This band has something to offer, but still could make better use of its resources.

—Jon Pepper



**The Nields: A look at the folkier side of rock music.**



# Skunk Anansie

The Troubadour  
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Melissa Dragich, Epic Records: 310-449-2878

The Players: Skin, vocals; Ace, guitar; Cass Lewis, bass; Mark Richardson, drums.

Material: Devil in a blue dress? Not exactly. More like devil in a muscle-T with a shiny bald head and pitch black lipstick. Skunk Anansie is everything that any self-respecting, bible-thumping, rock & roll hating fanatic would find utterly offensive. Anti-religious themes, disturbing takes on racism and sexism and a lurid picture of sexuality make up their tasty smorgasbord for thought in a funk-tinged, hard rock framework. Angst-ridden tunes such as "Selling Jesus" and "Little Baby Swastika" leave you with the secure feeling that society may well just sink into the dark abyss for all its filth and corruption.

Musicianship: Skin exercised her full range of vocal versatility that was simply captivating, as she sang with the soul of a charter-member, card-carrying gospel singer at one moment, then shifted, with no prior warning, to the ravings of a wailing banshee or the shrieking of a tortured animal. Such was the case in "Charity," which alternates sweetly innocent tones with eruptions of blood-letting rage. As a whole, the band followed their charismatic leader in the versatility department, building from extremely soft dynamic passages to loud, bombastic climaxes. They were tight, save for a few forgivable imprecise moments which were handled by the group without major incident.

Performance: The electricity of Skin's performance centered on her cartoonish, exaggerated facial contortions and relentless physical activity. Even when she injured her leg by jumping up and down like a possessed pogo stick, her manic moves continued, punctuated by groans of



Skunk Anansie: Lurid, bloodletting rage.

pain between numbers. If her athletic exploits still weren't enough to transfix the audience, her perverse molestation of fellow band members did the job: planting a big, open-mouth print of black lipstick on guitarist Ace's very white, bald head, then proceeding to lick his neck; as well as a brazen grope and lick for bassist Lewis.

Summary: Skunk Anansie may have a hard time making friends in the bible belt, but judging from their reception at the Troubadour, they won't have any trouble finding a place to s'leep in Los Angeles. —Traci E

# Susan Toney

The Palms  
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: 818-798-8882 or e-mail (conartistes@earthlink.org)

The Players: Susan Toney, acoustic guitar, vocals; Arno Lucas, percussion; backing vocals; Chad Watson, bass.

Material: If you think Melissa Etheridge plays soulful, gritty, sexy and honest ballads, it's because you haven't heard Susan Toney. This is the kind of music that's so good, it brings out a barrage of goose bumps on your skin. Her lyrics are heartfelt, often dealing with loss, personal revelation and societal injustices, but don't worry, she's no Tracy Chapman, as she clearly demonstrates a sense of humor while never taking

herself too seriously. In essence, nothing here is ever delivered with a heavy hand, and Toney's sound is very commercial without being too pat or simple—"Patti" and "Hollywood" are the sort of songs that you find yourself singing for days afterwards, as are most of the other tunes in her impressive catalog.

Musicianship: Toney is a first-rate player who isn't afraid to take chances, with either her playing or her vocals, as you sometimes find her stretching out of her range to deliver the emotional edge she thinks a particular song deserves. Behind her were studio pros, bassist Chad Watson, who added just the right touches to the overall sounds, and percussionist: Arno Lucas, whose restrained playing came in at all the right moments.

Performance: Toney and her band played in a back corner of a very ruckus West Hollywood bar, but the noise never ruffled their feathers and they never missed a beat. Toney engages the audiences just enough to make any place she plays seem intimate, but without ever pandering to the crowd. She's a pro, as are the musicians she chooses to back her. Summary: Toney is eminently listenable, melodic, smart and sexy in that time-honored "grrrl with a guitar" tradition. Why she isn't rolling in her advance money is anybody's guess. Catch this rising star quick on the club scene before you have to pay real money to see her on tour, which will no doubt come her way.

—Sam Dunn



Susan Toney: Catch this rising star before you have to pay real money.

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## CLUB REVIEWS

### The Lemons

*The Troubadour*  
 West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

**Contact:** Lellie Pittman, Mercury Records: 310-996-7284

**The Players:** Greg Lovell, guitar, vocals; Jeff Hiatt, guitar; Brent "Sal" Saunders, bass; Nabil Ayers, drums.  
**Material:** This punk combo does have some fast numbers that really get your blood pumping, but a lot of their stuff is too straightforward, too simple or too derivative. In particular, the drum patterns and backup vocals are often too reminiscent of the Ramones. A few harmonies or some skewed phrasing would help break things up a bit. The rhythm figures in the tunes are better than average, and some of the hooks are actually pretty hot, yet the chord progressions and arrangements are nothing surprising. More specifically, the musical relationship between the verse and chorus is usually a pretty predictable interval, such as a third or a fifth.

**Musicianship:** These guys are very tight, but they don't take a lot of chances, and Hiatt and Saunders are the worst offenders. It almost seems as if Hiatt believes that if he breaks from the most straightforward guitar leads, he'll get busted by the punk fashion police. If he sucked, this wouldn't be so noticeable, but Hiatt seems like he's got the chops to tackle more complex melodies. Saunders should definitely wander around the neck more, particularly when the rest of the band sets up a simple groove and there's not much else happening in the song.

**Performance:** It is hard to believe that the band members play with their guitars slung so low just because they really are more comfortable that way—particularly when this is hyped in their press kit! Also, Saunders' pigeon-toed, knock-kneed style of standing onstage has got to go; it's been done to death a million times. Lovell's stage patter was good; he's not without a sense of humor, he's got the right attitude and you wind up liking him and the band by the end of the set.

**Summary:** The Lemons' simplistic, familiar, early Eighties' approach to punk rock makes them really easy to write off. But curiously enough, their self-titled EP is a lot less boring after the third or fourth listen than it may seem after the first. The tunes are punchy, their set was professional and the band is still very young, so it's not impossible that these guys will be much more interesting, and original, in the days that lie ahead.

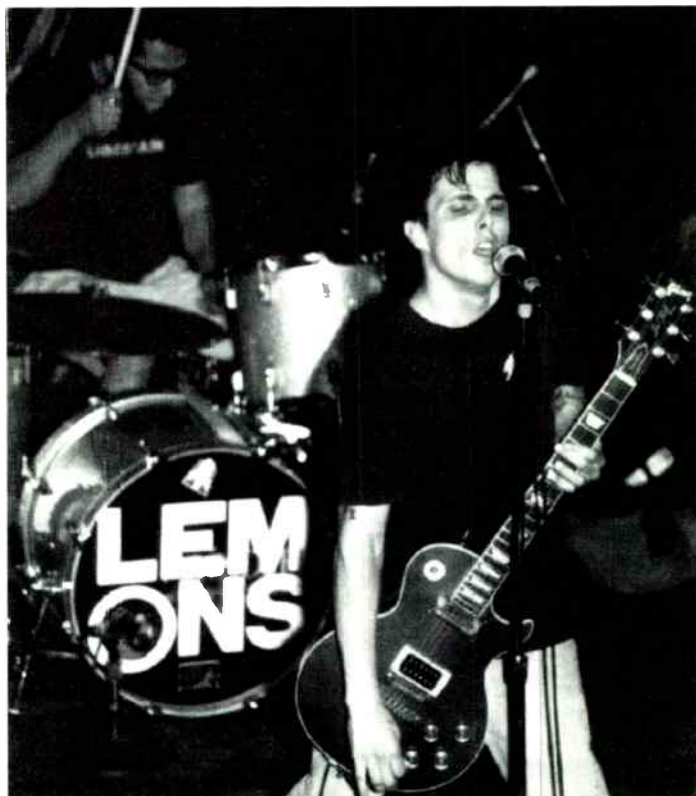
—Matthew J. Jansky

### Son Volt

*The Troubadour*  
 West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

**Contact:** Rick Gershon, Warner Bros.: 818-953-3473



The Lemons: Simplistic, familiar, early Eighties' punk rock.

**The Players:** Jay Farrar, vocals, guitar; Dave Boquist, guitar, banjo, fiddle, lap steel; Jim Boquist, bass, vocals; Mike Heidorn, drums.

**Material:** Son Volt's music follows in the footsteps of the band it emerged from, Uncle Tupelo. This is music that mixes rock, country and folk into a mélange all of its own. This music can be sadly sweet, rocking boogie or just plain lonesome. It is an acoustic sound as if played through an electric amplifier. The music on their album, *Trace*, only hints at what the band has in store for a live audience. In concert, they can improvise or change the tempo or mood of a song and come out with a whole new experience.

**Musicianship:** These are four great musicians who work well together, and the music highlights the strengths of the players, but these are also players with very few weaknesses. Jay Farrar not only plays great guitar, but his voice fits this music perfectly. Mike Heidorn is a drummer who was born to play music like this, and he and Jim Boquist on bass make a fine rhythm section. Dave Boquist plays fiddle, banjo, guitar and 'ap steel and handles them all with great precision. This is not an easy task, especially when he is carrying many of the melodies all by himself.

**Performance:** The stage really lets these guys kick off their shoes and play around in the sand that is their music. They do not play note for note transcriptions of the songs on the albums, but the songs are still familiar enough to recognize. They also allow ample space for Dave Boquist to play many tasty solos. On top of all of this, this band has a very good

relationship with their audience, with people yelling banter at the players onstage and the players returning that banter with an easygoing style, as if this were some local town hall and not some nightspot in Los Angeles.

**Summary:** After listening to this band for a while, you begin to feel nostalgic and extremely emotional. It's the kind of music that can cause the listener's heart to swell with love and affection, and at other times during the set, feel the pain and heartache written into the songs. And isn't that what music is supposed to be all about?

—Jon Pepper



Son Volt: Four great musicians who work well together.



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The instructor is **Richard Schulenberg**, music consultant, The Family Channel and MTM Entertainment.

