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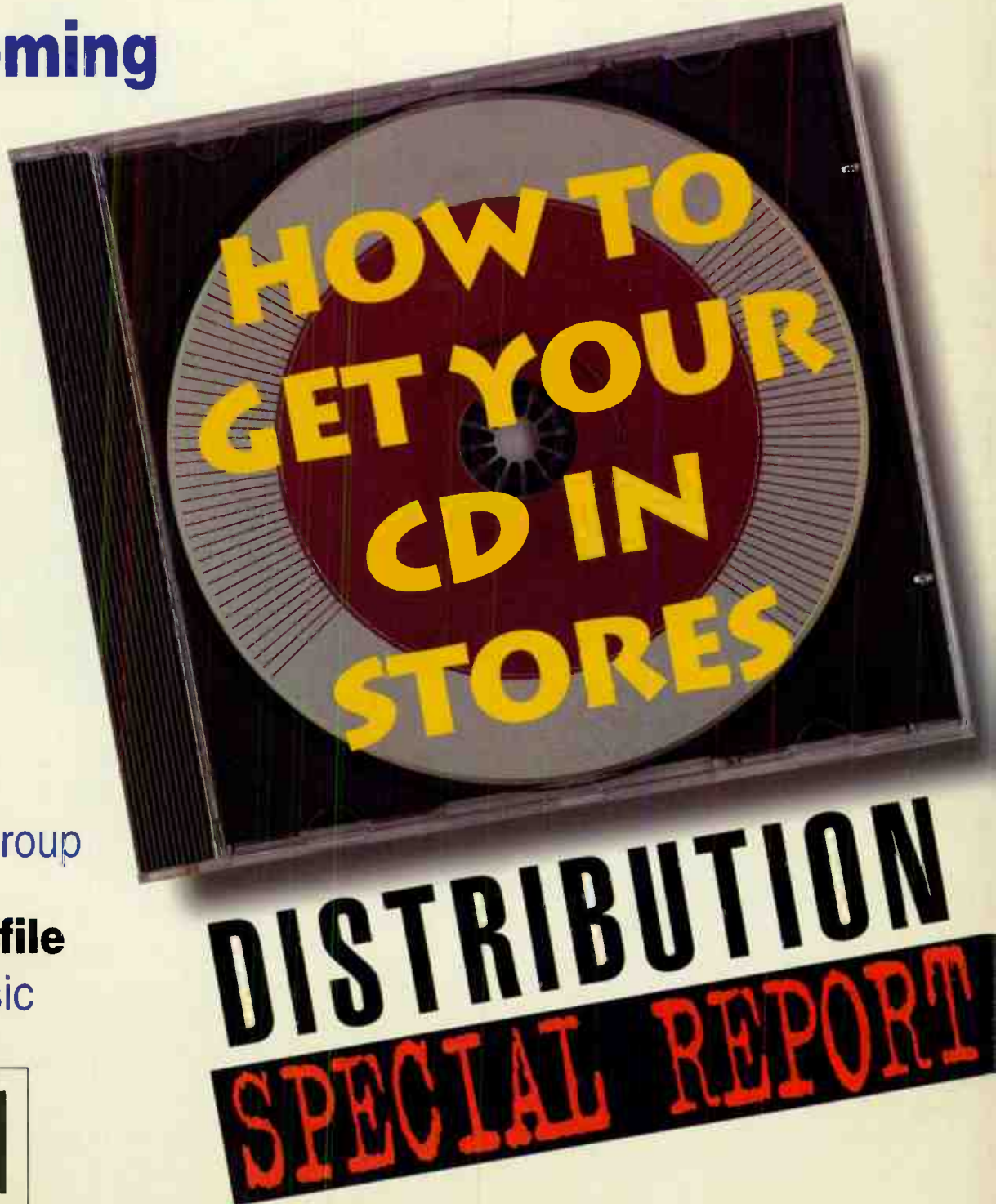
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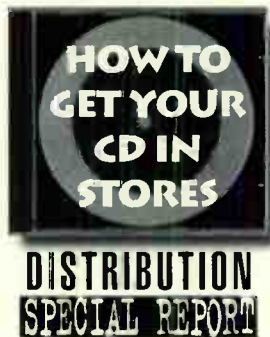
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FEATURES



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Distribution Special Report

In this two-part exposé on getting your indie CD out to the public, MC's Kenny Kerner takes you behind-the-scenes at leading indie distribution companies, and tells you how to get them to work for you. Also, staff writer Tom Kidd tells you all about getting retailers to sell your CDs and tapes on consignment.

40

Sister Hazel

This five-piece rock outfit from Gainesville, Florida may have started out as an indie band, but, eventually the majors couldn't ignore them. Now signed to Universal Records, Sister Hazel is climbing the charts on the strength of their hit single, "All For You."

By Jonathan Widran

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Sister Hazel Photo By Sam Erickson

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FEEDBACK

Help Me In Detroit

Dear MC:

I love your magazine, and in some ways it is very helpful. But it seems as though it is geared more towards white bands than anything else. It's virtually impossible for a black solo artist—one who can sing hip-hop, soul or new school R&B—to get discovered singing at a club.

First of all, the people who listen to, and buy this type of music are not too interested in coming to a club to sit and listen to somebody onstage with a keyboard when they can be dancing. Second of all, here in Detroit where I live, believe me, no A&R directors are at any of the little hole-in-the-wall clubs that talented young innovators like myself can actually get work at—just a couple of drunks and the bartender, basically.

I've tried the manager route. Unfortunately, no one is even willing to listen to your music to even see if you have what it takes. Since Motown left, Detroit is not taken seriously at all as a place where talented musicians can be discovered. And don't go thinking about Aaliyah because she was on *Star Search* years and years ago, and her uncle was R. Kelly's manager or something.

How is it that untapped talent can get discovered in a city like this, not knowing anyone, having no venue to showcase, and basically no one giving me the time of day. I even got up the nerve to call an A&R director at [a major label] and described to him the type of music I did, and what I was trying to do, and that my family and I were trying to promote and manage ourselves, because no would even listen to us to see if we are worthy. (My brother is more of a musical genius than R. Kelly or Puffy Combs, my dad produces, and I sing, write and do the vocal arrangements.)

[This A&R rep] seemed very interested, and gave me the address and said it sounded exactly like what he wanted. Needless to say, by the time he got my tape a few days later—I tried to call him a few minutes after I found out it was delivered through Fed-Ex—I couldn't even get through to the guy. Later in the week, I found out from a receptionist that he probably hadn't even listened to it since it wasn't sent by a manager or publisher.

I know you recently did an issue on urban music for *Black Music Month* (Vol. XXI, Issue #12), but it didn't get to the nitty gritty. With there being no clubs that an un-

signed artist can get a gig at singing their own music—I mean you can get a gig in the suburbs, but they want to hear Top 40, not hip-soul—how in the heck can you get the connections in the first place?

I've been doing this for thirteen years; I'm 23 and time is running out. I read that A&R directors don't sign people over 30, and I know I have what it takes to make it. When I drive down the street blasting my CD in my Mustang with a mega-sound system, everyone is looking around asking, "Who is singing that song?" and saying, "That's the jam, where can I buy it?" No exaggeration.

I don't have the money to go independent—and frankly, I don't trust the indies around here. I already got duped into signing an eighteen-month contract with an indie label a few years ago. Once I signed that contract, I never saw the inside of a studio again until I decided to try to do this thing myself.

How can you find a manager if they don't even accept unsolicited material? It just doesn't seem fair. It doesn't seem to me like these A&R directors are really interested in finding talent, just people who their friends think should get a deal.

I have what it takes. I'm not trying to become a superstar or anything, I just want a chance, because I love music, and I know that's what God put me here to do. Even if I didn't get a deal out of it, I would just want the chance for some A&R director(s) to just listen to me sing.

I would even throw my own cabaret show if I knew someone would actually come and listen; I would get a few talented acts together, we would pool our money and put together a show in a nice club and invite several A&R directors to come out and check us out. I guarantee they would find someone to work with out of that.

Unfortunately, this is not the Sixties and A&R directors are no longer interested in stuff like revues. If you get any insight on what Detroiters—who get no respect whatsoever from the music industry in the Nineties—can do to get somebody's attention, could you please put it in your magazine. I am a loyal reader and I would really appreciate it. I hope you actually read all of this. Thank you so much for doing what you do, and please don't ever stop.

Sincerely
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CORRECTIONS

In last issue's Nightlife and Club Review sections, there were mistakes made in regards to some of the photo credits. Photographer Rod Goodman should have been credited for the following Club Review photos: Glow, Hi Fi, Uncle Tiki, The Call and Trip The Planet. Jana Pendragon should have been credited for the Nightlife photo of Bruce Melena and the Club Review of the Special Angel Project. We apologize for these errors.



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

Clive Davis, President of Arista Records, and the former President of Columbia Records, will be making a rare speaking appearance at the Los Angeles Learning Annex on Wednesday, October 8th. "A Special Evening With Clive Davis" allows you to take advantage of this rare opportunity to hear Mr. Davis talk about his incredible career—he recently became the first active record label president to receive a star on the Hollywood Walk Of Fame, and has been instrumental in the careers of such artists as Whitney Houston, Janis Joplin, Pink Floyd, Aerosmith and Aretha Franklin, and his joint venture with L.A. Reid and Babyface led to the formation of LaFace Records, while his agreement with Sean "Puffy" Combs led to the formation of Bad Boy Entertainment. Davis will give you the inside scoop on the business, and answer all your questions. This special event takes place on October 8, 7-9:30 p.m., at the Musicians Institute (1655 McCadden Place in Hollywood). The cost is \$29-\$49. Call the Learning Annex at 310-478-6677 (ext. 4840).




Clive Davis

Los Angeles-based vocal coach Roger Burnley has launched a public access cable television series, appropriately titled *Singing With Roger Burnley*. The program focuses on vocal instruction, including tips on technique and vocal exercises, as well as spotlighting unsigned talent. Upcoming air-dates are: September 27 at 5:30 p.m. and October 4 at 6:00 p.m. on Media One, September 27 at 6:30 p.m. on Century Cable, and every Saturday at 6:00 p.m., beginning

October 4, on CVI. For more information, call 213-883-9558.

Don't miss the National Academy of Songwriters' annual Songwriters Expo, taking place at the Burbank Airport Hilton and Convention Center from Friday, October 24 to Monday, October 27th. The event offers over 30 classes, panels, workshops, and interactive one-on-one sessions conducted by professionals from many major record labels and film companies. You will also have the opportunity to play your tapes for record companies, music supervisors, publishers and producers, who are seeking songs, bands and artists. All styles of music are welcome. For more information, or to register by phone, call 800-826-7287. For further Expo information, 24 hours a day, you can call 213-467-0533.

Shure Brothers Inc. will be co-sponsoring the third annual Singer's Conference in Chicago on October 17 and 18th. The event includes seminars conducted by top industry professional from around the country, as well as hands-on training sessions. On Friday, October 17, the conference kicks off with a seminar hosted by producer Danny Shaffer who will discuss and demonstrate studio techniques. Following Danny will be Shure representative Tim Vear, who will discuss vocal and recording microphones. On Saturday, October 18, Seth Riggs will conduct "Tools For The Singer," an interactive vocal training clinic. To date, Riggs has coached a total of 92 Grammy Award winners. Also, on the same date, director and choreographer Peter Amster will discuss how to get the most out of an audition. Freelance vocalist Robert Bowker will then conclude the event with a clinic entitled "Making The Demo & Selling Yourself." Registration for the event is \$150 in advance, or \$175 after October 6th. For further information on the event, feel free to call 312-409-5444. 

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Aerosmith congratulates Amy Bellas, the first recipient of the Aerosmith Endowed Scholarship.

Aerosmith Scholarship

Legendary rock band Aerosmith has made a firm commitment to help out Boston's young aspiring musicians by establishing the **Aerosmith Endowed Scholarship**, which is designed to provide tuition assistance to qualifying **Berklee College of Music** students. Berklee, which was founded in 1946, is the world's largest independent college of music. Aerosmith's drummer **Joey Kramer** and guitarist **Brad Whitford** are among Berklee's alumni. To qualify for the scholarship, a student must not only major in Music/Business Management, but must also have a solid academic standing, while having plans for a career spanning not only the business, but performance, as well.

Amy Bellas, a guitarist from Maine, was chosen as the first recipient, after producing an essay that expressed her desire to obtain a career that ran the full spectrum of beginning in a band, to producing, to owning her own label. This unlimited optimism and imagination is what the scholarship is all about. As Aerosmith lead singer **Steven Tyler** said: "We just wanted to give another young musician the chance to 'Dream On.'"

Peace On Earth



Kitaro

Multi-instrumentalist, and **Domo Records** artist, **Kitaro**, will be on tour during the holiday season this


year in support of the re-release of his 1996 album **Peace On Earth**, a collection of Christmas songs from cultures around the world, and recorded using instruments, sounds and musicians, also from around the world. In 1996, the **Peace On Earth** album charted high among the holiday releases. Both **Kitaro** and **Domo Records** are donating proceeds from the recording to the **Earth Communications Office (ECO)**, a non-profit, non-partisan, entertainment industry-based organization that promotes the protection of our Earth's environment. Many of Hollywood's most recognized celebrities are on the board of directors. If you would like more information on Kitaro's tour, or on how to purchase **Peace On Earth**, you can contact **Domo Records** at 310-966-4414.

Gospel At The Bowl

The **Gospel Tribute At The Hollywood Bowl** is a gospel music celebration that takes place on Tuesday, September 30th. Featuring the top names in gospel and contemporary music, and directed by eight-time Grammy Award winner **Andrae Crouch**, the concert will benefit the **Fred Jordan Missions and the Child Welfare League of America**.



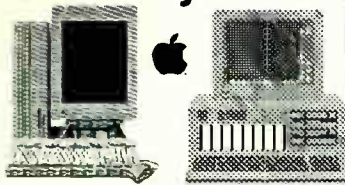
Andrae Crouch

The **Fred Jordan Missions** provide food, housing, clothing, and rehabilitation programs to help the poor and helpless become independent, while the **Child Welfare League of America** is the oldest children's services organization in the nation, providing such services as child protection, family foster care, day care, independent living services for the handicapped, teen pregnancy counseling, and much more. If you'd like concert ticket information, call 213-850-2000. 

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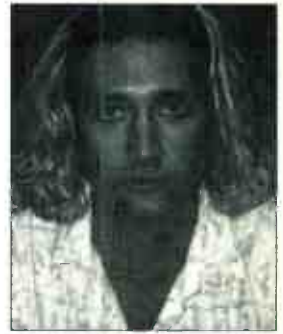




Mike Wolf

Music Box Recording Studio

By Jonathan Widran



While most recording facilities trumpet their up-to-the minute, digitalized wares as a selling point, the 24-track Music Box studio on Western Avenue in Los Angeles prides itself on offering analog, in addition to digital technology, as well as highly cherished vintage state-of-the-art gear. Among the optional equipment are classic vocal mics like the 1957 Neumann U-47 and the Uri 1176 vocal

limiters, as well as a tube condenser mic and tube compression limiter.

According to studio owner Mike Wolf, everyone from indie labels and production companies to bands looking for a great sounding demo are attracted to Music Box's gear because of the traditionally rich sound it helps achieve. "Digital equipment is obviously clear and precise," he says, "but sometimes those recordings lack a

certain 'human-ness.' More often than not, our clients seek us out for that classic equipment. It gives off quite a vibe."

Music Box, whose past clients include Courtney Love (some of the first Hole album was recorded there) and famed British engineer/producer Andy Johns, is not a totally retro outfit, however. The 40x16-foot studio also offers new digital gear, a digital audio work station and an automated mixing board once owned by Phil Collins. The studio's aim is to provide a more affordable, Class A alternative to some of the larger, name brand studios in the community.

While Wolf says a basic rate of \$75 an hour is daunting to some musicians, Music Box includes the services of veteran engineers. Another advantage is the studio's relatively small size, a single room as opposed to a multi-studio facility where distractions can take place. "Some people complain that at huge facilities, other events often interfere with the creative process, whether it's people milling in the halls, or noise interruptions. Here, we don't allow anything to confuse the creative process."

Founded by a former engineer at Ocean Way, Music Box has been in existence since 1979, but, in recent years, certain amenities have improved, making recording there a more comfortable experience. There is now an electronic gate outside which leads to enclosed parking spaces for all who use the facility. Reflecting the vintage aspects of the equipment, the inside decor in both the studio and lounge gives off a classic Seventies vibe—complete with dark lighting and redwood paneling. Completing the effect is a pinball machine in the lounge.

"The whole setup is in favor of a musician producing a positive product in a great atmosphere," says Wolf. "We offer 24-hour service, and also work by appointment. Clients appreciate our commitment to their needs. As the owner, my work is never done. I do engineering, and keep up with upgrading the equipment on a regular basis, as well as maintenance, working out schedules, and, of course, promotion, so as to expand our clientele."

"The recession in recent years unfortunately closed many local facilities, and so the ones which have survived now exist in a smaller community. There is competition, but I think the good word-of-mouth has helped us build."

Wolf, who has owned the studio for five years, comes from a working musician background—having achieved some success with drummer Carmine Appice and scoring a deal with Capitol Records—before building a home studio which just kept growing. After taking an engineering course at City College, and teaching himself the technical side while trading up gear over the years, he eventually purchased Music Box.

"Owning a studio represents a shift in my career, but I still use the facility for my own recording," he says. "And being a guitar player has come in handy. When the Boo Yaa Tribe, a Samoan gangsta rap group, sought out a strong rock guitar element, I sat in and jammed with them. How many studios offer that?"

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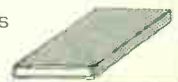
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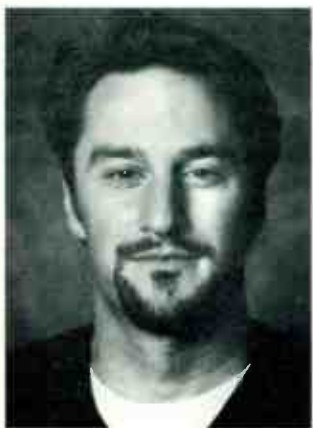
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John Carter

John Carter has been named Sr. Vice President, A&R at **Restless Records**. A 30-year music industry veteran, Carter also manages such hit artists as eels and Paula Cole. For additional information, you can contact Restless Records at 213-957-4357.

A&M Records has announced three promotions in the label's Promotion Department: **Charlie Londono** is now National Director of Triple A Promotion, **Scott Finck** is National Director of CHR Promotion, and **Jay Hughen** has been named National Manager Alternative and College Promotion. All three are based out of A&M's Hollywood-based headquarters (213-469-2411). In addition, **Gina Suarez** has been promoted to National Director of Rock Promotion; she will be based out of the label's local promotion office in Atlanta.

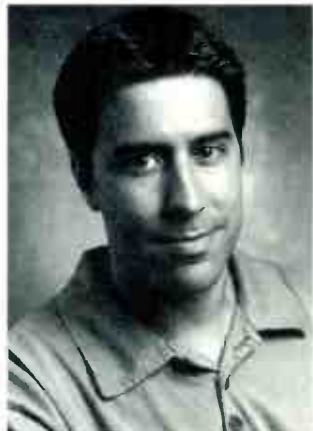


Justin Fontaine

Justin Fontaine has rejoined the staff of **Capitol Records** as VP, National Promotion. Beginning his career as a Field Merchandiser for Capitol in Chicago, Fontaine has worked for the WORK Group, Chrysalis and Mercury over the years. Also at Capitol, **Doneen Lombardi** has been appointed to the new position of Director of Merchandising. Both Fontaine and Lombardi can be reached at the label's headquarters (213-462-6252).

Steve Zap has joined **MCA Records** as Vice President of Top 40 Promotion, where he will be re-

sponsible for creating and executing promotion strategies for Top 40 and Adult Top 40 promotion efforts at all MCA-distributed labels. MCA has also named **Debby Peterson** as National Director, Crossover Promotion; and **Michelle St. Clair** has been tapped as Senior Director, Alternative Promotion. Contact MCA's Universal City headquarters at 818-777-4000.



Jeff Condon

Island Records has appointed **Jeff Condon** Associate Director, National Media Relations. In his new position, Condon will create and implement national media campaigns for a number of artists on the Island roster, from his base at the label's New York City headquarters (212-333-8000).

Joann Kaeding has been named Senior Director, International for **Jive**, **Silvertone** and **Verity Records**, where she will oversee all international campaigns for a variety of the labels' artists. She was Senior Director of International Marketing at Elektra. Contact **Dan Klores Associates** at 212-685-4300.



Maggie Wang

Maggie Wang has been promoted to the position of Tour Publicist at the **Mitch Schneider Organization (MSO)**, a leading public relations firm servicing the music industry. Wang joined MSO as an intern in September, 1995. Contact 818-380-0400.

Relativity Records has named **Michael Todd** to the post of Director of Finance. He was previously

Director/Financial Planning & Analysis for Sony Music, a position he had held since 1993. Based out of Relativity's New York headquarters (212-337-5300), Todd will be responsible for the monitoring and control of the financial operations of Relativity Entertainment.



Rick Plushner

Solid State Logic, a leading manufacturer of professional audio gear, has named **Rick Plushner** President of **SSL North America**. He will be based out of SSL's New York offices. For more info, contact **Debra Pagan** at **D. Pagan Communications** (516-692-8262).

Brian Kabatznick has been appointed Vice President and General Manager of **Ticketmaster, Midwest**. In his new position, Kabatznick will co-head the Chicago-based office which oversees ticketing operations in 22 states. For additional information, contact **Scoop Marketing** at 310-360-6060.

Reprise Records has promoted **Jimmy Dickson** to Vice President of New Media and Chief Technology Officer, where he will be responsible for overseeing Reprise's digital frontier strategies, including the company's Internet presence and CD and CD-ROM software development. Contact 818-846-9090.



Ellen Albert

Ellen Albert has been upped to Vice President, Planning and Design for **MTV Networks**, where she will be responsible for the overall strategic direction and creative design leadership for the Networks'

facilities. In related news, **MTV Latin America** has promoted **Christopher Daniels** to Director, Global Business, Advertising Sales; and **Pierluigi Gazzolo** has advanced to Account Director, Affiliate Sales. You can contact MTV Networks at 310-752-8000.

N2K Encoded Music, the recording arm of online music moguls **N2K Entertainment**, has appointed **Leslye Faulk** Director of New Media, and **Laurie Jakobsen** Director of Publicity. Faulk will oversee all interactive aspects of artist development for the label, including web site design, while Jakobsen will be responsible for directing all publicity activities for the company. Contact N2K Encoded music at 212-378-5555.

Andrew Leary has been named Vice President, Business Development for **EMI-Capitol Entertainment Properties ("E-Prop")**, the catalog development arm of EMI-Capitol. In his new position, Leary will focus on forming strategic alliances with other companies on behalf of E-Prop. Contact the company's Los Angeles headquarters at 213-692-1100.



Michael Canter

Michael Canter has been appointed Vice President of Sales for **Roadrunner Records**, where he will work on Roadrunner releases, as well as its affiliated labels, **Next Plateau**, **ESP-Sun** and **Deep Blue**. Roadrunner has also promoted **Scott Givens** to Vice President of Artist Development. Both Canter and Givens can be reached at the label's New York offices, by calling 212-274-7500.

EVI International, a leading manufacturer of high-end sound system products has appointed **Dan Dantzier** as acting CEO. He was previously VP/GM of **Telex's** Professional Sound and Entertainment Group. Contact the Michigan-based company at 800-234-6831.

Todd Pfifer has been named National Sales & Marketing Director of **Solid Discs**. The label is distributed nationally by Navarre, the same distributor that handled distribution for **Domo Records**, where Pfifer worked as National Marketing Director. **Solid Discs** can be reached at 818-763-3535. **MTC**

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William Stilfield

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Phone: 818-507-4240
FAX: 818-241-9778
E-mail: cmgrec@earthlink.net

Background: President William Stilfield formed the Chase Music Group back in 1987, and currently markets 49 titles under the Chase Music Group (CMG) label. Most of the titles under the CMG banner fall under the category of jazz, although a few would be more correctly classified as New Adult Contemporary (NAC).

A subsidiary label, Mighty Tiger Records, was also established to market blues product. The first two releases on Mighty Tiger included the Grammy-nominated John Lee Hooker album *Jealous*, and the Willie Dixon release *Mighty Earthquake and Hurricane*, though neither is in the current catalog. In 1994 Mighty Tiger Records released the debut album by Howard & The White Boys, a Chicago-based blues band that won the 1995 "National Blues Talent Search" sponsored by KLON Radio.

Both labels reflect Stilfield's personal tastes, and tend to avoid studio projects—recordings not linked to a live performance—and reissues.

Company Umbrella: "Chase Music Group is the parent company, which is primarily a jazz label, though we have covered the whole gamut of that genre from bebop to almost pop instrumentals and that sort of thing. Then, in 1988, we started a subsidiary label for blues product that is called Mighty Tiger Records. This September marks our tenth anniversary in business."

Distribution: "We have about four independent distributors nationally. Twin Brook in the New York area,

Rock Bottom in the Southeast, Action Music in the Midwest and City Hall Records here on the West Coast.

"There are plusses and minuses with independent distribution, but I do like working with independents, because, for one thing, I think the communication is easier."

Jazz vs. Blues: "In terms of radio, jazz keeps getting more and more difficult. There are literally no commercial jazz stations anymore. It's all national public radio and college stations. So the market has changed considerably since I started Chase Music Group in the way we approach things.

"By the same token, the way the things are going in the blues genre, there's a lot of interest and a lot of excitement. We've noticed that some of our blues artists are doing very well. Jazz is a consistent type of product. You never expect to do really big numbers in jazz, but you do expect to be fairly consistent all the time."

The Roster: "On Chase Music Group, from the jazz side, probably our biggest selling artist is Peter White. He's a guitarist originally from England. He toured and recorded with Basia for several years before he did his first recording. Peter's now on CBS, but we still have his first album.