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P.A.: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call

Pay: Tips and drinks

**FAIR CITY**  
2020 Wilshire Blvd., Santa Monica, CA  
Contact: Keith Roberts, 310-828-5549  
Type of Music: Rock  
Club Capacity: 350  
Stage Capacity: 7-10  
P.A.: Yes  
Lighting: No  
Audition: Call or mail promo  
Pay: Negotiable

**CAFE CLUB FAIS DO-DO**  
5257 West Adam Blvd., Los Angeles, CA 90016  
Contact: Mickey, 213-464-6604  
Type of Music: Blues, jazz, world, cajun, alternative  
Club Capacity: 100  
Stage Capacity: 10  
P.A.: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call Mickey  
Pay: Negotiable

**FROG'S**  
16714 Hawthorne Blvd., Torrance, CA 90310  
Contact: Tom, 310-371-2257  
Type of Music: All styles  
Club Capacity: 280  
Stage Capacity: 12  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Call or send pkg  
Pay: Negotiable

**LA VEE LEE RESTAURANT**  
12514 Ventura Blvd., Studio City, CA 91604  
Contact: Vabois, 818-980-8158  
Type of Music: Jazz, blues, C&W, alternative  
Tuesday night jam sessions  
Club Capacity: 100  
Stage Capacity: 8  
P.A.: Yes, full  
Piano: No  
Audition: Send promo to club.  
Pay: Negotiable

**OYSTER HOUSE SALOON & RESTAURANT**  
12446 Moorpark St., Studio City, CA 91604  
Contact: Dan Singer, 818-501-1257  
Type of Music: Acoustic, jazz, folk, blues  
Club Capacity: 30  
Stage Capacity: 3  
P.A.: No  
Piano: No  
Audition: Call Dan  
Pay: Negotiable

PIER 52

52 Pier Ave., Hermosa Beach, CA 90254  
Contact: Donna, 310-376-1629  
Type of Music: Classic rock (cover bands) top 40  
Club Capacity: 120  
Stage Capacity: 5  
P.A.: No  
Piano: No  
Lighting: Yes, stage lights  
Audition: Call Donna  
Pay: Negotiable

**ROXY THEATRE**  
9009 Sunset Blvd., West Hollywood, CA  
Contact: Karen McGuiness, 310-276-2222  
Type of Music: Rock, alternative  
Club Capacity: 500  
Stage Capacity: 15  
P.A.: Yes  
Piano: No  
Lighting: Yes  
Audition: Call Karen  
Pay: Negotiable, presale

**TROCADERO**  
8280 Sunset Blvd., West Hollywood, CA 90046  
Contact: Bambi Byrens, 213-656-7161  
Type of Music: Jazz & blues  
Club Capacity: 200  
Stage Capacity: N/A  
P.A.: Yes  
Lighting: No  
Piano: No  
Audition: Call or mail promo package  
Pay: Negotiable

**THE WATERS CLUB**  
1331 S. Pacific Ave., San Pedro, CA 90731  
Contact: Tony, 310-547-4423  
Type of Music: Rock  
Club Capacity: 890  
Stage Capacity: 12-15  
P.A.: Yes  
Piano: No  
Lighting: Yes  
Audition: Call or send promo pack  
Pay: Negotiable

**MISCELLANY**

Miscellany ads are free to businesses offering part- or full-time employment, or internships for music industry positions. To place your Miscellany ad, mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. If space allows, ads will run for more than one issue. Please call when you wish your ad to be canceled.

**INTERN WANTED** to assist in planning for national music showcase. Duties include A&R and general office work. PC literate/phone skills a plus. Fax resume to Jon 310-392-2188.  
**SALES/MARKETING** rep for music studio. Prefer sales & music experience. Flexible hours. Expenses + commission + studio use. Must have car. Fax resume to 213-467-1077 or 213-467-7386

**IGNITION MARKETING - Melvins, No Doubt, Lollapalooza, Biohazard, Filter-Reliable** interns needed for tour marketing company. Lots of potential, networking, fringes, college credit, experience! Contact Catherine or Anna 213-937-1727  
**FRONT OFFICE** Receptionist, full-time and part-time assistant needed for MSO Music Division. Entry level position. Intense, interesting, and challenging atmosphere. Fax resume 818-380-0430

**WORLDWIDE DISTRIBUTOR** looking for motivated interns with strong phone skills to work in A&R and promotions departments. Commissioned pay plus college credit available. Fax resume 310-333-1732, call 310-333-1733

**ASSISTANT ENGINEER** needed. Major recording studio seeks an experienced assistant engineer. Experience with Neve w/ flying ladders, indent studer otari. Call Shawn 818-709-8080  
**LOW BLOW RECORDS** is seeking interns who are looking to become a part of this exciting new label. Michelle 213-660-5946.

**DIAMOND HARD Music & Entertainment** seeks account executives. Positive attitude, people skills, knowledge of music scene in your area preferred. Pay is straight commission. 310-372-5271

**COLLEGE RADIO** Promotion assistant needed (alternative). Sense of humor, no cigs/junk food. Mac typing. Heavy outgoing phones. W. Hollywood. Leave experience 310-288-1122

**INDEPENDENT RECORD** label seeking interns. Morning/afternoon shifts. Recording industry preferred. Must have car. Kristine or Karyn 310-260-3181

**INTERN NEEDED** to assist editorial staff at major industry trade publication. Music knowledge, Mac skills and writing ability required. Flexible schedule college credit. No pay. 213-525-2295

**MOONSHINE MUSIC, L.A.'s premier independent dance music label**, is looking for interns. Flexible hours. 310-652-8145, fax 310-652-8146.

**ENTERTAINMENT CO.** seeks men and women over 21 to work in operations and promotions division. Must have general knowledge about urban music scenes. James 213-368-8802

**PUBLICIST NEEDED** by entertainment company. You have excellent writing skills related to urban music scene. No pay initially. James 368-8802

**INTERN WANTED** to assist management team with major label artists in alternative and pop market. Must have office and computer skills, and a reliable car. Call David 213-660-2553

**OUR PRO PLAYERS GET CALLS! SEE PAGE 44**

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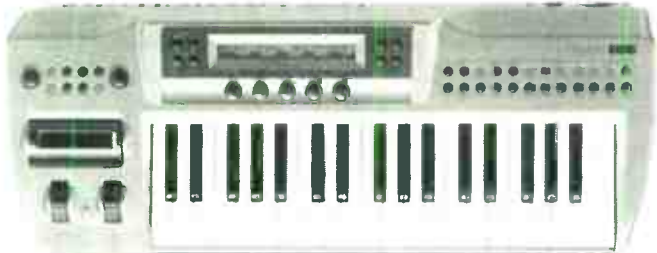
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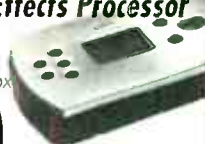
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NAME	PHONE						QUALIFICATIONS	COMMENT								
<b>FUNKY JIMMI BLUE - Prod./Kybd</b>	213-525-7240	✓	✓	✓	✓	✓	15 years experience musician. 10 years pro recording experience. 5 years with major labels. International touring, musical director. R&B top 20 single. R&B top 40 album. Soul Train & BET credits.	Versatile, easy to work with, very knowledgeable and soulful. Professional attitude. State of art studio. Flexible rates. Great stage presence.	✓	✓	✓	✓	✓	✓	✓	70s soul, gospel, house
<b>DEAN BRUNI - Guit./ Voc./ Wtr.</b>	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.	✓	✓	✓	✓	✓	✓	✓	Alternative influenced
<b>CHAD CLARK - Drummer</b>	818-787-5735	✓	✓	✓	✓	✓	Read music. Recorded/performed with members of Guns n' Roses, Rod Stewart's band, Page Plant band, Tom Petty's band, Great White, Hurricane, Armored Saint, etc. Have passport. Willing to travel abroad.	Very motivated on time, good attitude with lots of humor. Pop/rock groove drummer with an R&B and new age influence.	✓	✓	✓	✓	✓	✓	✓	Warm groove and sound
<b>ROBERT COPELAND - Producer/Arr.</b>	213-217-8469	✓	✓	✓	✓	✓	Top 10 club single. Skin Party. Billy Preston, Dean Eastus, Jonathan Moffett, Ed Tronchinski, HBO USA Television. Producer, 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.	✓	✓	✓	✓	✓	✓	✓	Ballads, dance, rap & funk
<b>TY DENNIS - "Songwriter's Drummer"</b>	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. Alternative/funk - dynamic.	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it, know it, love it. Flexible rates.	✓	✓	✓	✓	✓	✓	✓	Master of the vibe
<b>LISA FRANCO - Medieval Strings</b>	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.	Read charts. Harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	✓	✓	✓	Old instruments, noxiem sound
<b>TERRY GLENNY - Violinist/Compr.</b>	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 music. 20 years professional experience. USC degree. Composer, arranger, producer. Live, video, film.	Very soulful sound, impro, excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.	✓	✓	✓	✓	✓	✓	✓	Versatile and friendly
<b>JOE GOFF - Drums/Percussion</b>	310-577-0004	✓	✓	✓	✓	✓	12 years experience. Extensive touring & recording. P.I.T honors graduate. Studied with the best. Specializing in demo & session work at reasonable rates, casuals, club work, touring & substituting.	Highly versatile player. Fast learner. Great groove, meter & click playing. Read music well. Multi-purpose image. Demo & resume available. Pro situations only please.	✓	✓	✓	✓	✓	✓	✓	Making a band groove
<b>CARLOS HATEM - Percussion/Drums</b>	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!	✓	✓	✓	✓	✓	✓	✓	Dance music, Latin styles
<b>RAY "DOC" HERNANDEZ-Drums/Perc</b>	818-441-6539	✓	✓	✓	✓	✓	22 years live and studio experience, 1989-95 toured and recorded three CDs with L.A. own Buddha Heads (aka) B.B. Chung King. Performed and/or recorded with El Chicano, Superone, Love Machine, and various members of Guns & Roses, Bongio, Pancho Sanchez.	Incredible meter, fast learner, very versatile. Great stage presence, good transportation. Photo, CDs and video available. If you are a pro and need a pro call the Doctor.	✓	✓	✓	✓	✓	✓	✓	Alternative rock, latin
<b>CHRIS JULIAN - Producer/Writer/Eng</b>	310-589-9729	✓	✓	✓	✓	✓	Experienced, focused, dig working 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.	✓	✓	✓	✓	✓	✓	✓	Developing artists & bands
<b>BOB KNEZEVICH-Producer/Musician</b>	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.	✓	✓	✓	✓	✓	✓	✓	Hot CD quality mixes
<b>LEIGH LAWSON - Bassist/ Vocalist</b>	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.	✓	✓	✓	✓	✓	✓	✓	Can fax resume
<b>HOWARD LOREY - Vocalist/Songwriter</b>	213-913-2878	✓	✓	✓	✓	✓	Young and energetic, strong performer. Studied classical voice: BMA under Thomas Carey, University of Oklahoma. Plenty of live experience along with multiple recording projects that I have co-written. Some single experience. Member of ASCAP. Have had songs played on major radio networks.	If you're searching for a singer to give your music originality and life, give me a call! I'm creative, easy-going, I love music and I'm not a music snob. Workable rates.	✓	✓	✓	✓	✓	✓	✓	Sweeping melodies
<b>ROBBIE McDONALD - Vocalist</b>	213-482-8869	✓	✓	✓	✓	✓	Fifteen years experience. Very versatile, good pitch and attitude. Read music. Quick and creative.	Fun attitude. Uniquely creative vocals. Good instincts.	✓	✓	✓	✓	✓	✓	✓	Special first session rate
<b>LESTER McFARLAND - Bassist</b>	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, Estelle Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach! Listed in Downbeat & Bass Player. Aka: The Funkmaster.	✓	✓	✓	✓	✓	✓	✓	Makes you sound better
<b>RALPH MICHAELS - Guitarist</b>	310-450-5537	✓	✓	✓	✓	✓	Very experienced live & studio, graduated studies in classical guitar & sound engineering. Producer credits, good songwriter, reads music. Call for demo.	Real feel & real sounds. Have original sound but I'm flexible. Good for your songs, easy to work with & ready to tour.	✓	✓	✓	✓	✓	✓	✓	Funk, hardcore blues, heavy
<b>TONY NEWTON - Bass/Keys/Compr</b>	213-469-5603	✓	✓	✓	✓	✓	Worked on over 24 gold recordings and many tours. Motown, blues, fusion, rock. Stevie Wonder, Smokey, Michael Jackson, Aretha, Tony Williams, Allan Holsworth, Gary Moore, John Lee Hooker.	I provide a hit groove and pocket to enhance your music and talents.	✓	✓	✓	✓	✓	✓	✓	Groovemaster
<b>WILL RAY - Country Producer/Picker</b>	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 trash, 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 gents as well. Let's talk.	✓	✓	✓	✓	✓	✓	✓	Western beat, range rock
<b>ANDY SCOTT - Guit./Voc./Prod.</b>	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 Pochontos 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.	✓	✓	✓	✓	✓	✓	✓	Blues, funk, & heavy
<b>"STRAITJACKET" - Violinist</b>	818-359-7838	✓	✓	✓	✓	✓	20 years experience in 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!	✓	✓	✓	✓	✓	✓	✓	A rocker at heart
<b>PAUL TAVENNER - Drums</b>	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.	✓	✓	✓	✓	✓	✓	✓	Groove is the key!
<b>TREVOR THORNTON-Drums &amp; Percus</b>	818-755-4686	✓	✓	✓	✓	✓	Top English drummer now available in USA. 19 professional years. Started gigging age 12. Many album credits including Martin Page, World tours including super group Asia. 1992-93. Kim Wilde. 1994. Proficient with click programming, reading, Master Class clinician including P.I.T. London.	Very professional. Solid, inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543.	✓	✓	✓	✓	✓	✓	✓	Fresh approach from England!
<b>TOM TORRE - Violin/Fiddle, Guitar</b>	818-340-6548	✓	✓	✓	✓	✓	Many years experience, sessions & clubs. Schemed the staff. Demo available on request.	Quick ear & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓	✓	✓	Swing styles a specialty
<b>SCOTT TURCHIN - Vocals/Gtr/Keys</b>	310-826-8883	✓	✓	✓	✓	✓	Total pro looking for projects. 15 years experience in clubs, casuals, studio, 4-5 pc, duo, solo, chor, octet, also TV, films and voiceover. Real feeling based style, not just empty vocal production. Versatile, quick study, easy to work with.	Specialize in roots, rock-reggae style, world beat like Seal, Petty, Gabriel, Herley, Superb backup singer, also-instant harmonies. Other languages no problem. Tape.	✓	✓	✓	✓	✓	✓	✓	Rock, reggae, country/folk
<b>JOHN ZANDER - Guitar/Synth Guit</b>	310-928-3238	✓	✓	✓	✓	✓	Twelve years experience - studio, club, slide guitar, and arrangements, excellent improvisation skills, synth can cover horns, strings, organ, etc. Professional teacher, lessons available.	Works well with artists and producers. Low rate for demos. I play it your way.	✓	✓	✓	✓	✓	✓	✓	Great feel for rhythms