"We have several big bands: Jim Widner Big Band, Pete Petersen & The Collection Jazz Orchestra. Those continue to do very well for us. Then we have some NAC type of artists. Richard Smith comes to mind, and, of course, Peter White falls into that category. We've got Dan Balmer out of Portland, Oregon and Max Bennett, who was, among other things, one of the original founders of the L.A. Express, and his group, the Max Band.

"Our blues label is somewhat small. At this point, we only have two titles in the catalog. One of the reasons I started the label was because I was working with John Lee Hooker and Willie Dixon. We started out with those two artists and I wanted to create a separate identity for blues product. Those two titles were licensed masters; they are no longer in the catalog.

"Since then, we've signed Howard & The White Boys and we've just released their second album. We've also got Carl Verheyen. His album *Flying Justice* was released last year, and we'll be doing a new album with him next year."

New Signings: "I'm talking to a couple of other artists on the jazz side. These will be artists new to the label. And there's a blues band out of Detroit that I'm talking to.

"A lot of times new artists are people I may have heard before. Most likely, it's someone who's been referred to me, maybe by another artist on the label. Or maybe

they're working with one of the artists as a sideman. Occasionally, we will develop something on the basis of a demo tape, but that's pretty rare. I won't say it never happens, because there are a couple of artists that were signed on the basis of a demo, but most of the time they're referred to me from a band on the label, or maybe it's a music director at a station. Or maybe it's somebody who does radio promotion. I'd say eight times out of ten, it's some sort of referral."

The Problem With L.A.: "Certainly Los Angeles is a problem area. The jazz artists on the label have more of a problem than some of the blues artists. It seems there's always availability for blues performers. For jazz artists, it's becoming increasingly more difficult in terms of live dates.

"A lot of the artists we're working with either do concert dates or they do a lot of clinics. It may be in conjunction with a retail instrument store or something like that. Or college dates are another area that jazz artists find for performing.

"Artists have to look for other venues and opportunities to get exposure. By the same token, jazz festivals seem to be growing. We have a band that's out of central California, and they do a lot of wineries and they play a lot of small festivals. You have to be creative about it. You have to know where your strengths and weaknesses lie."

Promoting Big Bands: "I worry about touring to the extent that it impacts record sales. One of the big bands, Jim Widner, does a series of summer camps and clinics every year. They have young people and older people from all over the country come in for these week-long clinics.

"All the performing members of the band are also teaching members of his clinic. So they did a short tour in January and they played for the International Association of Jazz Educators at their annual convention in Chicago.

"None of the bands we have on the label do anything like 250 gigs a year, but there are opportunities to do a lot of live performances. Of course, at the clinic they perform live every night. They usually do these things in conjunction with a college or university. When they go on tour, it's two or three weeks at a time."

NAC Radio Formats: "I'm not sure I know what it is, but I can tell you which stations program that type of music and what their format sounds like in terms of artists and what-not. But when it comes down to defining the form, it's kind of a compendium of jazz, and, in some cases, R&B and soul, and a lot of different types of things.

"It's sort of a gray area, I guess. It's really hard to define musically. There's a lot more pop influence in that type of music than there is in jazz. I've noticed that a lot of stations, for instance The Wave (94.7-FM) out here in Los Angeles, have started injecting a lot more vocals—more pop and adult contemporary vocals—into their format. I always considered it pretty much an instrumental format, but that doesn't hold true anymore."

Advice: "I always tell artists, especially artists that have not had an album out before, that a recording is only one small aspect of their career. If their total livelihood is dependent on the recording, I suggest that we're probably not the label for them."

—Interview By
MC Staff Writer Tom Kidd

THIS IS HOW YOU GET A DEAL



Ten years after their final studio album with Columbia, Canadian rock outfit *Loverboy* have inked a deal with CMC International Records. Their debut for the label, *Six*, hit the streets on September 30th. Pictured discussing contractual specifics are: (L-R, standing) Robert Norman, talent agent, ICM; Richard Sera, keyboards; Lou Blair, manager; (L-R, seated) Scott Smith, bass; Paul Dean, guitar; Tom Lipsky, President, CMC; Mike Reno, lead vocals; and Matthew Frenette, drums.

MY BOYS



HARRY LAYTON

Shannon Thames has formed **Persona Records**, a West Los Angeles-based label that will be distributed by **MS** in Chicago. The first signing is **By Chance**, an R&B group whose first single is "Baby It's On." Pictured surrounding Thames are Gary, Terry, Elquine and Rodney of **By Chance**.

They're Back...

As we reported to you previously (Vol. XXI, Issue #17), **Elektra Records** is slated to release the much-anticipated box set from the **Doors** on October 28, and in typical Elektra/Doors fashion (remember that the Doors were the first rock band in history to have a billboard on Sun-set Blvd.), there will be an 11:00 a.m. press conference at the band's early home, the **Whisky**, on Wednesday, October 8th. The media event will be hosted by **Danny Sugerman**, author of **No One Here Gets Out Alive**, and L.A. radio personality **Jim Ladd**.

Surviving Doors members—**Ray Manzarek**, **John Densmore** and **Robbie Krieger**—and Doors engineer (and co-producer of the box set) **Bruce Botnick** will be on-hand to discuss the four-disc box set which features more than 70 percent of unreleased material. The Doors will also debut the new single and video for "Break On Through," which was recorded in 1970 at the Isle Of Wight. In addition, **Westwood One** will broadcast the press conference live to radio stations across the country.

In other revisionism news, **Atlantic Records** has announced the November 11 release of **Led Zeppelin: BBC Sessions**, a 24-track collection of live performance material culled from the legendary band's first four albums, including "Stairway To Heaven," "Dazed And Confused," "Whole Lotta Love," "Immigrant Song" and "Going To California."

The double-CD marks the first official Zeppelin live album since the 1976 concert soundtrack, **The Song Remains The Same**, which was actually recorded during the 1973 U.S. tour. Hopefully, in the

future, Atlantic will be putting out live collections from the post-**Houses Of The Holy** era, including performances of material from **Physical Graffiti**, **Presence** and their swan song, **In Through The Out Door**. Well, it never hurts to ask.

For the first time in seven years, rock's Chairman Of The Board, **Bob Dylan**, is set to unleash an album of new original material with the September 30 release of **Time Out Of Mind** on **Columbia Records**. Following 1990's **Under The Red Sky**, Dylan's album output has consisted of two collections of folk standards, a greatest hits compilation and an **MTV Unplugged** release. But the songwriting sabbatical has seemingly done him good, as, without a doubt, this is Dylan's finest overall recording since 1985's **Empire Burlesque**, while the gritty vibe is very reminiscent of 1989's fine effort, **Oh Mercy**, which was also produced by the new album's producer, **Daniel Lanois**.

While the master's voice will never regain the expressiveness of his Sixties and Seventies masterworks, it does sound stronger and more limber than most of his more recent efforts. Best of all, the various textures and bluesy grooves of the band brings a majestic, yet subtle power to the magical songs, especially on the sixteen-minute epic "Highlands," which closes out the album. Nice to have you back, **Bob**. We've missed your pen.

Stones Update

By now, everybody knows that the **Rolling Stones** have hit the road again. But just who is opening the shows—always a highlight of the Stones tours—varies on where

you happen to catch them. The most recent news is that the **Wallflowers** will be opening the **Dodger Stadium** show in L.A. on November 9, **Pearl Jam** will be opening the November 14 show at the **Oakland Coliseum**, and the **Foo Fighters** will be opening the October 16 and 17 shows at **Giants Stadium** in New Jersey—both shows featuring new Foo Fighter guitarist **Franz Stahl**.

The Real Priest?

If you missed it the first time around, you might want to check out our feature story on tribute bands (Vol. XXI, Issue #7) as there has been a development that not even we could have predicted.

It seems that a singer by the name of **Tim Owens** has been imitating **Rob Halford** in a **Judas Priest** tribute band called **British Steel** (named after the group's 1980 blockbuster release) for a number of years, but now, in an amazing twist of fate, Mr. Owens is now known as **Ripper Owens** and has replaced Halford as the lead singer in the real **Judas Priest**!

The band's new album, featuring Owens, is the group's first release in seven years, and will be out in late October on **CMC International Records**.

Soundtrack News

Industry veteran, and former head of CBS Records, **Walter Yetnikoff**, Chairman of **Velvet Records**, has announced the launching of a soundtrack label, **Reel Sounds**, which will be overseen by **Bob Frank**, Velvet's President. The first release was **Sony Pictures Classics' The Myth Of Fingerprints** (featuring a score by **David Bridie** and **John Phillips**), which will be followed by the October 7 release of the soundtrack for **Fox Searchlight's The Ice Storm** (featuring new music from **David**

Bowie). Future soundtrack projects for the label include **Wicked City**, **Love God** and **Somewhere In The City**.

Distribution Deeds

911 Entertainment has inked an exclusive U.S. distribution deal with **Alternative Distribution Alliance (A.D.A.)**. Housed in San Francisco, **911 Entertainment** is a music-based interactive record label that was formed earlier this spring. Contact **Susan Stewart** at 916-823-5962.

Touchwood Distribution has taken on the U.S. distribution of the Massachusetts-based label, **Alchemy Records**, as well as handling distribution for the Miami-based **Soundbwoy Entertainment**. **Soundbwoy** is the label started by the reggae band **Inner Circle**. For further info, contact **Carol Kaye** at 212-645-9178.

Dennis White has formed the **Focus Distribution Group**, a new distribution and marketing company. Based in Beverly Hills, **Focus** was started to assist new and developing labels. Already in place are deals with **M.S. Distribution** and **Rainbo Records**. The company is currently looking for a public relations person, and a sales coordinator. Contact 310-276-8030.

New Signings

The **Brian Jonestown Massacre** inked with **TVT Records**, and is recording their TVT debut in L.A. for a 1998 release.

Sol 3 Records, who you may remember from our interview with label founder **Richard Gottehrer** (Vol. XXI, Issue #16), have signed the West Coast act **Consolidated**, whose Sol 3 debut, **Dropped**, will be out later this year, followed by their second release, **Tikkun**, due to hit the streets in the fall of 1998.

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

THEY ALL WANT TO PAY TRIBUTE TO IGGY



LARRY BUSACCA

Royalty Records has released **We Will Fall: The Iggy Pop Tribute**, featuring a wide-ranging musical stew of 20 artists, (and self-admitted fans of the godfather of punk), including **Red Hot Chili Peppers**, **Sugar Ray**, **Joan Jett**, **Lunachicks** and **Monster Magnet**. All proceeds from the sales of the album will go to benefit **LIFEbeat**, the music industry's non-profit AIDS resource and awareness organization.



BMI HONORS ARNOLD



LESTER COHEN

David Arnold was recently presented a BMI Film Award for his score for the blockbuster film Independence Day. Arnold, who teamed up with producer Dean Devlin and director Roland Emmerich for Independence Day and Stargate, has once again joined forces with Devlin and Emmerich for the big-budget film Godzilla, scheduled for release next May. Pictured (L-R) are: Dean Devlin; David Arnold; Doreen Ringer Ross, Asst. VP, Film-TV Relations, BMI; and Roland Emmerich.

Mitchell & Sony

Sony/ATV Music Publishing has inked a deal with influential singer-songwriter Joni Mitchell. Under the terms of the deal, Sony/ATV will provide worldwide administration for Mitchell's entire catalog, and all songs written during the term of the agreement. This marks the first time that Mitchell has had a U.S. publisher or worldwide representation by one company. Mitchell owns her catalog, but it was previously administered by different organizations in different countries. The new deal will cover all territories worldwide, except the U.K., Australia and Italy.

Mitchell has written such classics as "Big Yellow Taxi," "Woodstock" and "Both Sides Now." The Grammy award-winning artist has been the recipient of numerous accolades, including being inducted into the Rock & Roll Hall

Of Fame and the Songwriters Hall Of Fame, as well as receiving awards from BMI, Billboard and the National Academy of Songwriters in honor of her contributions to music.

Sam Feldman, Mitchell's manager, said: "From the ever-increasing number of requests to license Joni's music, it's clear that the time is right to involve a publisher with a worldwide presence. Joni's music is a significant part of our culture, and its handling requires a special balance of art and commerce."

Mitchell's next album is expected sometime in 1998, and a tribute album (featuring a diverse lineup of artists including Annie Lennox, Elvis Costello and Janet Jackson) is also in the works. There are also plans for two TV specials—a documentary and a live concert—as well as three books featuring Mitchell's poetry, artwork and memoirs.

ASCAP Jazz

ASCAP has some new developments on the jazz front. The performing rights organization recently unveiled a new Jazz Wall Of Fame at ASCAP's New York headquarters. The first artists to be featured on the wall are Louis Armstrong, Count Basie, Benny Carter, Roy Eldridge, Duke Ellington, Benny Goodman, Coleman Hawkins, Billie Holiday, Charlie Parker, Buddy Rich and Art Tatum. Carter, the only artist in the inductee group who is still alive, attended the reception which unveiled the Jazz Wall Of Fame. ASCAP President/Chairman Marilyn Bergman hosted the reception, which was also attended by a slew of artists and industry executives. More artists are expected to be inducted into ASCAP's Jazz Wall Of Fame in the future.

ASCAP also announced the winners of the 1997 ASCAP/International Association of Jazz Educators Dizzy Gillespie Commissions. Bill Holman of L.A. was honored in the "Established Jazz Composer" category and Marcus Printup of New York City was named "Emerging Jazz Composer." The Dizzy Gillespie Commissions are awarded to jazz composers under the age of 35 who have submitted compositions for ensembles comprised of five to seventeen pieces. The grand prize winners receive cash prizes, and their compositions will be performed at the IAJE annual conference in New York.

Industry Grapevine

EMI Music Publishing has named Steve Backer to the position of Executive VP, West Coast Operations. Backer was previously Head of Marketing at the Enclave. He can be reached at EMI's Los Angeles offices (310-652-8078).

SGA EXECUTIVE SIGNING



Claudia Koal, National Projects Director, Songwriters Guild of America.

The Songwriters Guild Foundation has appointed Claudia Koal to the post of National Projects Director. Koal has previously worked in artist management and consulting. Contact the Guild's offices in New York at 212-768-7902.

BMI's New Sampler

BMI has launched a new music sampler CD for unsigned artists. The CD sampler, called Planet Stereo, will be part of an ongoing series of CDs that will be issued every month to college radio and other tastemakers in the industry. Planet Stereo features unsigned acts from around the world, some of whom will perform at BMI showcases. For more info, contact BMI in New York at 212-586-2000 or in L.A. at 310-659-9109.

HFA News

In a landmark deal, the Harry Fox Agency (HFA) has signed a reciprocal agreement with the Mu-

EMI APPOINTMENT



LARRY BISACCA

Steve Backer, Executive VP, West Coast Operations, EMI Music Publishing.

HUFFAMOOSE IN THE MCA HOUSE



LESTER COHEN

Up-and-coming band Huffamoose stopped by MCA Music Publishing's recording studios to play songs from their new album, We've Been Had Again, available on Interscope Records. The band's single, "Wait," has been making some noise on the the alternative rock radio charts. Shown (L-R): Tony Ferguson, A&R rep, Interscope Records; Doron Segal, band manager; band members Kevin Hanson, Jim Stager, Erik Johnson and Craig Elkins; and David Renzer, Worldwide President, MCA Music Publishing.

ASCAP AT THE MINT



ASCAP recently held its "ASCAP Presents" showcase at the Mint in Los Angeles, featuring country and roots music performers. Among the artists who performed were Diane Izzo (pictured), Eleni Mandell, Tom Anderson, June Bug and Sweet Virginia. "ASCAP Presents" is an ongoing showcase spotlighting unsigned artists in major cities throughout the country.

sic Copyright Society of China (MCSC). The agreement will allow administration of mechanical rights in China on behalf of HFA publisher principals without previous arrangements for representation in China. The Fox Agency International, a subsidiary of HFA, will handle administration of the deal.

This agreement marks the first time the MCSC has signed with a Western Hemisphere country for mechanical rights. China's widespread bootlegging problems has made it a difficult territory for foreign performing rights societies to establish copyright enforcement. Over the last several months, the

entertainment industry has made slight inroads in China by pressuring the Chinese government to close numerous bootlegging operations in China.

The MCSC was founded in 1992 by the Chinese Musicians' Association and the National Copyright Administration of China. It is the only officially recognized non-profit social organization for copyright administration in China. HFA, established in 1927, is a wholly-owned subsidiary of the National Music Publishers Association. HFA represents over 17,000 U.S. publishers as a licensing agency for music copyrights. **MC**

HFA MAKES A DEAL WITH CHINA



The Harry Fox Agency has reached a landmark deal with the Music Copyright Society of China (see story, above). Pictured inking the deal are Edward P. Murphy, President/CEO, National Music Publishers Association (left) and Chang Cheng, Director General, MCSC and Executive Director, China Society of Intellectual Property Rights.

TINA SNOW

**Creative Director, Catalog
Sony/ATV
Music Publishing**



Tina Snow got her start in the music business when her father, songwriter Tom Snow, asked her to help run his publishing operations. "Before I knew it," she says, "I was learning all aspects of the publishing business." In addition to coordinating her father's publishing interests, Snow also worked for Bob Dylan, pitching Dylan's songs and working his catalog. After a brief stint at PolyGram Music Publishing, Snow joined Sony/ATV Music Publishing, where's she's been for the last two years.

Among Snow's chief responsibilities at Sony/ATV are creating promotional samplers featuring songs from the company's catalog, as well as pitching songs to recording artists. Some of her career highlights so far include getting Celine Dion to record a version of the Eric Carmen hit, "All By Myself," and, most recently, Snow placed a song called "Please Remember Me," which was recorded as a duet by Aaron Neville and Linda Ronstadt for Neville's forthcoming album.

Recalling how the song got placed, she says fondly: "Getting the song placed with Aaron was really exciting. That was the fastest cover I ever received in my life. I walked into [former VP of A&R at A&M Records] Mark Mazzetti's office and played him the song, and he flipped out! He was so excited that he called Aaron on the phone and played Aaron the song. Aaron said, 'I absolutely love it. I'm going to call Linda [Ronstadt] and can you Fed-Ex her a copy of this song today?'"

Snow is quick to point out, however, that placing a song in such a short amount of time is a rarity. She says that songs are usually pitched to several different artists and that it takes weeks, months and even years before an artist will agree to record a song.

Having experienced working for both independent and corporate publishers, she then compares the two: "There are benefits and drawbacks to both. At an independent company, it's much more hands-on in a lot of different areas. At a big corporation like Sony, you have a lot more access to artists than at a smaller company, but you really have to stay in your own department."

As a corporate publisher, Sony/ATV boasts a sizeable catalog, and the company has published some of the rock era's most successful songwriters, including the Beatles, Dylan, Neil Diamond, Babyface, Barry Mann and Cynthia Weil.

"In publishing, it's a rare thing to sign an artist and have that artist's songs continue to be covered by many different artists over several years," Snow observes. "I don't sign acts here at Sony, so finding use for the songs in our catalog is very challenging. I'm really adamant about pitching songs to every single avenue to get to the artist, whether it be management, producers, A&R people, or whoever. The most important thing I've learned is to not to give up."

She adds, "The big trend in publishing happening right now is a lot of artists not writing entirely new songs; they're sampling old songs. I also think country music has seen a huge resurgence. You look at the country charts these days and there are gold and platinum records all over, [whereas] ten years ago you'd see maybe a handful of platinum records on the country charts.

"Pitching songs is a dying art," she continues. "There are fewer and fewer people at publishing companies pitching songs, and of those people pitching songs, even fewer really know *how* to pitch songs."

Even though Snow says the decreasing number of songpluggers in the industry has to do with more and more recording artists writing their own songs, she feels that self-contained artists will never fully replace the need to look for outside material. "Yes," she states, "there will always be artists that always write all their own material, but there will always be artists looking for great songs from other writers. A lot of the biggest acts in the country don't write songs, and of the artists who do write their own songs, most of them eventually cover someone else's song at some point in their career."

She concludes, "What I think is so important in pitching songs is the ability to 'cast' for the artist. It's being able to hear a song and seeing and predicting who you think would be able to sing the song, or which artist fits the song's style the best. An artist's image and how they perform live are important, but, at the end of the day, I think everything comes back to the song and how good it is."

Contact Sony/ATV Music Publishing at 310-449-2084.

MC



ELVIS CAUGHT ON VIDEO: The "other Elvis," Elvis Costello, will have a new live performance video released on Warner Reprise Video on October 21, titled *Elvis Costello Live—A Case For Song*. Filmed in concert at the BBC in London, the video features Costello in a number of settings, including solo and with the Attractions, with the Brodsky Quartet, and with the White City Septet. The video coincides with the release of the new Costello retrospective album, *Extreme Honey: The Very Best Of The Warner Brothers Years*. Contact Warner Reprise Video at 818-846-9090.

SKIP SAYLOR RECORDING: Recent Skip Saylor Projects have included the mixing of the new Jane's Addiction album for Warner Brothers Records, with Perry Farrel producing and Andy Wallace engineering; and the mixing of the next Suicidal Tendencies single, with Mike Muir producing with engineer Paul Northfield. Ian Blanch assisted on both projects. Also in the studio were W.C. (of rap act Westside Connection) and Polygram artists Tony Toni Tone. You can contact Skip Saylor Recording at 213-467-3515.

CMS MASTERING: CMS Mastering in Pasadena, California, has recently played host to mastering sessions for a string of major and indie label projects, including releases from John Hiatt, Fourplay, Corey Stevens, Mike Watt, Lee Ritenour, Huffamoose, Souls and Eva Trout, and the upcoming *Ozz-Fest Live* multi-artist album. Chief engineer Robert Vosgien handled the sessions. If you're interested in getting more information on CMS Mastering, contact the studio at 818-405-8002.

SSL SPREADS: New Solid State Logic consoles have recently been added to The Enterprise in Burbank, California and Vineyard Music Group in Anaheim, California. The Enterprise, a film, music and DVD studio complex, has added two 101 channel SL 9000 J Series consoles to their inventory; while two-room Vineyard facility, which specializes in recording religious music, has acquired a 48-frame SL 4000 G Plus. For those interested in further information on Solid State Logic, you contact Debra Pagan of D. Pagan Communications, Inc. at 516-692-8262. 

WHAT'S HAPPENING WITH LESS THAN JAKE?

Actor Fred Berry, best known for his role as Rerun on the Seventies TV comedy series *What's Happening!*, recently joined Gainesville, Florida-based ska-punk band Less Than Jake in their video for "Dopeman," the latest single from their Capitol debut album, *Losing Streak*. Berry appeared "in character" as Rerun for the video, which was shot at the Moonlight Rollerway in Glendale, California with director Mark Kohr (No Doubt, Green Day, Rancid). The video features Berry in his signature Rerun attire—beret and suspenders—as both the roller rink's DJ and security guard, and also includes the costumed members of the band as various rollerway characters. Pictured at the video shoot are (L-R) Less Than Jake's Jessica and Shaun, Capitol A&R Director Craig Aaronson, Less Than Jake's Buddy, Vinnie, Chris, Roger and Derron and (front) actor Fred Berry.



THE "TROUBLE" WITH KENNY WAYNE SHEPHERD

Revolution artist Kenny Wayne Shepherd recently visited Encore Studios to put the finishing touches on his sophomore effort for the label, *Trouble Is...*, which is slated for an October 7 release. Ex-Talking Head Jerry Harrison lent his producing talents to the album, which features guitarist Shepherd, lead vocalist Noah Hunt and James Cotton on harmonica, along with backing from the Double Trouble team—Chris Layton, Tommy Shannon and Reese Wynans. *Trouble Is...* is the follow-up to Shepherd's very successful debut album, *Ledbetter Heights*. Pictured (L-R) in the studio are: (back row) A&R exec Jeff Aldrich, Kenny Wayne Shepherd and manager Ken Shepherd; (front row) producer Jerry Harrison and mixer Tom Lord-Alge.



MEET ME AT CD LABS



Fred Tushinsky, former president of the Marantz Corporation, and now owner of CD Labs, is pictured, during mastering sessions for the re-release of MGM Pictures' classic film *Meet Me In St. Louis*, starring Judy Garland.

Y A M A H A S A M P L E R F O R U M

YAMAHA DRAWS A LINE IN THE SAND

According to a popular British music magazine, "Yamaha has drawn a line in the sand [with the A3000] and everyone will have to try and cross it; it will be sometime before they do."

Expandable to 128 Megabytes of RAM with 64 note polyphony, featuring 5 realtime control knobs, an intuitive panel design and operation, easy-edit voice architecture, specialized multi-effect processors

and much much more... the A3000 is truly a unique professional sampler with a sound and style that's all its own.

Designed from the ground up for breakbeat and phrase sampling, the Yamaha A3000 sets new standards for ease of use and built-in versatility providing the power to capture those lightning bolts of inspiration as they strike. The A3000 has a full range of handy sound processing tools and real-time control features that let you "get a grip on the groove" and style your own personal signature without resorting to racks

of external gear. With SCSI as a standard feature and the option of an internal SCSI hard drive, the A3000 sets the price/performance ratio standard in the sampling hardware market.

Professional musicians and sound designers will love its Easy Edit functions, cross-platform sound file compatibility, multiple sample rates, beefy resonant filters and in-depth editing features which help increase productivity in high-pressure composing and recording situations.

DJs will love its versatile sam-

ple mapping functions, original effects and general ease of operation which demystifies the sampling process and permits great-sounding results with a minimum of time and effort.

And everyone will love its irresistible price.

© 1997 Yamaha Corporation of America



Alan Silvestri

This scoring veteran has put the music to such blockbusters as *Forrest Gump*, *Contact*, and the *Back To The Future* trilogy

By Jonathan Widran

With the possible exception of John Williams and Steven Spielberg, Hollywood has rarely seen the kind of collaboration between film composer and director like the one between Alan Silvestri and Robert Zemeckis. So identified is Silvestri with such Zemeckis blockbusters as *Romancing The Stone*, *Who Framed Roger Rabbit*, the *Back To The Future* trilogy, the recent *Contact* and the Oscar-winning *Forrest Gump* (for which Silvestri received his first Oscar nomination) that it's easy to overlook the breadth of a resumé which also includes *Soapdish*, *Predator*, *The Bodyguard* and both of the Steve Martin-starring *Father Of The Bride* films.