## TO PLACE FREE ADS

If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call 818-755-0103, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For questions or discrepancies about a free ad, do not leave a message on the hotline—call our office directly. For display ads, call 818-755-0101, weekdays and ask for advertising. For Miscellaneous ads, call 818-755-0101. MC is not responsible for unsolicited or annoying calls.

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- Crate PA B 4150 4 chnl XLR & 1/4" inputs reverb EQ each chnl 150 watts at 40 ohms like new—hardly used. \$200 obo Shalee 310-531-8769
- Fender amp, great cond, BXR series dual-base 400 head w/case. EQ, hi/low boosters w/DXR spectrum cab, \$600 obo 310-441-6532.
- Fender twin 100-watt, 2 chnl, tube gut amp Loren 310 674-7694
- Guit rig mesa-boogie, 50-50 stereo tube power amp. Rocktron pro gap pre-amp Marshall 4x12 cab \$750 obo Mike 213-874-2880
- Harke 4x10 bass cab \$400 213-660-5848
- Marshall JCM 900 head, 100 watt new groove tube hi gainmaster like new. \$450 Alan 818-888-7351.
- Peavee 15" Scorpion spkr w/cab, nds repair. \$30 Lv msg 213-662-1820
- Roland Keybrd amp w/15" spkr, good cond, \$225 Gil 818-571-0865, pgr 818-453-1509
- Sound Tech 3-way PA spkr cab, matched pair, 1 yr old 400 watt power handling \$600 both Dave 818-567-0281
- SWR Goliath 4x10 bass cab, \$400 Peavey 1516 bass cab, \$200 Mitch 818-985-4640
- Yamaha PA spkrs 15" B, & horn 200 watt RMS, good cond, except 1 nds woofer, \$225. \$125. 818-353-1076.

### 3. RECORDING EQUIPMENT

- AKG C414 B-U-S pro condenser mic, like new, \$750 310-772-8285
- Alesis XT adat, like new, 2 mnths old, \$2,250, 310-281-7593
- Hard disk recording system by Vestax Has 6 tracks w/EO automated mixer Perf cond \$890 818-754-4262
- Tascam 244 4 track, lo hours, xint cond w/covr, \$350 obo 310-925-5051
- Tascam 202 MK2 dbi well cass plyr/recrdr. Lo hours, mnt cond, \$210 818-240-6590

### 4. MUSIC ACCESSORIES

- 15 space rack, brand new \$175 obo 310-390-7851
- 2 ATA drum cases by Anvil Fits 7-pc dbl lck drum set w accs Great cond must sell \$600 obo Carl 310-674-7694.
- AKG C1000S mic, w stand cable, mnt cond, \$250 818 240-6590
- Alesis quadra—verb 2 digital fx processor Will do 8 fx at once, has digital ins-outs, like new, cost \$800—sell for \$450 310-772-8285
- Ampeg SET400, \$350 Ampeg 410 cab \$325 Ampeg 4 8 cab \$275 All new Brad 818-352-0561
- Guit magazine, curr issue, some foreign, xint for reference \$25 for all Dave 818 567-0281
- Ibanez TS9, org \$200 obo Steve 310-479-6558
- Rockman XPR programbl fx 1 rack space 6 fx & loop Rockman midi ft pedal, \$450 310-397-7111
- Yamaha pro mix 316 chnl automatd mixer w/fx Perf cond, \$1 100 818-754-4262
- Yamaha, RM800 16 track mixing brd, brand new in box w warr \$1 250 obo Tom 818- 700-9521

### 5. GUITARS

- 1980 Rickenbacker 4001 stereo bass, maple glow mnt cond, w/cstm Anvil flight case in xint cond 65% off list price, both only \$675 obo. 818-766-7272
- 1985 Schecter tele delux 2 humbuckers, locking nut.



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- redbody/head stock mnt cond w/hard shell case \$675 Dan 310-670-6940
- BC Ridge bass very rare Amer made, tobacco sunburst, xint cond, \$450 obo John 909-980-6476
- Carvin V220-T w/case Super cond, Gold hrdwre on wht Ebony ftebrd, 24 frets, Humbuckers w splitters Pro Kahler \$280 Doc 818-980-4685
- Custom Zion gut EMGs, Floyd Rose candy-apple red, \$400 John 213-467-5568
- Fender Amer Telecaster, midsize blue w wht pckard rosewd neck, xint like new cond, \$450 310-397-7111
- Fender strat, early 80s, Japanese sunburst w/remelo snakeskin case etc \$400, Steve 310-479-6558
- Fernandez TE1 Telecaster gut, Duncan pckups birds-eye maple neck, Gotoh tuners, very nice gut, \$325 Dave 818 567 0281
- Gibson Epifone bass, blk slrpk style body mnt cond, new strings w case 1st 51-45 takes it 818-780-5279
- Kramer Farrington acou/elec bass Blk, great cond, w hrd shell case \$400 Andie 213- 960-7604
- Ramirez 1982 classleff-handd, canesly bechanged to rite Beaufll honey color, hard soft case incl Distinct tone, \$2,500 Colette 213-939-5855.
- String bass, 3 4 German, hand carved rndback 1803 used on 100s recrdngs w/Sinatra, \$5,500, 818-990-2328

### 6. KEYBOARDS

- Ansonic EPS 16 - rack-mount sampler Incl 16 track sequencer & fx Like new, \$890 818-754-4262.
- Vox Jagger organ same one used by Doors Xnt cond, \$525 Gil 818-571-0865, pgr 818-453-1509

### 8. PERCUSSION

- Boss DR660 drum machn, mnt cond, \$325 818-240-6590
- Paiste cymbals, 16", 18", full signtr crash, never plyd \$100 each firm W/Covina area 818-338-3106
- Simmons SDS8 stereo elec drum brain w/stand, 6 tom pads 1 bass drum pad, good cond \$250 obo 818 787-5735
- Tama Artstar drum set, ong topline, 7 - pckit. Designed by Neal Peart African bubinga wood, sounds great definitely a classc \$1,500 310-477-4314
- Yamaha whl recrdng, 10, 12, 13, 15, 16, 22 bass All have soft cases. Most have hrd cases too Great cond \$2 000 213-936-3778

### 9. GUITARISTS AVAILABLE

- 29 yr old gut singr avail w sound like Everclear, Bad Religion Steve 310-479-6558
- 2nd gut avail, elec acous, kill bckup vocs, pro gear For pro all HR sit 310-914-0075
- A1 soulful pro gut w/Paus. Strats, Marshalls slide voc chops cool look, maj credits sks pro rock band Full bands only Doug 310-370-0360
- Alt hard gut/sngwr Drop tunng ultra hvy blues based/aggresv w/rt beaufll tones like Parge, Cantrell, DeLeo Acous/elec, dedicatd avail now No flakes, 818 780 6424
- Baddest gut plyr in town sks pro sit No wannabes, Terry 805 943-3621
- Bass plyr, voc wntd Young blk haired skinny, tattooed, Les Paul Marshall gut plyr w CD credits sks musicians Infil Cult Crowses LA Guns Serious only 213 464-9128
- Blk funkadelic blk lead gut, 27, w/long hair Infil Hendrx, Hazel, isley Prince avail for fr sessns paid gigs only 310 372-3208

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- Blues, rock, lead, slide acous gut/writer sks workng, recrdng groups only 818-761-9354
- Blues gut, killer style, sks weekend band, Hendrx, Clapton Winters, BBKing TBone Walker Lead bckup vocs 714-648-2296
- Creatv, soull gut, tons of exp sks pro band Infil Dead, Dave Matthews, Clapton, REM, Patu 714-377 9096
- Disoant, de-tuned minimalst gut avail for band w groove Infil Helmet, Curve, Korn, U2 818-769-3978.
- Exp gut lknrg for casual band for occasl gigs Infil Stones, Faces, Graham Parsons, Jason/Scorchers, Social Distortio No forming bands pls Dan 310-670-6940
- Fem rhythm/lead vocs to join all rock band Infil Pixies, Sonic Youth, Sue 818-769 2794
- Fem, funky rock gut plyr voc avail for gigs Pro equip, car, att, ability, image Janey 818-341-9303
- Guit, 23 lknrg to join form band Into Chicago blues Hendrx, Skynard Can write songs, avail for toung 818-558-1984
- Guit, 26, sks band, Cool pro gear, transpo, dedicatn Infil Page Page Fishbone 818- 727-1801
- Guit, 29, sks to join form band Infil STP Sndgrden Serious only 10 yrs studio stage exp 818-577-5931
- Guit, 29, sks to join form band Vanous infil versatl, 10 yrs studio stage exp Serious minded plyrs only Pgr 818-316-4230.
- Guit avail all KRQO styles good gear, good transpo good att 818 845-3675
- Guit avail into Lush-Lonne Muff, Buzzcox, Echo Belly, P.vement Ned 213-255-9220
- Guit avail for sessns demos Pro sounds, soullful parts, solos, acous elec, Matt 818-757-6768
- Guit avail for serious minded sngwr or band Musicians who want to make difference nd only apply Lv msg Jason 818-357-2331
- Guit avail for working class rock band, or soon to be Rehts ok Equip, Fender twin Gibson gut Pro only 310-946-2000.
- Guit, bckup voc drug free sks career m neded plyrs into Yes, Rush, Styx Kansas, Ouen Jake 213-876-3235
- Guit/sngwr/voc avail for serious pro/signed act Pro pt, att, gear, look Textural style-U2, Police, MBV, Cocteau, Ride 602-921-7398
- Guit/sngnr, 29, avail w sound like Everclear, Bad Religion Steve 310-479-6558
- Guit/voc avail for org roots rock act Poco, CSN, Fleetwood, Eagles or blues org Proj Must be complete band at pro level 805-581-4861
- Guit, age 28, sks estab band/tour Infil Pixies, Sugar Bjork, Ween Steve 818-845-5458 or EMail Smash67@AOL.com
- Guit/sngwr/voc avail Plenty of material, exp HR, funk, jazz, all, pop, combinatns Boogie, Marshall, Strat Fast, tasty, soullful Kevin 213-465-4615
- Guit/sngwr/voc avail lead/rhythm, 24 lknrg to join form hvy dymnc, versatl band Studio, live exp 10 yrs Marc 310-559-2498
- Guit w/strng bckup voc for fun—for—here sit HR, funk, blues, jazz Avail for gigs, shows, demos, 213-463-8032.