"There's something about the music I come up with that appeals to Bob," says Silvestri, who began his life as a bebop guitar player, and attended Boston's famed Berklee School Of Music. "Jerry Goldsmith once said that when a composer and director meet, it's very much like a first date, where you are seeing if there is potential for a long-term relationship. Though I have a musical voice, which carries through segments of all the movies I work on, I also like to tackle new moods and ideas from film to film. Bob is comfortable making these leaps. He understands that if I can capture the emotional content of a Marty McFly (*Back To The Future*), I can do the same for a Forrest Gump or Jodie Foster in *Contact*."

But the New Jersey-born film scorer is aware that his main objective is to serve the various characters and their interactions. "Movie music is there to enhance and support these relationships so the audience feels enough about them to stick with them through the experience. It's up to me to do the best I can to effectively assist the director in telling the story with as much impact as possible."

Ironically, on *Back To The Future*, the film which put both Silvestri and Zemeckis on the blockbuster map, the two originally disagreed on the type of score the story needed. "I saw it as a story about a young warrior in the mythological sense," explains Silvestri, "a hero trying to restore not a nation, but his family, conquering his demons and fighting a great mythological dragon, Biff. So against the grain, I approached it like a war movie, an over-all big sound, but still tracking faithfully the emotional content and the smaller moments."

Somewhat like Andrew Lloyd Webber with his musicals, a Silvestri trademark is having the main theme recur in different forms throughout the score, wherever appropriate, as a connecting thread. The main theme of *Back To The Future*, for instance, dotted hundreds of moments in that trilogy. But, when it came to scoring his last two Zemeckis classics, *Gump* and *Contact*, Silvestri found that the stories weren't as conventionally conducive to falling back on that technique.

"It's funny, but because it was a special effect added later, I never saw footage of that feather until after I had written the *Gump* theme," he recalls. "It was just Bob describing the opening sequence. I thought for sure that theme would work all the way through, but moment to moment, scene by scene, there was never a place for it to fit in. The only place it worked again was at the end, as a bookend or thematic overview of the whole film."

"I originally did both *Contact* and *Gump* on my piano," Silvestri continues, "and the hard part was trying to decide on a score that was grand or more about smaller moments. *Contact* dealt with such large concepts that my original inclination was to go for the big sound, but then I reduced it to its simplest elements and found it was ultimately simple. Amidst all the cosmic ideas, at its heart was a father-daughter relationship, and something young in the universe appealing to something old. So, a child's theme of innocence and wonder was the way to go. It's always about helping sustain the drama of the storyline."

Contact Jason Padgitt at Rogers & Cowan (310-201-8800).



Akai's commitment to their DR Series of hard disk recording and editing systems is enhanced with the addition of both the DR8s and DR16s optional SuperView™ monitor interface capability. The DR8/DR16 are stand-alone eight and sixteen-track hard disk recording systems, but with the simple addition of a Super VGA monitor and computer keyboard, you can perform microscopic edits with up to five clipboards for storage of audio clips for pasting. All cues can be named and all transport commands are available on the keyboard. Edit command names are identical to Microsoft™ Word™ commands.



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MIDI sequencer. All flavors of time code, including MTC or MIDI Clock w/SPP or MIDI Machine Control will sync your DR to any other machines. The very flexible DRs also support AES/EBU, S/PDIF and eight or sixteen-channel ADAT "Light-Pipe" digital I/O's for archiving or importing digital audio files. Backup options include: DAT, ADAT, T-DIF, SCSI DAT, Exabyte or SCSI disk copy.

Editing features include: Cut, Move, Insert, Erase, Delete, Slip and Nudge. All editing is non-destructive and you can store up to five "takes" or versions. A take is defined as any set of tracks up to eight. For more, contact Akai Musical Instrument Corporation at 1316 E. Lancaster Ave., Ft. Worth, TX 76102. Call 817-336-5114 or FAX 817-370-1271. Check their web site at <http://www.akai.com/akaipro>.

Squier® Musicmaster Bass from Fender

The new Squier Musicmaster Bass uses a single-coil "Vista Tone" pickup in its simple, straightforward design. The solid alder body with a string-through-the-body design provides maximum tone and sustain. There are four fully adjustable saddles to help with height adjustments and intonation of each string. The scale is 30 inches. The Musicmaster Bass is available in Black, Arctic White, Shell Pink and Sonic Blue. The retail price is \$400, including gig bag.

For more information, you can contact Fender Musical Instruments at: 7975 N. Hayden Road, Suite C-100, Scottsdale, AZ 85258, or call 602-596-9690. Check their web site at <http://www.fender.com>.

Yamaha's SU700 Sampler

The SU700 is a powerful hybrid sampler with sequencer, tone generator and drum machine. Yamaha has brought together three versions of their popular products in one tabletop unit. While this unit is primarily for DJ and hip-hop music makers, all musicians could use its features.

Integral to the SU700 is the QY pattern-based music production approach that incorporates sampling and loop playback.

You can sample from a CD (or any other source) into the SU, and then edit it in any way. You may use the sequencer in real-time or step mode and it features 42 tracks with a resolution of 1/480 or 480ppqn (pulses per quarter note). The tone generator uses AWM2 technology, while the sampler has a choice for eight-bit, twelve-bit or sixteen-bit data formats. Sample rate is also adjustable from 44.1kHz down to 11.025kHz 8-bit mono. There are four Mb of memory standard with up to 64 Mb as an expandable option.



The front panel has a ribbon controller for virtual scratching, as in vinyl record scratching, and there are multiple outputs and an optional SCSI interface.

For much more about the SU700, you can contact Yamaha Corporation of America, Audio, Guitar, Synthesizer Division, Digital Music Dept., P.O. Box 6600, Buena Park, Ca 90622-6000. Call them at 714-522-9011 or e-mail info@yamaha.com. You can also check their web site at <http://www.yamaha.com>





ELLEN VON UNWERTH

Duran Duran are back with the online release of "Electric Barbarella."

CALLING PLANET EARTH: Ever-present Eighties rock icons Duran Duran have embraced the technology of the Nineties with the online release of their latest single, "Electric Barbarella," available for purchase and direct online downloading via the group's web site at <http://hollywoodandvine.com/duranduran>.

Working in anticipation of the group's latest album, *Medazzaland* (Capitol), due October 14, the "Barbarella" release utilizes Liquid Audio (<http://www.liquidaudio.com>) technology to provide a full Dolby stereo version of the single which can be purchased online and delivered straight to the purchaser's hard drive via their modem connection. A full-length version of the single is available for 99 cents, while an exclusive "Internet-only" mix can be purchased for \$1.99, representing the first time that a major artist has actually sold an "Internet exclusive" version of a song with direct download delivery.

The brainchild of the group's keyboardist Nick Rhodes, along with Capitol's new media department and Liquid Audio, the single release is bound to make wav's.

REAL LIFE CYBER STORE: The World Wide Web Store—an actual old-fashioned *real life* outlet—



The World Wide Web Store

has opened for business at 14541 Ventura Blvd. in Van Nuys, California. The store offers a range of products and services pertaining to the web, from modems to software, as well as services such as web hosting, web design, Internet service access and more, integrated into one location with consulting services to handle all of your online connection needs.

Of course, you can also visit the store online at <http://www.thewwwstore.com>, or you can call them at 818-905-6787. And be sure to mention *Music Connection* for a special discount!

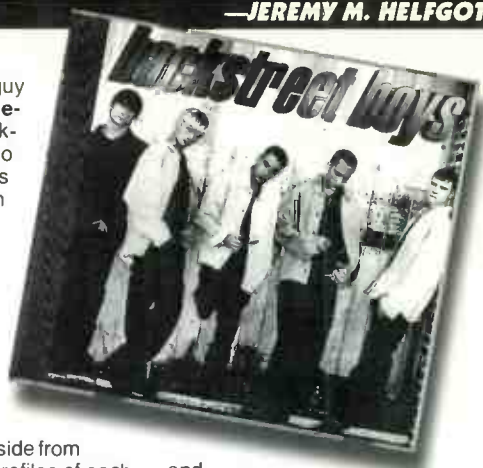
NEW KIDS ON THE WEB? With teen idols once again the current music craze, record companies are

cashing in on young guy groups, and Jive Records artists Backstreet Boys are no exception. What does set them apart from the crowd is the release of their self-titled debut as an enhanced CD.

The disc's interactive portion—Mac and PC compatible—contains a lot of content, mostly in Quick Time video format. Aside from the group's bio and profiles of each of the Boys, complete with plenty of pics, there's an extensive video interview with the band, covering everything from musical influences to pop culture. There are also videos for two of the album's tracks, links to the Boys' web site (<http://www.backstreetboys.com>) and a hidden live video.

GET A GIG: The Internet has opened up all kinds of opportunities for

and musicians a place to connect and share information, with the ultimate goal of swapping dates and booking joint shows as artists go on the road to markets where they may not be as well-known as they are on their home turf. The site also provides a place for bookers to scope for talent and to announce gig openings, and share info on who they think is hot. Visit the site or e-mail gigswap@aol.com for more.



GigSwap

THE SHIRT ON YOUR BACK: Music fans are known for wearing apparel tied to their favorite artists, and that

working musicians to expand their geographic horizons, and one of these is the chance to easily communicate with other working players regardless of location.

With this in mind, you may want to check out GigSwap at <http://www.indieweb.net/gigswap>. The purpose of the site is to give bands

trend just doesn't ever seem to die. Feeding the frenzy is Rock Fetish (<http://www.rockfetish.com>), a clearing house for rock-related threads, with an extensive catalog of T's and other merchandise tied to just about every major artist currently out there. Have your credit card ready and check it out.





TOTHE SLAWTER: As former Van Halen front man David Lee Roth prepares for the joint release of a greatest solo hits album, *The Best* on Rhino Records, and his new autobiography, *Crazy From The Heat*, fans of the often eccentric, if not happily crazy, singer may want to check out Slawterhouse (<http://www.slawterhouse.com>) a.k.a. the "Great Rock N' Roll Swindle Site," a web site dedicated to Dave's brief return to and then exit from Van Halen, with news, a chat lounge and more. See for yourself.

RAD-ICAL 'ZINE: Folks who have been around the online music community for quite some time will probably already be familiar with RAD: Rational Alternative Digizine, an online music magazine which began five years ago, as an e-mailed text-only publication and has grown into a full-fledged web 'zine (<http://www.radcylberzine.com>).

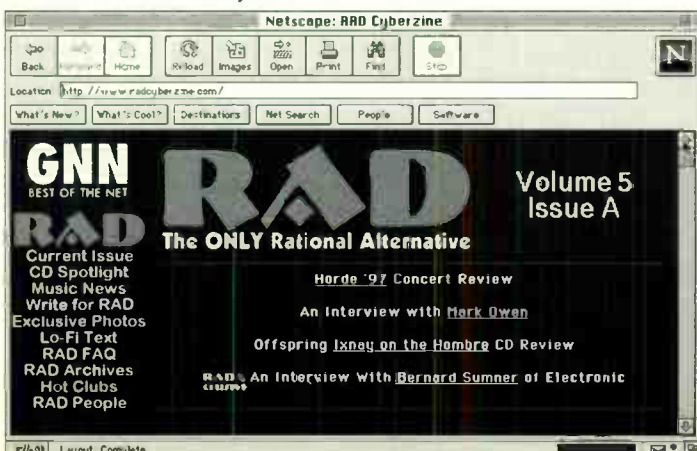
Started by Jeff Jolley, who continues to "publish" and edit the mag, the content covers mainly "alternative" and rock music, with each "issue" including exclusive artist interviews, album and concert reviews and more, with exclusive photos.

What makes the site really outstanding is an archive of interviews from throughout the digzine's history, searchable alphabetically by artist. It's a cool place to go for interview tidbits from some of your favor-

ite artists' pasts. No subscription is needed, so all you have to do is fire up your browser and enjoy the read.

INDY RACE: In honor of our annual "Everything Indie" issue, it seemed appropriate to spotlight a site dedicated to indie music that is really doing things the indie way: [indymusic.com](http://www.indymusic.com) (<http://www.indymusic.com>) is dedicated to supporting the music of independent artists with a very indie philosophy of having no advertising on the site.

The music which is highlighted at [indymusic.com](http://www.indymusic.com) covers a range of styles, and is all available in a fast real-time format through the use of an integrated Macromedia Shockwave player. In order to submit your own music for consideration at the site—they don't just put up anything, and there's a multi-step screening process to have your music added—you can visit the site's FAQ (frequently asked questions) page for complete information. MC



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per disc**



Some of us Angelinos grow up sarcastic and sardonic, because we grew up in a place that is the home of not only entertainment but also of much of the news media, which we know not to believe. As a result, we grow up always wondering about the real stories behind the headlines. And, often, we start to make them up, because it seems like that is what everyone else does.

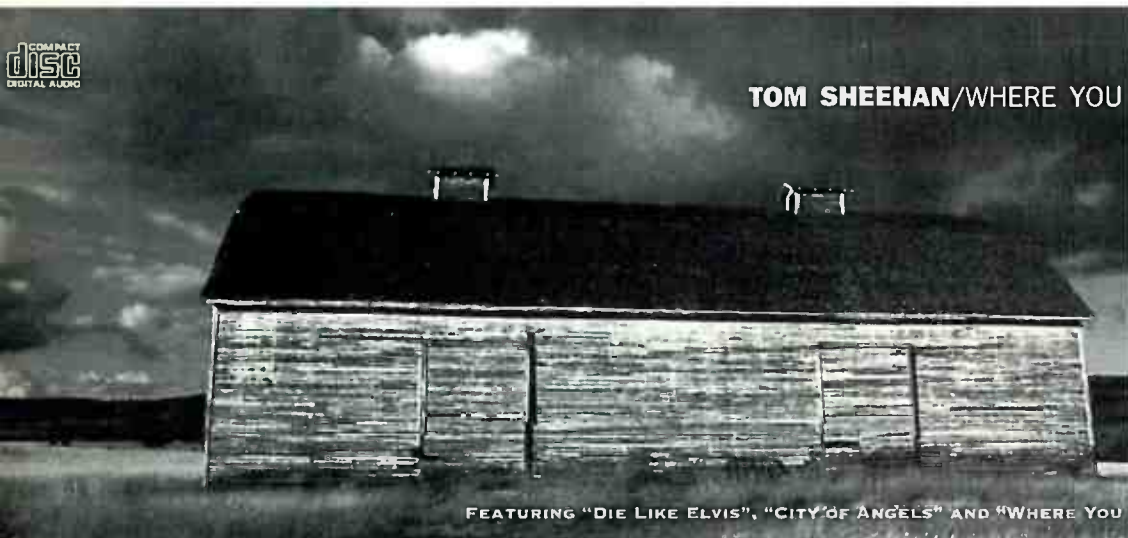
In this case, **Tom Sheehan** is our mouthpiece, and on *For Where You Are*, his current release on indie **19 North Records**, he uses an imagination fueled by fact. The so-called trial of the century receives two songs, the title track and "City Of Angels," and the song you may have heard is "Die Like Elvis," a prayer for all those who don't want to go out like the King. Because it rocks, "Elvis" is the atypical track here, as the rest of the CD is filled mostly with the kind of heartfelt piano ballads

Fans of this column know how much I enjoy the **Hollywood Bowl**. Though some may fault the Bowl for being self-serving in its presentation of what is essentially pop music as high culture, that's the very thing that makes an evening there so refreshing. An evening with a picnic basket and an orchestra makes a welcome respite from hectic Hollywood days.

Those who can't make it to our hillside hideaway can still experience the thrill of big stars under heavenly orbs by purchasing the excellent new video *Jerry Herman's Broadway At The Hollywood Bowl*, out on **Varese Sarabande**. The celebrity-packed performance piece, which originally aired as a PBS special as part of the *Great Performances* series, features **Carol Channing**, **Lee Roy Reams**, **Leslie Uggams**, **Karen Morrow** and a special greeting from



Gerry Ryan Tonight's Nick Douglas (left) with crooner Tom Jones.



TOM SHEEHAN/WHERE YOU

FEATURING "DIE LIKE ELVIS," "CITY OF ANGELS" AND "WHERE YOU



John Prine might write. To get your copy, write to: 19 North Records, P.O. Box 244, Reading, PA 19603, or call 888-4445-3140. You can visit them on the Internet at <http://www.19north.com>.

Nick Douglas, seen above-right with classic crooner **Tom Jones**, wants to meet you. Douglas is looking for a sweet young female, age 21-27, to join him as co-host of the long-running *Gerry Ryan Tonight*, a weekly broadcast from Los Angeles to Ireland's national TV station, **RTE**. The lucky lady, who must be bright, articulate, fun, personable and have a broad knowledge of current and past show biz goings on, will co-present U.S. entertainment news reports. The job is paid, and includes attending several movie screenings, concerts, parties and media launches each week. She will also interview celebrities. The show is broadcast live every Wednesday at 1 p.m. (PST). Interested candidates should send a photo with resumé to: Nick Douglas, RTE TV, P.O. Box 19, Hermosa Beach, CA 90254-0019.

Paul and Linda McCartney. All pay homage to the writer of unforgettable songs from such hit plays as *Mame*, *Hello, Dolly!*, *Mack & Mabel* and *La Cage Aux Folles*. Highlights are **Davis Gaines'** "Song On The Sand" (from *La Cage*) and **Bea Arthur's** "The Man On The Moon" (from *Mame*), but, despite some obviously tired voices, there is not a low point here. Find it where you buy videos, or contact Varese Sarabande by calling 800-VARESE4 or visit <http://www.VareseSarabande.com>.

Further bolstering their 35th animated feature film, *Hercules*, **Walt Disney Records** has created several companion products to the film's initial soundtrack. The *Hercules Sing-Along* showcases the divine musical talents of eight-time Academy Award-winning composer **Alan Menken** and Tony Award-winning lyricist **David Zippel**, the songwriting team that created the music to the film. The sing-along includes an audiocassette featuring five original songs from *Hercules* and a fully illustrated lyric

book. The suggested retail price is \$10.98.

On the *Hercules Read-Along*, film and TV star **Danny DeVito** narrates an abridged version of the film in the voice of satyr Phil, the character he brings to life in the film. There is a fully illustrated book and an audiocassette featuring narration, sound effects and clips from the film. Suggested retail price is \$6.98. There is also a Spanish-language version of the soundtrack featuring the vocal talents of Latin American superstar **Ricky Martin** as Hercules, singing "No Importa La Distancia" ("Go The Distance"), and Mexican sensation **Tatiana** as Meg, singing "No Hablare." Wherever you buy fine Disney products.

You may have first heard of **Ivy Markaity** when she received one of this year's highest-rated Demo Critiques (Vol. XXI, Issue #15),



Carol Channing, **Jerry Herman** and **Lee Roy Reams** appear on *Jerry Herman's Broadway At The Hollywood Bowl*.

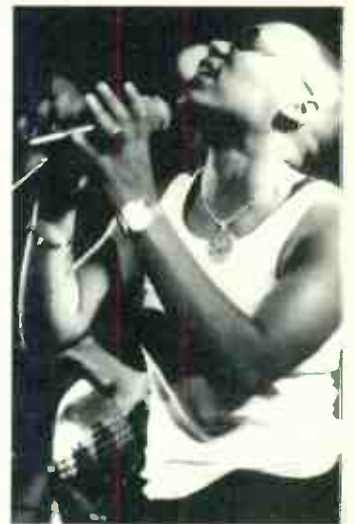


Ivy Markaity

but I've been looking for a girl like her, and perhaps like some of you, I've been hoping some young female singer-songwriter would appear who puts together everything I like about the current onslaught of sensitive women writers, but leaves out everything I do not.

Markaity's new CD, *World's Not Big Enough*, presents an artist who is forceful without being cloying and sensitive, and sexy without really trying. Sure, she mines the angst field—just like everybody else—but she avoids the minefields of emotion. You can hear some of these same songs on the soundtrack to MTV's currently airing *Real World—Boston*. This is one artist who is intelligent enough to make even jaded reviewers sit back and think. Find out how good this is by sending e-mail to: ivy@wattsup.com, or call MusicLab Management at 212-698-4351.

There's a brand new season of *On Tour*, the PBS series showcasing big-name concert performances, on the air right now. This season includes appearances from over 60 artists, including Joan Osborne, Me'Shell Ndegeocello, Cypress Hill, Ozzy Osbourne, the Verve Pipe, Spacehog, the



The new season of PBS-TV's *On Tour* will feature performances from Ozzy Osbourne and Me'Shell Ndegeocello.

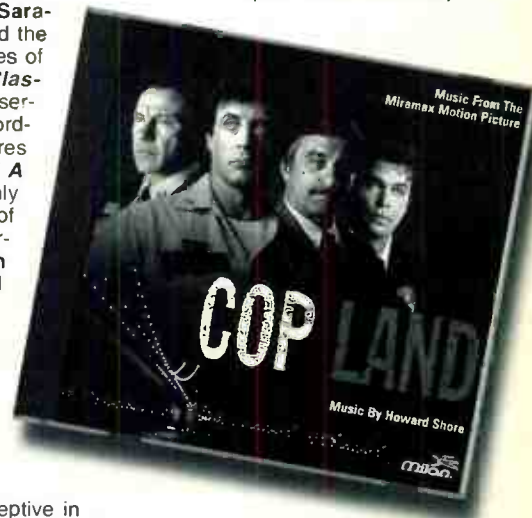
Cowboy Junkies and Soul Coughing. We especially like the October 4 broadcast which brings the *On Tour* cameras to three major festivals: H.O.R.D.E., Further and Lollapalooza. Because this is PBS, schedules and air times vary widely. Check your local schedule for dates and times in your area.

To celebrate two decades in business, Varese Sarabande has announced the release of a new series of soundtracks, *Film Classics*. Inaugurating the series of 20-bit digital recordings of classic film scores are four titles: *To Kill A Mockingbird*, the only available recording of the soundtrack featuring Elmer Bernstein conducting the Royal Scottish National Orchestra; the ominous *Psycho* score is the first entire release of Joel McNeely's work with the Royal Scottish National Orchestra; Alex North's *Who's Afraid Of Virginia Woolf?*, deceptive in its lightness, has Jerry Goldsmith conducting the National Philharmonic Orchestra and is available here for the first time without dialog; and rounding out the initial offerings comes a unique double-offering, Goldsmith's works for both *Patton* and *Tora! Tora! Tora!*, the latter making its world premiere.

Another upcoming imprint from Varese Sarabande is the *Fox Classics* series, featuring many previously unavailable soundtrack albums. Planned titles scheduled for the coming months are *The Planet Of The Apes/Escape From The Planet Of The Apes*, *Journey To The Center Of The Earth*, *The Ghost And Mrs. Muir*, *The Paphisto Waltz/The Other* and *There's No Business Like Show Business* with Ethel Merman and Mari-

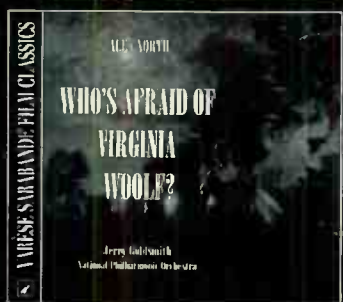
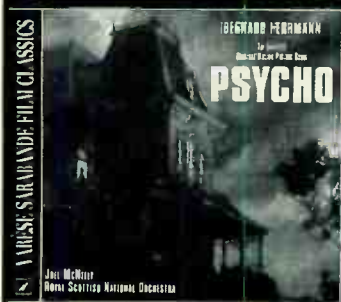
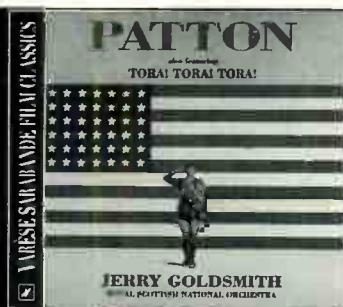
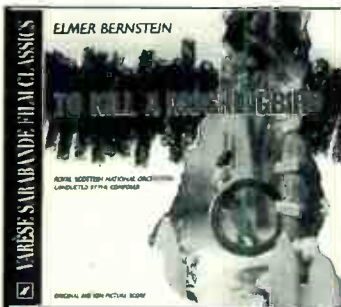
lyn Monroe. Wherever you buy fine music.

When he set out to make *Cop Land*, director James Mangold went about presenting what he knew. He had grown up in a town populated almost entirely by police and firemen, a perfect background for this thriller about deception, lies and professional courtesy.



"There were so many fascinating aspects to the community I grew up in," says the director, "because it was a place where municipal workers had staked out a territory all their own, away from the noise and chaos of the big city," Mangold says. The impressive cast includes Sylvester Stallone, Harvey Keitel, Robert DeNiro, Ray Liotta, Michael Rapaport and Janeane Garofalo.

For the soundtrack (on Milan Records), Howard Shore has used every menacing trick in his repertoire (including an especially eerie bagpipe) to deliver a score that is both ominous and foreboding. Film and soundtrack are both out now, wherever you see films and buy film music.





BUTCHERING THE BEATLES: You've all probably heard of the infamous "butcher cover" that the Fab Four made for their *Yesterday...And Today* album in 1966. Well, now Rhino Records has an album in which various celebrities "butcher" the songs of the Beatles. The result is *Golden Throats 4: Celebrities Butcher Songs Of The Beatles*, which includes William Shatner's infamous "Lucy In The Sky With Diamonds," as well as laughable attempts by Telly Savalas, Mae West, Joe Pesci and Bing Crosby.

Rhino also has released *Farewells And Fantasies: The Phil Ochs Collection*, a three-CD box set featuring 53 tracks from the troubled Sixties icon who killed himself by hanging in 1976. Carrying a list price of \$49.98, you can order by calling Rhino at 800-432-0020.