- HR, HM, lead gut avail Genre Ozzie thru Metalica Have plenty of songs Serious pros only 310-837-9657
- Hvy groove gut plyr sks to join form band Infil Korn Helmet, Machemhd, Deltones, Have xnt equip, dedicatn, talent 818-955-8240
- Lead gut lknrg for recrdng group Beatles to Basha, Aerosmith to Alchemy Promo packg avail upon req 310-390-7758.
- Lead gut w/equip, transpo, rock image avail for HR Proj, Nurgunge, no all, no idioits pls Wt travel for rite sit Jeff 213-650-5589
- Lead gut, 31, sks aggresv, HR, metal band for toung/ recrdng Good equip, lols exp Sherman Oaks area Mike 818-783-6721
- Melody & mood tech & touch skill & soul you have band, I have gut Music is hard soft rock NoHo area 818-766-8392
- Pro rock/hndrx style gut, compos, writr, nds band/ Call for rl samples 213-466-3778 lv your #
- Pro gut, good equip, good ears, multi styles skng workng class rock, blues or cntry band David 310-398-1221
- Pro gut avail for paying gigs in rock blues R&B pop, funk, reggae sits Danny 818-969 1951.
- Psyched gut avail for cover band Killer style, Garcia Hendrx, S/Vaughn Santana, Radiators Mike 213-874-2880
- Rhythm gut sks lead gut, acous & elec, to form org songs Infil Excite Tupelo Wilco C/Junkies, Steve Wynn, Long Riders Exp not an issue, be creatv imagnv 310-271-0528
- Rhythm gut, HR, hvy groove strat forwrd Sabbath Prong Phlter, Type O Neg, many others Join/form Gibson, Marshall 310-305-1009

- Seasoned gut beckons pro musicians for soull experimll dymnc creatn Lknrg for improv adept artst w/abl to focus on vision, sound 818-761-1635
- Sngwr, leads interested in doing drd slow, bluesy gothic and/or Alice/Wonderland cartoon meets Floyd type stuff Bobbu 809-883-8335 909 883-0069
- Soull org gut plyr 31, sngwr, elec/acous gut Infil Kravitz Hendrx blues funk Lknrg for cover org band to join/form 213-850-1958
- Space Rock lead gut voc sngwr for estab band Eno Ronson, Page Hendrx Echo, verbs phuse loops, tremelo, Leslie tuning slide vintg gear 310 376-2081
- Top 40 KRQO style gut avail for working band Pro, w no hangups Full spectrum dance band all rock to reggae, 60+ songs Frank 310-578-6507
- Versatl gut plyr w great ears, good reading abl, much gigng, recrdng exp Lknrg for casual gigs sessns Brian 310-312-0943
- Versatl, tasteful gut plyr w/grt ears, gd reading abl Much recrdng gigng exp Lknrg for sessn/casual grp Brian 310 312-0943

### 9. GUITARISTS WANTED

- #1 R&B/soul act in 1997, inviting African Amer gut w/amazing talent dymnt soul xint showmshp for open audins Eric 24 hrs 818-377-2442
- 2nd lead gut plyr sought by pro rock act w/mgmt Infil Dokken, Scorpions, Must sng bckup, have transpo Lng Bch OC only 310 425 6061
- 30s alt band sks org crank gut for label CD Proj Must be into subtle hvy mixture Infil Radiohd, Pumpkins, Electrofiction Beatles 818-542-0688
- AAA lead gut wntd by org band w/maj connx Infil Tears, Blossoms Steely Dan Serious only 310-358-7194
- Absolutely the best Exp pro lead gut wntd for estab band/writngs happening Infil Ziggy Stardust, psychedic Beatles Pistols Must be flashy but real 213-469-9459
- Accomp snglr/sngwr sks gut for org alt pop band Beatles, U2, W/Undergrd Radiohd Costello, 1960s Robert 213-954-8295
- Accomp, youngsh gut wntd by band w/fem voc All mainstream rock pro groove indie connex Dan 818-507-7475
- Ace gut w lead vocs wntd Melodic rhythmic tight intense style Talent, exp, good att, dedicatn essntll, Mainstrm progress rock funk pop tunes 310-455-4304
- Ace gut wntd by keybrdst & bass gut team Serious; only, very melodic, can sing Infil Tears, U2, Police, Blossoms 213-650-5014
- Acous/elec lead gut plyr wntd for all folk grp forming, Recrdng, shows, now Monica 310-915-5534
- Adapt keybrdst bass team nds the rest We do carefully orch art rock Org recipe w hints of Zep Floyd, Jellyfish, Dream Theatre, Uuen Mace 818-996-1881.
- Aggresv gut & sngwr wntd, NIN meets Buddha Infil Phlter, NIN, Wht Zombi, Nirvana, Janes Jade 818-980-2302
- Alt folk rock style Fem voc/sngwr/voc & bongvr conga percussnt sks rhythm gut to collab form band/ Morsan 213-874-0575
- Alt gut w class rock roots to join drmr, keybrd & bass; Org, pro, hard-wking stl Fran 310-798-8294
- Alt gut wntd, class rock roots a must, To join org band Hard working, pro sit Fran 310-798-8294
- Anybody lknrg to jam this intermed level bass plyr sending out invite. Serious but fun, blues, cntry, roots rock, 818-763-2908
- Band working on 12 song indep CD pro nds lead gut Melodic plyr w/commitmt exp, priorities in order Christian ethics a plus Lance 818-878-0230
- Bluesy, HR gut plyr wntd, must have Les Paul Fendrr, Marshall, Carvin, Steve 310-657-5671

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Zane Tobin 818-506-4487



•CELLOPHANE FLOWERS sks guit for lead/texture. backing vocs nnd no metal. Great gigs ASAP. Infil Ezra. REM, Spacehog Brian 310-827-2901

•Co-sngwrtr/lead guit nnd to join hard-edged funky all band. Be ready to try anything 310-274-1413

•Determined, 24 yr old singr/infl by Bon Jovi. If you want to pioneer next music wave w/melodic, energetic rock call Darryn 818-761-7713

•Fem lead guit wntd for hvvy, aggresv band w/mgmt & future 213-930-1676

•Fem lyricist/voc sks guit/sngwrtr w 101 9feel to recrd/ form band. Must be strong w/sngwrting, arranging Serious/pros only 818 754-2430

•Guit male/fem wntd by dmr/sngwrtr for hvvy/groove proj. Have songs studio time bass voc Nd guit/collab to put all together 818-985-6110

•Guit nnd for hvvy pop all band. Bckgrnd vocs a must. Must be 21. 30 yrs old. Many infl, Cheap Trick. Posies. Super Chunk 213-654-5573

•Guit/voc wntd for fun. possibly pro P.T 60s bubble-gum pop/rock cover band. Infil Monkees, Ohio Express, Cowells Hillyard area. Mick 310-829-2245

•Guit wntd for all band. Styles Pumpkins U2, Peppers, Radiohd REM, Serious only. Backing vocs a plus. Anthony 818 776 9221

•Guit wntd for film proj w/R&B theme. Orig music, incl studio, live perfmcn. Team plyrs only. Jeff 818-752-0266

•Guit wntd for cover/rehrls band. Monday nites 9-11 213-739-4050

•Guit wntd in vein of Cranberries. Bowie, Tori, Oasis, Pumpkins, Bush. For touring, recrd deal 212-691-8519

•Guit wntd for Yes tribute. No pay yet. 2 agents, no look-alikes req. Rehresw wkly 9pm-11pm Greg 818-963-7855

•Guit wntd for HR melodic, velvet, punk group to form wall of sound. 24 hr phone 310-281-6072

•Guit wntd by pro dmr to help form contemp jazz fusion band. Infil Mike Stern, Larry Coryell. Bill 213-874-7118

•Guit wntd by keybrdst & bass plyr for org band. Infil U2, Big Chnry, Steely Dan. Commitment a must. 310-358-7194

•Guit wntd to join all funk band, Infil Prince, Pumpkins, Miles Davis. Max 310-434-4747

•LA MTV-bound all pop band curr in talks w/maj label sks nnd. witty yet poetic, passnte, career minded guit No free rides 213 654-5333

•Lead guit w/lead voc/sngwrting abt desperatly skng rhythm guit/voc to collab w/for band. No drugs. Infil Kiss, Stones. Mark 818-858-8809

•Lead guit, some lead voc, for nat'lly sponsored band DAKOTA. Great orig, class rock/blues covers. Paid gigs! Grt image/harmonies. Bill 805-274-2531

•Male guit/keybrdst wntd for former Motown recrdng artist, NU SOUL HABITS. Infil 70s soul Michael 213-525-7240

•OC based singr & bass skng soulful bluesy, folk guit to bring rhythm to org lyrics/melodies. Some cover tunes. Infil Rickie/Jones, Hyatt, Stones. Melinda 714-651-9947

•Pop voc grp sks acous/rhythm guit w/strong tenor voc harmonies. Fleetwood meets Mamas/Pappas. Jean 818-786-5537

•Pro lead guit wntd for Beatles infl pro sit. Must sing well gear & transpo 20-27, spiritual, non-smkr. Bill 310-276-7821

•Progressv cntry guit wntd. Mando Dobro slide team plyr. CD, mgmt, mailing list, radio. Hugh 818 705 0991

•Rhythm guit wntd, R&R, R&B, Little Richard, Chuck Berry, Stones. Short hair image, twede combo, blk or wht gqr. 818-244-4231

•Rhythm guit for estab R&R band. Infil Stones to Social Distortion. Must be dedicatd. Jeff 714-840-1077

•Sng/sngwrtr acous guit w/fock pop style sks acous guit w/srting & voc abtl for collab. Must have soul Johnny 213-874-4599

•Sort of like Rush, Sting, Yes & Parsons Proj, but not Guit/voc sought by guit/voc/sngwrtr. Have fun, make money. Bill 213-257-6757

•Souful, textural, diverse guit wntd, prof Strat, Pauls, Infil Temple/Dog, Polce, Sngdgram. Must have xint songs, drug-free, no metal. 818-410-3484

•Superstar glam guit wntd by outrageous glitter rock nat'l act. Marilyn Manson meets Pretty Boy Floyd. Must have star quality. 818-380-3401

•Voc w/orig songs sks friendshp, laught, future w/guit who communicts. Infil Alanis, PJ/Jam, Zep, U2, Live. Scott 310-214-2900

•fretless, elec/uprite acous, jazz, funk R&B, site reading etc 818-909-4952

•Bass lngng for band or plyrs simlar to Primus 310-391-5866

•Bass plyr pro skng paid gigs only. Xtensv exp, references 310-826-9429

•Bass soloist sks band, recrdngs, live, sessns, all styles 1-1 mtrs, travel ok, dbl on keys 818-342-2942

•Bass, vocs, will travel, 30 yr pro, equipd & ready. Jay 805-947-9853

•Bass skng estab band. Rock/metal/funk infl. Lngng for intense, dynamic, aggresv hvvy sound. LA area. Lv msg 213-662-1852

•Bass/sng/sngwrtr, label exp, sks Amer pop punk band. Infil Replacmnts. Muff, Cheap Trick. Great lyricist. great act. Phil 818-799-4427

•Chapman stick recently relocated sks creatv competent musicians. Have studio, exp, ideas, chops. Infil Zappa. Hendrix. PJ Harvey, Coletra, PFunk. Floyd, Waits. Adam 213-664-7467

•Christian bass sks hvvy, psychedic, groove orientd all rock band. ala Janes. Killer gear. exp 818-763-2525

•English bass sks acid jazz/dance improv, funk etc. I've got studio, live exp. Jim 310-820-1612

•Exp bass plyr skng group 714-639-7147

•Exp bass 20 avail for HR band. In-pocket dirty, groove orientd style. G&R, Aerosmith, Stones, Beatles, etl of Pistols. Matt 213-876-9816

•Fantastic bass plyr avail. Infil all styles. Ampeg, Fender equip. Ready to go. Touring, album credits, sngwrting ability. Windsor 714-638-7147

•Great bass plyr w/album credits & perf credits sks group or proj. Windsor 714-638-7147

•Intermed level bass plyr lngng to jam. Serious but fun, blues, cntry, roots rock. 818-763-2908

•Killer bass plyr lngng for currt group, ready to go. Or lngng for all dmr willing to form group. 714-638-7147

•Metal bass/sngwrtr sks to form/join band. Infil Maiden, Priest, Sabbath, Slayer, more. Dependbl, dedicatd, team plyr. ready to scene. Mike 818-582-0457

•Slammin, groovin bass w/pro gear, exp sks hvvy, psychedic all band w/punk vibe. Prefer complete band w/lockout, mgmt, etc. Infil Janes, Rage, Beasties 818-759-8592

•Versatl bass sks pros or estab band. Solid, dependbl, w/live/studio exp. Infil Garbage, PJ/Harvey, Radiohd. Eddie 818-848-7591

persona. Infil Sweet Water, Sponge, Replacmnts, Beatles 213-464-7807

•A1 sngwrtr/guit/sks bass. Roxy Music. Beatles. KCRW. Have gigs, rehrls space, CD, much int. You ply bass, singing a plus. 818-906-8367

•A1 solid individ, 29+, for all band w/7" on college charts. Maj label int, great songs. Robert 310-556-3841

•Accomp sng/sngwrtr sks bass for org all pop band. Beatles, U2, Vundergrnd, Radiohd, Costello 1960s. Robert 213-954-8295

•Ace bass wntd Melodic, rhythmic tight intense style. Talent, exp, good act, dedicatd essentl. Mainstrm progressv rock, funk, pop tunes. JV 310 455-4304

•Aggresv bass nnd by org all rock band. Must play w/emoti. Have gigs. Infil PJ/Jam, U2, Zep. Johnny 213-876-1921

•All bass plyr wntd, male/fem. Into Lush, Blonche, Muffs, Buzzcock, Echo Bell, Pavement. Nnd 213-255-9200

•All w/punk/pop band nds bass for tour to Seattle Jun 14-30. Split expenses & pay. Personality as import as technq. No Drugs 310-399-5104

•AMERICAN MUSIC, if you like great songs big guit, pedal steel, solid call. Cisco 213-654-5856

•Bass, guit, sng/s dmr nnd to play all styles go work now, big bucks 909-687-1412

•Bass nnd for very dynamic, melodic, song-orientd rock band. Matthew Sweet, Weezer, Beatles. Lots of variety, 24 track recrdng 24/7 rehrl, lockout. Phil 310-475-4216

•Bass nnd immed for all trio from St/Monica. Infil nat'l touring radio aply, mgmt & extras. Exp. pro, gear, act. Michael 310-396-2462

•Bass nnd immed by rock act w/CD mgmt offers pending, curr recrdng, Strong bckgrnd a must. 818-380-7102

•Bass nnd for org rock proj. Must be able to learn quickly. Varied muscl bckgrnd a must. 100% dedicatd. 714-840-7890

•Bass nnd to complete Shana's soufl, pop rock band. Pay per gig 213-913-0107

•Bass plyr, sngr nnd for creatv, thoughtfl, clever hvvy music. 213-461-6323

•Bass plyr wntd, all power pop ala Replacmnts, Goo. Goo Dolls. Vocs a plus. Rehrls in LA & OC. Dedicatd only. 818-845-9193

•Bass plyr wntd for org rock band. Blues roots. We have great songs. 818-980-5236

•Bass plyr nnd immed. Infil Pavement, Neil Young, rock w/cntry infl. Dan 310-438-0552

•Bass plyr nnd to work w/great R&R org band. Good act, no cornflakes. Jim 213-856-0517

•Bass plyr wntd by young band, 19-20 or younger. Infil Zep, Hendrix, Rage, Cream, Beatles. Adam 818-997-0961

•Bass plyr w/backing vocs wntd by dmr, guit. Infil Sonic Youth, Pixies, Throwing Muses. Sue 818-769-2794

•Bass plyr wntd, versatl in all styles, must work close w/dmr. Infil Pixie dregs to Rush, Vocs a plus. Kevin 818-563-3740

•Bass plyr wntd for all folk grp forming. Recrdng, showcswng now. Monica 310-915-5534

•Bass plyr wntd for blues band. Guit, dmr, harmonica. Into Waters, Dixon, Butterfield. Have regu rehrls spot. Jerry 310-473-8398

•Bass that can perform w/white no rehrls nnd for unique trio w/club dates booked. Robert 818-705-3467

•Bass w/a pick wntd. Sugar, Pixies, Midnite Oil, Green Day, Devo. Paul 213-660-5848

•Bass wntd, Sth Bay CA area. Indie signed, all pop band, nat'lly promoted wairplay. 310-434-5674

•Bass wntd by sng/guit/sngwrtr. Different snging proj, psychedic groove, blues, acous, harder-edged. Blues Traveler, Floyd, Allmans, AIC, Hans 310-202-7782

•Bass wntd by intense band w/groove. Have indep backing for full lngth CDs. Infil Korn, Machnehd, New Sepultura, Fear. Factory 310-920-5889

•Bass wntd for rock band w/slight cntry infl. Brian 310-320-2621

•Bass wntd, org band plyng shows. recrdng in 24 hrk

10. BASSISTS AVAILABLE

•#1 bass, R&B, funk, dance to hiphop, ready for paid/soon-paid proj. Pgr 310-403-0610

•Acous, uprite & elec fretted/fretless bass into jazz, rock, blues, R&B. Has groove, reads. For gigs, recrdngs, showcsws, rehrls. Joseph 818-763-8078

•Aggresv bass plyr sks hvvy indust metal band. Infil Fear Factory, Urois, Godflesh. John 909-980-6476

•Bass, 30, sks pro rockng completely formed band. Team plyr, can write, dbl on guit, sing 3 1/2 octaves. 18 yrs exp. 818-899-7958

•Bass avail for recrdng & performing. All styles, fretted/

10. BASSISTS WANTED

•#1 absolutely fresh KROQ/KLOS band w/tunes, ggs, connex, momentum, studio, lockout sks disciplin bass w/vox, style, santy! Call for listen 818-508-6767

•#1 R&B/soul act in 1997, inviting African Amer bass w/ amazing talent, dynam soul, xint showmshp for open audins. Eric 24 hrs 818-377-2442

•#00 bass for band sit w/songs ready to demo & shop, pro gear essentl. Pumpkins, Bush, Oasis, Foolighters. John 818-985-2310

•#18-30 yr old bass wntd for 4-pc rock act. Direction Petty, Crowes, Live, Kravitz. Dedicatn a must. 818-340-9865

•3-pc band sks bass. Paul 818-505-0819

•60s/70s R&B blues rock. All org material. Ryan 310-476-1289

•A bass plyr nnd, must have exp, be charismatic

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studio. Tight group lking for passnt. controid plyr 310-281-7593  
 •Bass wntd for world music proj. 310-559-5052  
 •Bass wntd for alt band. Styles Pumpkins, U2, Peppers, Radiohd. REM Serious only. Backing vocs a plus. Anthony 818-776-9221  
 •Bass wntd for film proj w/R&R theme. Orig music. Incl studio, live perform. Team plyrs only. Jeff 818-752-0256  
 •Bass wntd for orig band w/own hrstl & recrdng studio. Infl Steve Earl, Mellencamp, Allmans, SRV. John 818-543-0477  
 •Bass wntd for blues band. Guit, drmr, harmonica plyr into Waters, Dixon, Butterfield, etc. Nd bass w/like int. Singng a plus. Jerry 818-407-7790  
 •Bass wntd for cover/hrstl band. Monday nites, 9-11 pm. 213-739-4050  
 •Bass wntd for progress HR group. Infl Dream Theatre, Queensryche. Rush. Must be able to play anything. Band has mgmt, pos recrd deal. Good att, sense humor. 714-994-4085  
 •Bass wntd for co-ed alt band. REM, Collectv Soul, Concrete Blond, Beatles, Stones. Infl Lloyd 310-474-8420  
 •Bass wntd in vein of Cranberries, Bowie, Tori, Oasis, Pumpkins, Bush, Core, PJJam. For touring, recrd deal. 212-691-8519  
 •Bass wntd for band w/fem singr. For recrdng, gigs. Infl Jewel, Collectv Soul, Toad, Amy Mann. Stephen 213-953-4853  
 •Blk bass ala Bootsie w/cool image wntd for all blk folk rock band. Hendrix, Parliament, Funkadelic, early Prince. 310-372-3208  
 •CLOUD NINE, estab band, sks bass plyr. Must have improv skills, sing, transpo, image. Infl Beatles, Hendrix, Zep. Have 24-hr lockout, demo, atty. 213-960-2010  
 •Cntry band sks bass for working acts. Infl Brooks & Dunn, Travis Trtt. 818-508-1022  
 •Creatv, ambitious bass nnd! Guit & drmr sk solid plyr w/ideas. Have songs, want to gig ASAP. Paul 213-465-7027  
 •Estab band, PROTOTYPE, sks bass, Must have exp, musicianshp, dedicatn, equip, Progressv, thrash. Infl Kragen 310-915-0423  
 •Estab hard core band nds new bass plyr. Into Korn, Rage/Machine, Deftones. Lv msg 805-379-7736, 313-812-6366  
 •Estab working band lking for exp bass plyr. Lead, bckgnd vocs. Into funk, R&B, jazz, pop, etc. Serious only. Mike 818-508-1374  
 •Fem bass plyr w/bckng vocs nnd by fem guit, drmr. Infl Amps, Throwing Muses. Sue 818-769-2794  
 •Fem/male bass plyr wntd, rock harmony a+. Releasng CD. Suzie, Beatles, Radiohd, Jellyfish, 818-505-1271  
 •Fretless bass wntd for orig proj w/fem lead, Label, legal mt, Styles of Joni, Tom, Heather Nova. 213-969-4776  
 •Funky bass wntd by guit, drum team w/songs to form band. Infl PFunk, old Halen. Must dig Bootsie. Randy 213-465-8117  
 •GABBA GABBA HAY, Ramones trib band nds DD Ramon immed. Have all members. 213-782-6238  
 •Gay bass plyr wntd for punk-metal super-agro pop band in Silverlake. 213-664-4987  
 •GHOST WHEEL, sks open-minded bass to complete orig psychid band w/gigs, studio time. Vocs a plus. Infl Dead, Floyd. John 310-821-5947  
 •GINA LEAVES FOR TEXAS is lking for a bass plyr. Infl Teddy, Stones, Hyatt, Steve Earl, Sunvotl. Serious committnt req. Mike 213-933-3131  
 •GRUM FURRY TONGUE sks innovatv bass capabl of writing melodic bass lines for local gigs/recrdng. STP/Oasis meets Live/Lemonhd. 28-35, Terry 310-284-6631  
 •Hvy alt bass wntd, A&M deal. STP, Bush. Short-hair image, hrstl, gigs, must be very pro. Paul 213-655-4346  
 •Hvy groove bass plyr wntd by band. Infl Korn, Helmet, Deftones, Machnehd. Must have creatvity, dedicatn. 818-955-8240  
 •Idiot guit plyr & voc sks bass slappy monkey for DIY punk band in Palmdale area. No junkies pls. Nick 805-538-9167, Nathan 805-273-9255  
 •LA MTV-bound alt pop band, curr mt talks w/maj label sks add'l, wity yet poetic, passnte, career minded bass. No free rides. 213-654-5333  
 •Listing other bands we sound like contradicts term "orig new band." However James, Sndgarden, Pumpkins, Doors, old Heart, Sabbath, Scaggs Hungry? 818-244-7713  
 •Lking for bass/plyr drmr to complete all blk hard core band. Serious only. Guy 213-747-2642  
 •Major label rep has agreed to appear at my next gigs. Nd bass ASAP. 818-705-3467  
 •Modern cntry rock band, MARSHALL LAW, sks bass to perform covers/origs. Working sit 818-508-1022  
 •OC BRAT PRINCE sks pro bass. No drugs, flakes. Equip transpo a must. Have mgmt. DD Infl Kiss, Cult, Aerosmith. Tommy 714-758-1243  
 •Orig rockin blues band w/gigs, atty label mt studio. PA great songs nds pro bass immed. Must sing relocate to Michigan. Joey 517-792-1643  
 •Pro maniac bass wntd for rock punk band. Have songs, record 24-track studio. Infl Rotten/Rose. Serious