40 YEARS ON AN ISLAND: In celebration of their rapidly approaching 40th Anniversary, Island Records has put together a slew of new compilations, and naturally the music of Jamaica—the label's birthplace—is well represented. The series begins with *Ska's The Limit*, which could not have better timing, as the American charts are currently filled with third wave ska acts, but Island gives you the real thing. *Ska Island* is made up of international ska masters, old and new, tackling the original era's greatest hits with all new recordings that were produced by Gaz Mayall. There's also *Rhythm & Blues Beat 1964-9*, which captures the spirit of the dance floors of the Sixties when London was just starting to swing. If you can't find these recordings in local stores, call Island's L.A. offices at 310-276-4500.

FENDER BLUES FESTIVAL: Former Fabulous Thunderbird Jimmie Vaughan appeared at the first annual Fender Catalina Island Blues Festival on August 2, along with his Tilt-A-Whirl Band, as well as a performance from Jim Belushi & the Sacred Hearts. A sold-out crowd of 1,400 people packed into the Casino Ballroom on the resort island, which is located some 26 miles off the coast of Los Angeles. Next year's festival will be expanded to three days (May 1-3).



ROBERT MANTON



SNY URBAN

MANCINI TRIBUTE: More than 60 music students from around the world recently got together at California State University Long Beach for the inaugural Henry Mancini Institute, a day-long tribute to the late Oscar-winning composer. Professionals like composer Patrick Williams (pictured with Mancini's widow, Ginny) devoted their time to teach classes in jazz, symphony and various other musical genres.

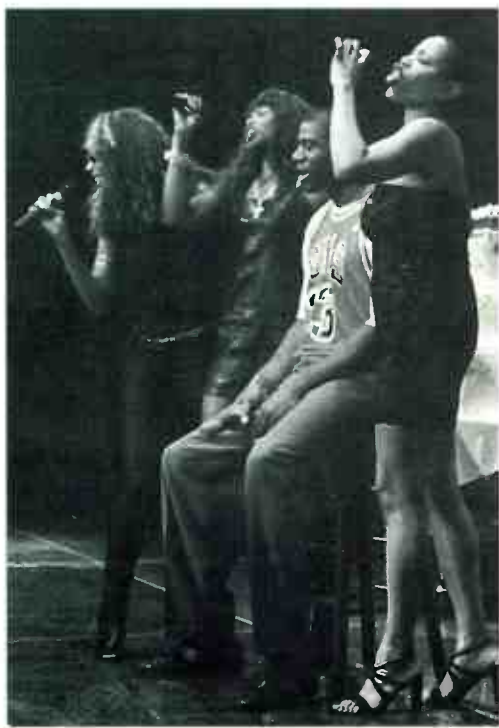


COWBOYS IN CANADA: CMA Vocal Duo Of The Year nominees Neil Thrasher (left) and Kelly Shiver (right) took their first trip to Canada to open Paul Brandt's homecoming concert in Calgary. The duo is pictured backstage with Brandt (center) after their set. The event, which benefitted the Kinsmen Children's Hospital, drew over 12,000 fans.

"SAY...BURGER": Tracie Spencer and 702 showed some mutual admiration for the cameras when the ladies performed their singles from the *Good Burger* soundtrack during a recent release party. Pictured (L-R) are 702's Lemisha, Kameelah and Irish, and (bottom center) Tracie Spencer. The Capitol soundtrack also features Mint Condition, Spearhead, Warren G., the Pharcyde and George Clinton.



JAMIZON'S MAGIC MAN: Former coach and superstar of the Los Angeles Lakers Earvin "Magic" Johnson recently celebrated his 38th birthday in fine fashion, when he was brought onstage at Jamizon, the urban festival tour that he co-produced with Miller Lite and *Vibe* magazine. Wearing a Michael Jordan Chicago Bulls jersey, the birthday boy was brought out at Chicago's United Center by the MJJ recording trio Brownstone, who sang "Happy Birthday," along with thousands of Jamizon fans.



STILL THE KING: RCA Records and BMG Entertainment recently announced total career sales of Elvis Presley records in excess of 400 million copies outside of the United States. The ceremony took place on the Graceland mansion grounds, and included the unveiling of a special award. Pictured (L-R) are: Rudi Gassner, President/CEO, BMG Entertainment International; Jack Soden, CEO, Elvis Presley Enterprises; and Bob Jamieson, President, RCA Records. RCA released the four-CD box set *Elvis Presley Platinum: A Life In Music*, featuring 77 previously unreleased tracks, back in July.



FABRIZIO SIBIRREK

CROW FLIES AT UNIVERSAL: Sheryl Crow made a recent stop at the Universal Amphitheatre in Los Angeles, treating the near-capacity crowd to a display of her ample talent, with a mix of toe-tappers like "Can't Cry Anymore" and recent single "Everyday Is A Winding Road," as well as "Strong Enough" and "Run, Baby, Run." Highlights included a high-energy stab at "If It Makes You Happy" and an engaging rendition of "The Na-Na Song," before the singer brought out one of her idols, Emmylou Harris, for a unique encore duet.

—Jeremy M. Helfgot



VANESSA & THE BIG BOYS: RCA recording artist Vanessa Rubin is pictured at opening night of her three-week stint at the Algonquin Hotel's Oak Room in New York City. Coming out to support Rubin and her new jazz/urban release, *New Horizons*, were various label execs. Pictured (L-R) are: Bob Jamieson, President, RCA; Vanessa Rubin; Jack Rovner, Executive VP/GM, RCA; Michael Johnson, VP, Urban Promotions, RCA; James Boyce, Co-National Director, Urban Promotions, RCA; Neil Foster, VP, Finance Administration, RCA.



ARNOLD TURNER

STOPPING BY THE HOB: The Rahsaan Patterson Express recently rolled through the House Of Blues in Los Angeles for a sold-out performance. The show marked the opening night performance for the latest leg of the MCA artist's world tour in support of his self-titled debut. Pictured (L-R) backstage are: Bruce Reiner, VP, Crossover Promotion, MCA; Madeline Randolph, Senior Director, A&R, R&B Music, MCA; producer Les Pierce; Rahsaan Patterson; Marilyn Batchelor, National Director, Marketing, MCA; and recording artist Kenny Lattimore.

WALK THIS WAY: Aerosmith, those veteran rockers from Beantown, along with noted rock biographer Stephen Davis, have put together *Walk This Way: The Autobiography Of Aerosmith*, and anyone familiar with the bizarre roller coaster career and life-on-the-edge exploits of Steven Tyler and company can be guaranteed a first-hand look at rock superstardom in the Seventies. An era in which there truly were no limits and laws in rock & roll. As David Lee Roth once noted, "It was a great time to be alive."

Of course, by the end of the decade, many rock & roll hedonists began looking for a cure from the excesses that once kept them in flight. Ty-



ler and guitarist Joe Perry (the "toxic twins"), as well as Tom Hamilton, Joey Kramer and Brad Whitford, give an often revealing account of their demise and resurrection (as well as the history behind many of their hits).

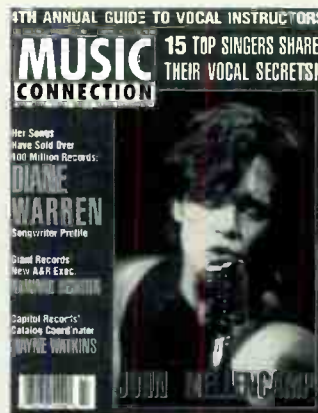
The style of the book is in interview form, with blocks of quotes from the band, as well from the wives, girlfriends, managers, producers, publicists and others in the inner circle, which makes jumping around very easy to do. But as fun as this skimming can be, you'll have a much better time taking it all in from the beginning. Avon Books is the publisher of this 500+ page hardcover tome which retails for \$25.

MUSIC CONNECTION

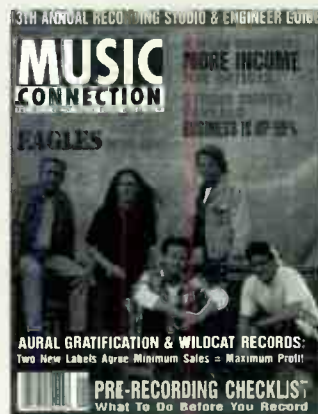
Celebrating
20
1977-1997

Tidbits From Our Tattered Past

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



1994—Who's The Fool Now? (Issue #14): John Mellencamp finally hit it big in 1982 with his Number One album, *American Fool*, which featured the Top Ten singles "Hurts So Good" and "Jack & Diane." Ironically, Mellencamp says that the album was almost not released by his record company. "The record company hated that album. They hated it! They wanted me to become like Neil Diamond, or what that Bolton guy is today. That's how Mercury Records saw me at the time."



1994—Hell Freezes Over (Issue #11): The Eagles reunited for the *Hell Freezes Over* tour and album, and Don Henley spoke about the group's life-long battle with music critics: "We always welcomed constructive criticism, as long as it was about the music. A lot of these so-called journalists were not qualified to write about songwriting and musicianship, so they focused on image. They wrote about us as if they knew us personally—like they lived with us or something. It all got to be very silly."

THE DISTRIBUTION GAME:

And You Thought Getting A Record Deal Was Tough

By Kenny Kerner

As more and more recording artists are taking the indie route, *Music Connection* takes a look at the business of independent distribution, and what it entails. Remember, just because you have made a CD or signed a deal with an indie label doesn't mean that anyone besides yourself is going to know about it...that's why you need distribution.

Perhaps nothing is more exciting to a recording artist than signing that first recording contract. You can not only see the eyes sparkle, but you can almost hear that heartbeat pumping away from across the room. That lifelong dream has come true. And, before long, their first full-length recording will be on the same retail shelves as their recording heroes. Or will it?



Andy Allen
President
A.D.A.

Too many artists today are more concerned with the label that goes on the record rather than where the actual record goes. The bottom line is that to become successful in this business, you need to sell records. But you can't do that unless there are records in retail outlets for consumers to buy. That's where distribution comes in.

Some artists sign on with a label distributed by one of the Big Six distributors—WEA, BMG, EMI, Sony, PGD and UNI—while others have a very successful career on indie labels with indie distribution.

Simply put, a distribution company is responsible for getting records in the stores. The reality is, however, that it's a bit more complicated than that.

Alan Becker, Vice President of Product Development for RED Distribution, which handles such labels as Roadrunner, Epitaph, Moonshine, Relativity, Victory, Loose Groove and Ruthless, sheds some light on the independent distribution game: "We work with independent record companies who sign the artists, record the music, manufacture the CDs, ship them to our facilities—our DCs or Distribution Centers—and we handle the actual sales, solicitation and marketing of their product to [record stores] with the record company's plans. We come up with ways to present the product and exploit the activity they're creating through

radio, press or touring, by positioning our records with customers on sale, or getting them involved in the campaigns."

But what about the local independent label that has a single, lonely artist on its roster and the local artist who financed his own record and wants to get it into the stores? In both cases, Navarre, arguably the largest of the indie distributors, can help.

Frank Mooney, Navarre's West Coast Regional Manager/Sales & Operations, says, "Sometimes, an artist is the dominant artist on a small, indie label. A good example of this is Domo Records and their artist Kitaro. In this case, Kitaro generates a significant amount of volume to carry the label. This is different from a new label with a new act.

"In Domo's case," Mooney continues, "there is already a large, established market for Kitaro. The label would pick up all of the costs to record and produce the artist and to create the demand through their marketing. Manufacturing the records is an alternative that they have because we can provide a liaison that can do the job if they choose."

Okay, so it looks like a distributor does more than just throw records into stores. That being the case, what criteria do they use for deciding which record labels they want to distribute? RED's Becker answers, "When we're deciding upon which labels to distribute, we look at three things: First, how many releases are we talking about? I need to determine whether I have the time and the manpower to deal with that. Second, I need to understand the size of your company. What do we forecast sales to be like for those releases? How are you going to fit into my company? Are you going to be one of the top providers? Middle? Near the bottom? Then, lastly, I need to understand the vision and philosophy of your company. What are you trying to accomplish based on your A&R direction, marketing strategies and desire to be successful?"

Becker was quick to add that he would be turned off if the label in question had "no knowledge of the competitiveness or trickiness of the business and didn't have a clear A&R direction—meaning that they just follow trends or are just putting out records with no reason." Becker would also be turned off if that label didn't have "an aggressive marketing strategy or an interesting way to attract the consumer's attention."

Once the decision to distribute an indie

label has been made, the next two hurdles are to determine the number of pieces to ship and then, how to get those pieces into the retail stores.

Andy Allen, President of A.D.A., the Alternative Distribution Alliance, who has been doing this successfully for years, admits that it can come down to nothing more than an educated guess: "With regard to getting the records into the stores, if it's a record by a brand new artist, the number of records is really just a best guess on everyone's part. It kind of comes down to the situation that brought the band to the label in the beginning—do they have a strong local following in a certain market, are they a touring band, are there radio accessible tracks on the record—and based on whatever those elements are, we try to get good coverage on the band for their initial release and try to follow the opportunities as they present themselves.

"[As far as] a new recording from someone who already had a project out," Allen continues, "we already know what that previous record sold, who sold it and where it sold. We can also compare the new record to the previous ones to determine if it's as good or better. It may offer new opportunities to expand the artist's audience."

Pretty digestible stuff, so far. But what's all this talk about marketing and advertising strategies?