inquiries only. Tragedy 818-716-8466  
 •Pro plyr, talented, dedicatd. Infl Danzig, Wht Zombi, Sabbath, Sndgarden. Gear & transpo req. 818-766-4996  
 •Pro funky groovin McCartney style bass wntd. Must sing well. 20-27, gear & transpo. Spiritual, non-smkr, pro sit. Bill 310-276-7821  
 •RAIN OR SHINE, elec/acous rock band in NoHillywd sks pro bass w/bckng voc. Styles dedicatd to deatening Lockout, gigs, directn. Joe 818-787-9220, Scott 818-848-8853  
 •Sking talent d slappin uprite bass plyr to form rock blues ala Elvis, Morrison, Eric Burden. Edgy. 800-655-7664  
 •STONE BLUE, bluesy rock, HR bass nnd for band. Steve 310-657-5671  
 •SUN GODDESS lking for fill-in bass plyr for festivals, various gigs. Blues, pop, rock jazz. Must be very exp, fast pickup songs. Have mgmt, booking. 310-289-4734  
 •Super glam star bassist wntd by outrageous glitter rock na'l act. Upcoming tours, recrdng. Marilyn Manson meets Pretty Boy Floyd. 818-887-1072  
 •Superstar glam bass wntd by na'l recrdng act. Infl old Motley, Hanoi Rocks, Sweet, NY Dolls. Immed tours, recrdngs. 818-380-3401  
 •THE ATOMIC DANDELIONS sk bass plyr. Club dates lined up. Robert 818-705-3467  
 •Wntd, bass plyr who wants to get signed, quit his job, go on tour, grow rich, w/2 guys, 1 girl. 818-500-1282  
 •Xint fem bass plyr nnd for all girl alt rock band. Must be reliab, bckup vocs a plus. 310-473-2145

**11. KEYBOARDISTS AVAILABLE**

•A1 keybrdst/voc lking for orig band. Have material, so do you. Infl Tears, Steely Dan, Sting. Serious only. 310-358-7194  
 •B3 piano, formerly w/Sass Jordan, Peter Wolf of J/Geils Band. Just finished album w/West Arkeen avail for pro snts only. Greg 213-960-4358  
 •Bass & keybrdst team searching for drmr, guit. Infl Tears, U2, Police. Serious only. Xint exp. 213-650-5014  
 •Keybrd plyr/program avail for studio, demo, arrangmnts. Sequencing, drums loop, keybrd parts. Atari, Cubase, M1, R&M, S220, U220, etc. Xtnsv exp. Eric 310-208-3772  
 •Keybrdst avail for gigs and/or studio work. Versatd, dedicatd, exp. Art 310-432-0099  
 •Keybrdst singr/sngwrtr w/2 albums avail for band w/maj label deal. 318-342-3100  
 •Keybrdst w/pro gear avail for 1-meters, recrdng snts, have readng capbl, pro only. 818-342-2942  
 •Keybrdst/planist for hire. Good reader, midt fluent, paying gigs only. Can travel, lots pro gear, 18 yrs playing most styles. Barry 818-766-7545  
 •Keybrdst/arranger avail for paid snts only, demos, recrdng projs, record labels, film sndtracks, 24 yrs exp. 818-846-8124  
 •Pro accompnst formerly w/Sarah Vaughn, Joe Williams, avail for sngs projs. Herb 818-990-2328  
 •Rock keybrdst w/killer lead vocs, rock image. Avail for orig/coverband w/mgmt. Infl Wht Snake, Dream Theatre, Faith/More, Sabatoge. 619-323-0754

**11. KEYBOARDISTS WANTED**

•#1 keybrdst plyr wntd for paid cover gigs. Must love funk, soul music ala Herbie, Bernie Worrell. Pat 805-252-2155  
 •A1 multi keybrdst/composr/sngtr & all-around swell guy wntd for "older" but not yet dead band. A life's worth of infl. Scott 818-831-6778  
 •Anybody lking to jam, this intermed level bass plyr sending out invite. Serious but fun, blues, cntry, roots rock. 818-763-2088  
 •Artist signd to indie label lking for keybrdst plyr. Infl Roger Waters, Len Cohen, Tom Waits, Lou Reed, Beatles. Atto 310-859-2921  
 •Boogie woogie honky tonkin piano plyr nnd by cntry rock band. To do covers & origs. 818-508-1022  
 •CLOUD NINE, estab band, sks keybrdst plyr. Must have improv skills, sing, transpo, image. Melotn/Hammond sounds, etc. Infl Beatles, Hanoi, Zep. 213-960-2010  
 •Estab working band skng exp fem keybrdst w/lead bckgnd voc, Serious only. Dance, rock, funk, rap, R&B etc. Mike 818-508-1374  
 •Fem singr/sngwrtr sks keybrdst to start band. Infl Tears, Gabriel, U2, Seal. Serious inquiries only. 805-376-2571

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•Funky acid groove band sks missing link keybrdst to play club dates, recrd, tour the galaxy. Danny 310-820-6827  
 •Funky keybrdst wntd for 10-pc retro-R&B SHAKER MACHINE. 213-461-5901  
 •Grooving, versatd, modern keybrdst wntd for orig pop rock band w/label contact. Infl Seal, Tears, Gabriel. Level 42. Derek 213-389-6619  
 •Keybrdst wntd for blues, ballad & funk band. Gary 310-314-9607  
 •Keybrdst nnd for pro recrdng & gigng band. Funk, blues, ballads. 310-451-9842  
 •Keybrdst wntd, versatl in all styles, xint writing skills. Vocs. Infl Rainbow, Giant, Deep Purple. Kevin 818-563-3740, Brett 805-494-8325  
 •Keybrdst wntd for Yes tribute. No pay yet, 2 agents, no look-alike req, rehse wkly. 9pm-11pm Greg 818-963-7855  
 •Keybrdst wntd for co-ed alt band. REM, Collectv Soul, Concrete Blond. Beatles, Stones. Infl Lloyd 310-474-8420  
 •Keybrdst wntd to form/collab w/ band. Pop rock. Tiger 213-882-8303  
 •Keybrdst wntd for fusion jazz group. Eric 310-868-7845  
 •Keybrdst w/lead voc abtl wntd for progress HR band. Infl Rush, Dream Theatre. 714-960-6765  
 •Keybrdst/sngwrtr sought by lead singr for forming elec based alt band. 818-382-7064  
 •Pro bass plyr for popular LA band wntd. We have gigs, good meter nnd, ready to go, just nd bass plyr. 213-467-3834  
 •Progress rock group sks keybrdst. Infl Dream Theatre, Faiths Warning, Rush, Queensryche. Mgmt, possible album deal forthcoming. John 714-994-4085  
 •R&B keybrdst required by produc w/music connex for collab on BabyFace style music. 310-289-7215  
 •Rock steady reggae band lking for organ plyr into Upsetters, late 60s Studio One stuff. Brian, pgr 310-556-6204  
 •Sk exp fem keybrdst, must be mature, willing to develop unique musical style w/in sngwrtr partnshp. I am superb lyricist. Sean 213-653-8782  
 •SUN GODDESS, have mgmt, booking, label w/ffers, in works. Lking for 2nd keybrdst, string arranger, simple & fun for the band, shows, showcxs, label deal. 310-289-4734

**12. VOCALISTS AVAILABLE**

•22 yr old identcl twins-look xint, sing like Otis Redding/Al Green, move like Michael Jackson/Pnnc, sk oppor w/working Motown/R&B cover bands. 310-726-3677  
 •29 yr old voc/guit avail for band w/sound like Oasis and/or Sunvotl. Steve 310-479-6558  
 •A1 top blues R&R singr lking for estab blues R&R band. 213-532-5787  
 •A1 voc sks on song band w/ambition. Infl Tears, Seal, Collectv Soul. Serious only, ready to go. 310-358-7194  
 •AAA vocs/frontman avail for HR blues band. Hanoi, Stones, Crowes, Choir Boys. Have talent, dedicatn, image. Play guit, blues harp. Angel 818-752-2118  
 •Absolutely the best. Lead voc, frontman, sngwrtr avail for signed band w/things happening. Infl U2, Ziggy Stardust, Iggy, Lydon. 213-469-3459  
 •Aggressv, soulful singr/sngwrtr/guit w/70s & 90s infl. Lking to join/form easy-going cool sit. Have studio, gear, talent, image. 310-914-0075  
 •Aggressv fem voc into Korn, Deftones. Carla 310-479-5812  
 •Alt fem voc w/wide range, unique style, good exp sks serious, dedicatd, killer sounding band or proj. 310-274-1413  
 •Alt folk rock style fem voc/sngwrtr/lyncst sks rhythm guit to collab, form band. Morsan 213-874-0575  
 •Alt pro voc avail, skng co-writers or band in vein of Cranberries, Bowie, Tori, Oasis, Pumpkins, Bush. For touring, recrd deal. 212-691-8519  
 •Attractv fem voc lking for work. Demos, recrdngs, album proj, etc. Styles pop, R&B, top 40, soul, gospel. Age 28. Tara 213-756-8416

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 •Bluesy, HR voc avail to join/form band. Infl G&R, Aerosmith, Crowes. Steve 310-657-5671  
 •Critically-acclaimd fem voc w/na'l credits sks hi-quality proj jazz & torch gigs. Incl club & concert. Paid snts only. pls 310-839-1227  
 •Determind, 24 yr old singr infl by Bon Jovi. If you want to pioneer next music wave, w/ melodic, energetic rock call. Darryn 818-761-7713  
 •Exp fem voc lead/bckup, w/ pro snts only. Demos recds, pay negotbl. Diana 818-377-9978  
 •Fem singr/sngwrtr/guit sks drmr, bass plyr for orig all rock 3-pc band. No flakes. Pg Jennifer 818-329-1469  
 •Fem voc avail for sessns, demos, top 40, showcxs. Leads/bckgnds, tape avail. 818-769-7198  
 •Fem voc, ready to work. Sessns, demos only. Power range, great to work with. Demo avail on request. Rose 818-769-4333  
 •Fem voc lking for band that performs jazz/standards. Infl Billie Holiday. Deedee 818-594-3110  
 •In-your-face bluesy R&R singr avail for estab hvy band. 310-572-7877, 213-936-1779  
 •Inflly known voc avail for pro snts, demos, bckup vocs, recrdng projs etc. Movies, films, sndtracks, etc. Wide range, 7 voc scholarshp, credits. 310-289-4734  
 •Jazz, male voc/lyricist, sks talentd jazz trio or progressv pop band to create new sound. Infl Chet Baker, Jarreau, Sting. Noah 310-451-5722  
 •Latin Blk artist, fem, lking for recrdng label, produc, mgmt. If interested call 213-344-8464  
 •Male cntry voc w/great range/voxs sks cntry org/cover band. Dan 310-392-7979  
 •Male pop singr avail for demos, jingles, sessn work. Exp, talented, most styles covered. When you nd a real singr call me. Steven 213-787-3703  
 •Male R&B funk soul voc avail for pro sessns, jingles, studio work, Todd 818-607-3244  
 •Male singr/sngwrtr pop, R&B w/orig songs sks produc in LA area to collab on demo proj, speculatn deal. John 310-644-7705  
 •Male tenor voc, pro exp, avail for your songs, proj, snts. JR 818-884-2146  
 •Male voc, Sabine grad, avail for demos, sessns, vox-over work. Bckup voc, pro for tour negotbl. Demo on request. JJ 714-444-0374  
 •Male voc sks orig rock band already formed. Infl BonJovi, Lou Graham. Team plyr, dedicatd, much studio, stage exp. Doug 805-375-7270  
 •Male voc sks orig rock band already formed. Infl Jovi, Lou Gramm. Team plyr, dedicatd, much studio/stage exp. Doug 805-375-7270  
 •Powerfl fem voc lking for working estab band that's serious. Open to any styles. 310-543-1921  
 •Pro fem voc avail. R&B flavor. Vonchette 818-788-6902  
 •Pro fem R&B singr skng alt R&B band to join. Powerfl sessn singr wnt to perform live, maj credits/unique quatts. Serious musicians only. 818-577-8189  
 •Pro fem voc w/R&B, gospel chops sks R&B, funk, top 40 working band, or singrs/musics to form band, collab on org mt. Debbie 818-795-7022  
 •Pro fem voc has worked w/Elton John, David Foster, Al Jareau, Bill Cosby. Sks studio, live TV, film, tours, demo. Paid gigs only. 213-660-1194

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- Pro maniac voc avail for rock, punk band. Have songs. 24 track studio. Infi Rotten, Rose Serious degenerates only. Tragedy 818-716-8466.
- Pro voc avail for live/studio work. Infi Bolton, Diamond. Ted 310-868-0269
- Rock frontman, 28, w/killer range, looks, gigantic ego avail for orig/cover act w/mgmt. Infi Old Helen, Slaughter, Wht Snake, 619-323-0754
- Serious, young blues/funk singr skng funktest cats in LA to make music. Infi Peppers. Nadia 310-840-2095
- Singr/sngwrtr w/strong packages sks mainstream proj. Must be willing to showcvs, reg gigs. Michael 818-981-8025
- Singr/sngwrtr may label credits. in'l touring, gut abil. Ironman quats. Sks song oriented, 90s act w/all. Credible mgmt label. Relocate starve, whatever. 908-830-1497
- Soprano voc multi octave range elaborate tones, pop R&B gospel styles. Avail for lead, bckgrnd vocs For studio sessns, demos, jingles. 818-336-4458
- Soulful male voc lyricist, all styles. avail for projs, sessns, demos Serious gd ear. very creatv, real singr Jeremy 818-786-4865
- Talented voc skng slappin uprite bass plyr & edgy gut plyr along w sml kt dmr to form rock blues ala Elvis. Morrison, Eric Burden. 800-655-7664
- Talented singr sks slappin uprite bass, swinging dmr & blues guit to perform early blues/rock class (Elvis,

- Van, Eric Berden style). Bobbie 800-655-7664
- Talented, versatil fem R&B, jazz voc avail for live, lead/ bckgrnd work, sessns and/or demo work. Denyce 213-883-9537
- Top fem pop producer ndd by blk fem singr/voc/lyricist for promo pckg work & poss recrd deal. Serious nd only apply. Tamiko 213-845-9641
- Voc & dmr team nd working sil or band w/label int or mgmt. R&B to all. 213-651-1954
- Voc lking for right band. Infi Steely Dan Blossoms, Toad, Sting. Very serious, commtd only. 213-650-5014
- Voc, male, exp. lking for pro modern cntry sit. band sessns sngwrtrs. Demos avail upon request. All cntry styles. Gabriel 818-352-5078
- Voc w/orig songs sks frendshp, laughtr, future w musicians who communt. Infi Alanis, P/Jam, Zep. U2 Live. Scott 310-214-2900
- World class male lead voc sks blues, blues rock band. Infi Greg Allman, Ray Charles, Jack Bruce. Joe Cocker. Nathan 818-243-2696

12. VOCALISTS WANTED

- #1 harmony singrs into R&B. soul wntd to help create xntl harmonies for our CD proj. Will pay. 310-726-3677
- 90s HR band sks singr to complete CD product deal. Sndgrnden, STP, AIC. 310-316-8828
- A strong fem R&B/pop singr ndd immed for working band. Val 818-752-0789
- Aggress 90s band sks singr to complete band. STP meals. Helmet. Just finished demo w/named producer. Valley rehrl. Jay 805-298-1216
- Auditing pro voc, must be strongly focused, reliabl, easy to wrk with. Have CD recrded, very strong matrl. Range from STP to Prong. Paul 818-753-4170
- Auditing all divas for major recrdng deal. Must be under 25, under 150 lbs, physically fit, attractiv. Nikko 213-347-3693
- Bckup singr wntd for rock pop band w/gigs. Lead voc

- ala Lennox. Must be exp. demo required. Soul infl a plus. 818-348-3733
- Bckup voc/percussnt for fem artist proj. Must have pipes or don't call. OC rehrl, not paying gig. 714-633-3495
- Bckup voc ala Paula Cole, Kate Bush, Oleta Adams, wntd for all orig pop rock band. Infi Gabriel, Seal, Tears. Henry 310-396-4884
- Bckup voc wntd for proj already formed. OC. Male. Prf. 714-633-3495
- CAPTAIN KRUNCH skng pro voc. Infi Kings X, Sndgrnden, COC. Xint opporrt for talentd voc. Must provide demo! No amateurs pls! Mark 213-857-1859
- Dedicatd, soufl, wnt rapper/sngwrtr w/chrmsmtc vox, to front lunky, triphop band. 310-358-7157
- Dedicatd band sks pro singr for HR band. Infi Sabbath, Maiden, Cren. Matt 818-982-3852
- Exp or bad—o jwin wnt male singr/rapper for acid, funk, trends. hiphop, live, recrdng proj. 310-559-7586
- Fem bckup & some leads for funky, soulful band w/ mgmt upscale club gigs, recrdng sessns. HOUSE BREW. Danny 310-820-6827
- Fem cntry voc. attractiv 25-36, prefer southr. By gutt/sngwrtr, very exp, own studio, great songs. GD 310-473-8132
- Fem cntry voc wntd by sngwrtr to sing uptempo tune in style of Shania Twain's "I'm Outa Here". Must have exp singng cntry. Gary 818-342-8963
- Fem producer of pop rock class blues wntd by fem lyricist/voc for promo pckg work. Serious nd only apply. Tamiko 213-845-9641
- Fem singr/plyrs sought by singr/sngwrtr to form/ collab orig pop, A-C group. Harmonies writing, plus Estefan, Transfer, Collins, Elton, Mark. 213-851-6476
- Fem voc w/ long hair, attractiv image, under 28 wntd for folk rock band. Hendrx, Bootsie, Prince. 310-372-3208
- Fem voc wntd for former Motown recrdng artist. NU SOUL HABITS. Infi 70s soul, Aretha, Tina Turner. Michael 213-307-7086
- Fem voc wntd for R&B proj. Must be serious, dedicatd. Lv msg. March 818-727-3329
- Fem voc wntd, young blond glam rocker to front hot top 40/org band. Infi Benetar, Madonna, Lauper, Blondie. Video, paying gigs in works. Ernie/Cory 805-964-3035
- Fem voc/lyricist to collab w/sngwrtr, producer on funky, hiphop matrl. Pls no part-time artists w/light sched. 310-559-7586
- Fem voc/composr, must be musicbn. Superb lyricist sks commtd music partnership for future demo. Sean 213-653-8782
- Fem voc wntd for co-ed alt band. REM, Collectv Soul, Concrete Band, Beatles, Stones. Infi Lloyd 310-474-8420
- Fem voc wntd for estab band. Steady work. good pay.

- lead/bckgrnd vocs. Into dance, rock, funk, rap. R&B etc. Mike 818-508-1374
- Front person, lead vocs, to join orig band. Classic rock roots, modernizd. Dedicatn, pro sit. France 310-798-8294
- Funk band lking for singr to do classic soul, Other orig styles, hiphop, house, acid jazz. Nickie 310-837-4305
- Funky voc wntd by gutt drum team w/songs to form band. Must dig George Clinton. P Funk to old Helen. Randy 213-465-8117
- Garbage, P J Harvey, Morrisette Ruby, Portish Tracy Bonham, NIN, emotiv, dynamic, creatv, yourself. James 714-990-9011
- Guit, 31, sks voc to write w& form orig band. Soufl, rootsy, bluesy, rockin, lunky. hupelvibe. Music nt trends. Gary 310-391-7364
- Guit/sngwrtr in vein of Paige Cantrell, DeLeo & more years to collab w/artist—musicn—voc for hvy vet beautfl tones. 818-780-6424
- John Lennon—sounding singr for demo. Paid. Robb 213-667-3003
- Lead guit w/lead voc/sngwrtr abil desperatly skng rhythm guit/voc to collab w/fornt band. No drugs. Infi Kiss. Stines, Mark 818-856-8809
- Lead singr ndd by complete band. Strong versat have hrd-edge dynamic all, HR sound ala Corn, Janes. Sndgrnden. Label int, gigs mgmt. Matt 213-463-8208
- Lking for Latina & blk fem voc, sings Spanish. English R&B, pop. House. 310-289-7232
- Lking for ballsy, powerfl, melodic lead voc for HR proj. Styles of Oni Logan, Sebastian Bach, John Carobi. etc. Jeff 213-650-5589
- Lking for male lead singr. 14-20, for R&B hiphop group. Have label int, must have voc infl like Timmons, Jason Williams. 310-669-4525
- Male & fem vocs wntd for world music proj. 310-559-5052
- Male voc wntd for voc group. Able to sing hard/rough style of Ollie Woodson. Must have falsetto for high screams, 2 1/2 octaves up. Michael 213-292-9046
- Male voc/entertainer wntd for 7-pc rockin swing band. Bob 805-376-0749
- Male voc wntd for 4-pc HR act w/60s psychd infl. All orig, your own style, highly pro, label int. 818-905-4506
- Male voc wntd to form paid band. Soufl, bluesy, rockin lunky, sweet groovin sound. Music nt trends. Joe 310-827-2214
- Melodic HRa, ESSENCE, auditing male replace lead voc. Strong baritone to tenor range. Like Gen Hughes, Coverdale. Also skng male bckgrnd voc. Doc 818-980-4685
- Orig hvy rock band sks male singr. Powerfl vox, prosit. Robert Ricardell 714-826-8306
- Performng, noise-makng Ironperson ndd for trans-dub, Dead, Janes, DJ style groovin improv band w/lots of matrl. Kurt 818-563-3924
- Powerfl voc ndd to complete 5-pc aggressv band. Infi Sabbath, Pantera. Val 213-267-0188
- Pro fem voc w/R&B, gospel chops sks R&B, funk, top 40 working band or singr/musicns to form band, collab on orig mat. Debbie 818-795-7022
- R&B, rap act required by producer to shop deal w/maj label. Must have demos. 310-289-7215
- Singr, bass plyr ndd for creatv, thoughtfl, clever hvy music. 213-461-6323
- Singr wntd ASAP by all org rock/blues band, many inlf, lots of songs. 310-439-3505
- Singr wntd by gutt & dmr for HR band. We have music, rehrl room w/PA. Infi Aerosmith. P/Jam, Zep. Steven 213-851-1193

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•Singer wntd to complete band. 23-26 only, no att propls. Infl. Stones, PJam, STP, Beatles. Have rehrs space. Jack 310-649-5271.  
 •Sngng blk natural 1st tenor. Young J Mathis, T Williams for working group PLATINUM. Only pros. Elmer 310-399-4492.  
 •Voc sought by HAPPY DEATH MEN. Infl Killing Joke, Clash, U2, Peter Murphy. Int in getting maj recrd deal. Paul 818-440-9686.  
 •Voc wntd by hvy alt band. Pro only. Sngwrng/collab skills a must. We are it. Msg 619-687-5133.  
 •WIND OF CHANGE sks sngwrng/collab that's open-minded, versatl, powerfl, has stamina. Infl Halford, Mercury, Tate, Perry, Serious only. 818-897-5811.  
 •Wntd, very attractv bckgrnd sings for pop, R&B, hip-hop. 818-454-6908.  
 •Working band nds strong fem R&B/pop sngwr. Infl. Val 818-752-0789.  
 •Xtraord sngwr/visionary sought by alt band NECTAR. Record deals throuth world already signed. Infl late Beatles, U2, Cure. Accepting tapes only. 213-782-4094.

**13. DRUMMERS AVAILABLE**

•A versatl drmr, very solid & exp avail for live/studio gigs. Gretsch endorsee. Infl Bonham, Bruford, Gad. Paid sits only. Paul 818-985-3700.  
 •Ace drmr w/rhythmic, tight, intense groove style. Progress, HR, funk, pop nfl. Talent, exp, good att. Full working band pref. JV 310-455-4304.  
 •Avail for demos, gigs, projs, recrdng, various sits. Exp reader, composer, recrdng, touring. Infl funk, jazz, latin, fusion, class. 310-839-2702.  
 •Christian pro dbl bass HR drmr. Style Zep, Dokken, Halen, some alt songs, whatever. Lkng for pro/Christian band to record, tour, ministry minded. Steve 818-904-0849.  
 •Creatv drmr avail, exp, slammin, or mixing dynamics w/ groove. Great time, orig style. Pere 818-768-1318.  
 •Drmr, 38, sks lite rehrs/ sched band sit. Favorites include Cocteau Twins, GL/Buffalo, Kathryn Wheel, Bowie. 213-931-4955.  
 •Drmr avail for serious recrdng proj, paid sits only. 818-789-8342.  
 •Drmr avail for paid recrdng sessns. 818-789-8342.

•Drmr avail for emotionly driven HR/alt in-your-face band. Infl Music/Rage, old G&R, Tool, vocs of AIC, STP, Nirvana. 20-26, only dedicatl call. Paul 818-284-8304.  
 •Drmr lkg for full band. HM or HR tribute, copy band. Bill 818-352-2365.  
 •Drmr lkg for tribute band. Into hvy metal, HR, covers. Xint drmr, long blk hair. Bill 818-352-2365.  
 •Drmr, pro tour & concert exp, dbl kick drum set, dbl kick Roland TDE-7K elec set. 20 yrs exp, all styles, sks pro bands only. Steve 818-981-0545.  
 •Drmr sks alt pop band. Infl Teenage Fanclub, Smithereens, Posies. Lckout in SanGabValley. Gil 818-571-0865, pgr 818-453-1509.  
 •Drmr sks progressv gigs w/estab band. Have 16 yrs exp, chops, distinctv style. Matt 909-278-8521.  
 •Drmr w/pro exp avail for soon-to-be gigging jazz, R&B, or HR band. 213-467-3834.  
 •Drmr wntd for band w/fem sngwr. For recrdng, gigs. Infl Jewel, Collectv Soul, Toad, Amy Mann. Stephen 213-953-4853.  
 •Drmr wntd, age 22-30, good dynamic plyng for on post-all jazzy/lounge pop band w/fem lead sngwr. Infl Bjork, Cranberries, No Doubt. 213-852-1152.  
 •Drmr w/generatr, likes to play in the hills. Lkng for gut plyr, bass plyr who like to show off! Jazz fusion, progressv rock. 818-352-2365.  
 •Electrnc drmr avail for techno-pop proj. Pro only 310-399-6831.  
 •Gene Krupa! Really? No, not really but plays like you'll see. Age 45 in Sunland. 818-353-1076.  
 •In-the-pocket drmr w/great chops for rock, alt, grunge w/label int and/or mgmt. Bill 213-651-1954.

•Open minded drmr/sngwrtr sks collab from guit, bass, keybrd or band. 818-881-2929.  
 •Percussnal, musicn, voc drum programr. Reggae, soca afro-pop, jazz, funk, hip-hop, hi-life etc. Very exp, solid. Team plyr. 818-345-2345.  
 •Powerfl drmr avail, tour/recrdng exp. Dynamic, hard hitting, versatl. Killer groove, slammin chops, great att. Many infl, serious estab pro rock, pop acts. 818-995-7005.  
 •Versatl drmr avail for pro sats, or estab band. Have live/studio exp, dependbl, solid. Jeff 818-762-3802.  
 •Versatl drmr lkg for orig, estab band. Have live, studio exp. Many infl. Jeff 818-762-3802.  
 •Versatl drmr w/solid meter avail for studio, live, shows work. List of credits avail. Darryl 818-907-9707.  
 •Walt Woodward III, formerly of Scream, Dick Dale skng working, pro sit. 818-447-4044.  
 •World class drmr, platinum credits, int'l recrdng, touring, video, TV. Pro calls only pls. 818-223-9006.

**13. DRUMMERS WANTED**  
 •#1 R&B/soul act in 1997, inving African Amer drmr w/ amazng talent, dynamc soul, xint showmshp for open audinc. Eric 24 hrs 818-377-2442.  
 •1 killer versatl drmr for band sit w/songs ready to demo & shop, pro gear essentl, Infl Pumpkins, Bush, Footlighters, Oasis, John 818-985-2310.  
 •18-30 yrd old drmr wntd for 4-pc rock act. Direction Petty, Crowes, Live, Kravitz. Dedicatn a must. 818-340-9865.

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 •A drmr ndd, must have exp, chansmatic persona, solid meter. Infil Sweet Water, Sponge, Replacmnts, Beatles. 213-464-7807  
 •A1 singr/wrttr/gut sxs percussnst or brush-loving drmr for band w/gigs. CD, int, rehsl space, singing a plus. 818-906-8367

•Absolutely the best. Exp. pro drmr wntd for estab band w/things happening. Infil Ziggy Stardust, psychedic Beatles, Pistols. 213-469-3459.  
 •Aggressv. dbl kick drmr wntd for hard, hvy, groovin band. Lots of good benefits. 310-390-7851  
 •Aggressv. hrd hitting, dbl kick plyr ndd for signed band w/rehsl studio, recrdng studio. Must have transpo, be dependbl. No drugs, no flakes. 213-670-9314  
 •Alt rock band, lem voc, all org music. Dave 818-366-7416.  
 •Alt cntry band w/indep deal. GRIEVOUS ANGELS, from Tempe AZ. lknng for drmr. 602-894-8398.  
 •AMERICANA MUSIC, if you like great songs, big gut, pedal steel, & you're solid call. Cisco 213-654-5856.  
 •Band skng open-minded drmr to play James Brown/Primus. Adam 818-789-4571  
 •Band skng drmr into tribal, metal, industrl styles. Matt 213-871-6889.

•Band sxs aggressv drmr into Korn, Deftones. Carla 310-479-5812.  
 •Bass plyr & keybrdst sk org drmr for pop band Infil Police, Tears, Seal. Serious only. Have maj connex. 310-358-7194.  
 •Bubble-gum, pop, punk gut skng hrd hitting lem drmr for recrdng & gigs. Infil Ronettes to Ramones. 714-821-6721  
 •Christian drmr wntd for eclectic rock band. 714-256-0695  
 •Creatv, groovy drmr w/dbl kick wntd by band. Infil Korn, Helmet, Machinehd, Deftones. Must have dedicatn, talent. 818-955-8240  
 •Dbl bass drmr w/pro gear, chops, creatvly wntd for progress HR band. Infil Rush, Dream Theatre. Mike 310-207-4931  
 •Dbl kick intense groove monster wntd by hvy groove band w/indep label bckng for full CD. Infil Machinehd, Korn, New Sepultura, Fear Factory. 310-920-5889  
 •Drmr ndd to complete estab pop alt band. Song sensitive, feel minded, good pref. 310-358-4020  
 •Drmr sought by HAPPY DEATH MEN. Infil Killing Joke, Clash, U2, Peter Murphy. Int in getting maj recrd deal. Paul 818-440-9686  
 •Drmr sought by pro rock act w/mgmt. Infil Dokken, Scorpions. Must ply dbl bass, have transpo. Lng Bch, OC only. 310-425-6061.

•Drmr/voc for estab working KROQ & 80s new wave cover band. Mostly OC but some travel. Work w/sequencrs, have some electrcns. 714-499-5079  
 •Drmr wntd for org slhrn rock blues type band. Must be exp, good alt, have rehsl time. 805-581-4861  
 •Drmr wntd for groove orientd proj. Ala Morrisette, Collectv, Soul, Venice area. We have studio, web page, busns org. 213-255-9330  
 •Drmr wntd for new band in Hollywood. In-pocket, simple, creatv, under 25. No 80s leftovers, no 90s leftovers. Blues orientd a plus. 213-876-9816  
 •Drmr wntd for alt band. Styles Pumpkins, U2, Peppers, Radiohd, REM. Serious only. Backng vocs a plus. Anthony 818-776-9221.  
 •Drmr wntd for film proj w/R&R theme. All org music incl studio, life perfmc. Team plyr only. Jeff 818-752-0266  
 •Drmr wntd. Power of Dave Grohl, simplicity of Charlie Watts, groove of Bill Ward, Mitch Mitchell. Neil Young meets Bowie meets Cracker. 213-222-1727.  
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 •Drmr wntd for org band, estab. Infil Stones, Iggy, Reed, etc. 213-650-8725  
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 •Drmr wntd. Pixies, Radiohd, Wundergrnd. Girl singr. 310-829-0224  
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