David Lipson, a partner in Cabana Boy Records & Entertainment, describes his company's approach

to label distribution this way: "Before we will distribute any label through our Navarre distribution deal, we need to see proof that there is a marketing campaign and a budget to support the release of each record. What we look for in the area of marketing is that the label must have the



Alan Becker
VP, Product Development
RED Distribution

funding to buy into the sales program that Navarre offers—listening posts, advertising, product placement, etc. There also must be provisions for radio promotion, publicity, in-store play and touring. There has to be complete and total marketing behind each release."

Since distribution is really a two-sided coin, Lipson also pointed out his responsibilities as a distributor of indie labels: "Our responsibilities are to work with the labels and make sure that we get



Frank Mooney
West Coast Regional Manager
Navarre

all of the artwork in on time, and to create a one-sheet that will go out to all the Navarre reps and all the regional offices and retail outlets targeting the street dates. We also help the labels coordinate their touring dates, in-store appearances of artists, and make certain that the records are out in all of the major markets—especially in cities where the artist is performing."

What we've heard thus far is the point of view of the record company and the distributor. But how does a recording artist feel about signing a deal with an indie label through an indie distributor? We spoke with bassist/songwriter Roman Morykit of Gypsy Soul, a band that had moderate success on Cabana Boy by reaching both the Gavin and R&R charts with their initial single, "Silent Tears (Running Away)."

"As an artist," Morykit begins, "it's a constant struggle to determine where you'll be more of a priority—on a major or indie label. One reason we signed with an indie was because they were distributed by Navarre, one of the largest indie distributors."

Morykit went on to explain one of the earliest problems the band encountered with their indie label and distributor. "One of the problems that concerned us, initially, was the pricing of our CD. For the first few months of its release, it was priced at \$16.99 for a new artist. At the same time, the Fiona Apple CD was priced at \$8.99. You can see the problem."

"Once we all addressed the problem," he explains, "we lowered the price. We also discovered that having a record in the store doesn't mean anything if people don't know it's there. If the record company isn't promoting you and isn't getting you the visibility you need, then the distributor's hands are tied. The distributor can get the record into stores and convince buyers to buy it, but then the record company better be doing its job."

The Distribution Game 43 ►

Who's The Top Indie Distributor? It Depends On Who You Ask

By Tom Kidd

So, you've decided to look into getting an independent distributor for your small record company, or maybe just to handle your band's CD. Who is the best to work with, and what should you expect? *MC* took an anonymous survey of the industry to find out who the top distributors are, but, instead, what we found was that everyone seems to have their own favorites.

What we found when we asked a consortium of labels and indie artists for the best independent distributor is that there is no consensus as to which is best. What we also found out was that the best companies cater to small indie labels and help the labels better understand the marketplace. They're timely with their reports. They pay, and they pay on time.

Of course, that's the exception rather than the rule. The most common problems noted with indie distributors were not receiving proper payment in the agreed upon terms, timely restocking of product, returning of phone calls, accurate product placement and store follow-up. Artists also complain that independents may be too small, which means they can't reach into the larger chains like Tower, Virgin and Best Buy. In the worst case scenario, they either don't pay or they go suddenly bankrupt when it's time to pay.

"There's no answer to the 'best' indie distributor," confirmed one respondent. "I used to like Burt Goldstein at Impact—don't know if he's even still in business. Koch seems to have a strong record and seems to get results. CRD has a long history but I don't know what they're like lately."

Another act also reports working with V&R out of Kansas. "They were so-so, but they couldn't penetrate a lot of markets."

Distributors With A Personal Touch

Those that like their distributors really like them. Clients like being treated personally, rather than just as a CD being moved out of the warehouse. For instance, Dionysus Records recommends Mordam Records.

"They care!" says label rep Aime Elkins. "They are on top of keeping us informed with the stores' interests in our label. They get our music into the mom & pop stores, as well as chains like Tower and Virgin. And they pay us on time—every month!"

"We are not just another line listing in a catalog the size of the Los Angeles phone book!" she continues. "Mordam handpicks the labels that they distribute."

Other labels that were mentioned because clients like their personal touch

included Big Easy, City Hall, Valley Record Distributors and Abbey Road Distributors. Terry Miles of the Canadian Lo-Fi indie pop band Saturnhead likes Parasol. "They seem to really care about the content of the list of music they sell," he says.

A Good Business Sense

It is, of course, important that any distributor have a good business sense. What this means to individual artists is that the company will place product only where it is likely to sell. If you are in the easy listening market, for instance, being in a small punk store will likely do no good.

Caroline also came in for a mention by artists and labels who said that they put a fair amount of product in the marketplace and they pay on time.

Independent Distribution Network

With many smaller distribution companies in trouble—and the retail business in general struggling as of late—maybe an alternative method of approaching retail is in order.

Karen Michalson, leader of the Massachusetts-based band Point Of Ares and President of Arula Records, gives a thumbs-up to the attitude and spirit of the Independent Distribution Network. "IDN is a new national group of independent musicians distributing independent musicians, a completely grassroots [do-it-yourself] effort," she maintains. "It's the only viable distributor that I'm aware of that consists solely of musicians cooperating together nationally to distribute their own work." You can check out their web site at <http://raw.nas.net/IDN>.

Summing Up

As for a survey on who is the Number One independent distribution company, it all comes down to the fact that the best distributor will be true to every artist, push every project continuously and have a spirit in their hearts while they are doing so. Of course, this distributor doesn't yet exist.

But you have to learn to take the bad with the good, as Jeff Jourard, guitarist for "O" The Band, points out: "Any distributor would be better than what I have now, which is none." **MC**

The Distribution Alternative: Music on Consignment

By Tom Kidd

Just because you don't have distribution, there's no reason your music can't still be in stores. It gets there because your representatives—or more likely you, yourself—have visited record stores in your area and have placed a certain number of CDs or tapes there on a consignment basis. But which retailers allow you to do it, and what is involved in the consignment universe?

Consignment is a simple enough concept to grasp: a record retailer agrees to accept your CD and/or cassettes and offer them to the public for sale. They further agree to pay you when—and if—they are able to sell your music.

Sounds simple, right? Of course, it's not that easy. In search of the reality behind this alternative form of distribution, we asked independent artists from all over the U.S. and Canada how they go about selling on consignment. We asked them to give us the advantages, as well as the drawbacks. And, most importantly, we asked them to explain to you how to go about doing it.

The first step to placing CDs on consignment is to decide where you need to go. In general, you will find that almost any store is willing to accept consignments, although sometimes grudgingly. Large chains that accept consignment include the Tower and Virgin chains. Large chains that do not accept independent music are the national discount chains such as Sam Goody and Blockbuster.

In addition to

“Go into the stores and give them your pitch. Be polite, but be convincing. Remember, you're selling a product. If they take the CDs there, give them all the promotional materials you can—be it a poster, a free CD to play in the store, a display, whatever. This will help in the sales of your CD. Most stores will take [your product] on consignment indefinitely if you let them. Don't. Either set a period—say 60 days—or come back every so often to see how the CDs are selling. Many smaller stores won't call you if they sell out. But, most of all, be professional.”

—Jake Finkelstein
President, Forty-Two Records

some of the larger chains, many of the smaller chains and indie retailers accept consignment. And don't forget to visit bookstores, including the big chains like Borders Books & Music and Barnes & Noble.

With so many choices, you need to decide which is best for you. Those polled prefer the places where their CDs are purchased outright. That means they get paid when the CDs are delivered to the stores, rather than after the CDs are sold. That's one reason why Laurie Gunning and Jonathan Grossman of Dogwood Moon like the Borders chains so much. They also like Borders because they can do in-store performances and their CDs are available at listening stations; all of which are important sales tools.

While Borders Books & Music is a national chain, as with most national chains, there is no one way that each store deals with consignment product. Some may fail to pay up front; others will not put you on a listening station. As a supplier, you must deal with each store as an individual entity.

On the East Coast, Jake Finkelstein, President of Forty-Two Records and bassist in the band Floz, recommends Positively, Spinners, and the Record Collector. These stores either buy the CDs outright, or if it is done on consignment, they'll sell it for your retail price and not take any money for themselves. “They do this for all local bands and labels,” he says.

All in all, the best stores for consignment selling fall into two categories. The first are, as previously mentioned, those stores servicing your audience. The second are those with a lot of traffic and volume, like Tower or Aron's in the heart of Hollywood—the West Coast music mecca.

You want a store with lots of traffic and volume because that obviously gives more people a chance to pass by your bin. That's the story at Boston's Tower outlet, points out Rich Gordon from Rippopotamus. The store is right on the corner of Newbury Street and Mass Avenue—mere steps from Berklee School Of Music, and a few leaps from Emerson, Boston University, New England Conservatory and Northeastern University.

Once your CD is in the stores, you're just beginning a time-consuming and often exasperating process. The chief complaint is that self-distribution such as this is time-

consuming, and there seems to be a lot of dissatisfaction revolving around the subject of money.

“Consignment sales are very time consuming and generally not very profitable,” says Rich Gordon. “Unless you've got a very flexible schedule and are willing to do a lot of driving around every week, it's difficult to keep on top of; and besides, if a record store decides not to pay you, what clout do you really have? A distributor has the ability to get paid more easily because it can withhold other product the store really wants in order to get paid.”

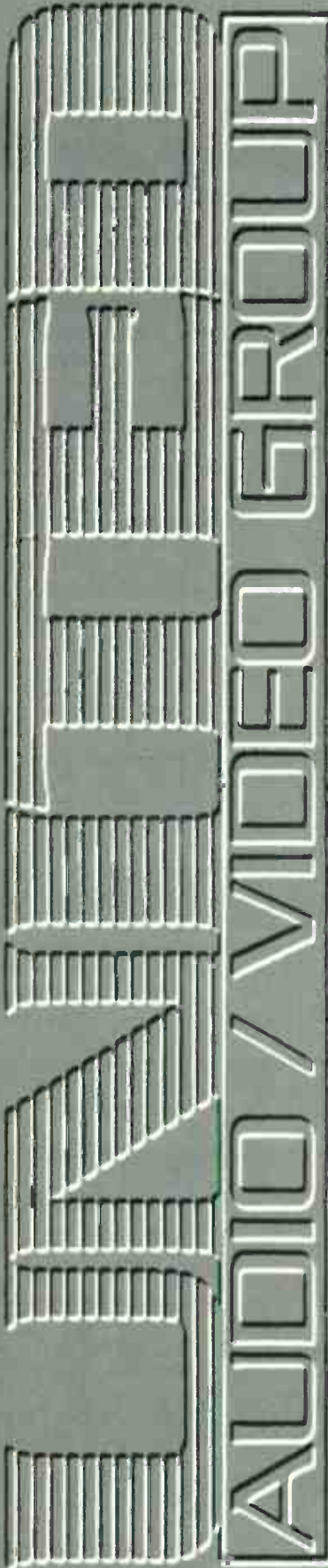
As indie solo artist Tom McCormack explains, getting paid was difficult, except at Tower which he found to be very reliable. But perhaps that's because he stayed on top of the store, always checking his stock and knowing what was and was not moving. This is not to say he liked doing that, however. “You spend so much time and energy checking on stock, traveling to stores, following up on outstanding invoices; it seems more trouble than it is worth,” he complains. “But, of course, until you have a distributor doing the work, you don't have much choice.”

“Another pitfall is that unlike with distributors, when working with stores on consignment, the product is not being pushed,” laments Jake Finkelstein. “Generally, because the local stores are making little to no money, they don't place it in a prominent position in the store. So, in addition to placing the records in stores it is generally good to also give them promotional posters, displays, etc. to aid in sales of your records.”

Finkelstein says that you need to become a salesman. “Go into the stores and give them your pitch. Be polite, but be convincing. Remember, you're selling a product. If they take the CDs there, give them all the promotional materials you can—be it a poster, a free CD to play in the store, a display, whatever. This will help in the sales of your CD. Most stores will take [your product] on consignment indefinitely, if you let them. Don't. Either set a period—say 60 days—or come back every so often to see how the CDs are selling. Many smaller stores won't call you if they sell out. But, most of all, be professional.”

Laurie Gunning and Jonathan Grossman of Dogwood Moon have their own set of rules. “Play the CD for anyone in the store while you are there, so the salesperson will know how to sell the CD. Check out how

Consignment 43 ►



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As the music industry continues to grow and flourish, more and more independent record labels and other music companies are being created to offer an alternative to the "majors." In our continuing effort to keep you abreast of all of the services available within the industry, *MC* is pleased to present our 8th Annual Guide to Everything Indie. Our apologies to anyone we may have inadvertently missed in this year's directory.

Compiled by Carla Hay

DISTRIBUTION

J ABBEY ROAD DISTRIBUTORS
2430 E. 11th St.
Los Angeles, CA 90021
213-629-5901 FAX 213-629-5985
Contact: Sam Ginsburg
Styles/Specialties: Full-service audio/video one-stop carrying all formats of music.

J ABBEY ROAD DISTRIBUTORS
15050 Shoemaker Ave.
Santa Fe Springs, CA 90670
562-802-2011 FAX 562-404-5540
Contact: Charles Diciano
Styles/Specialties: Full-service audio/video one-stop carrying all formats of music.

J ALTERNATIVE DISTRIBUTION ALLIANCE (ADA)
3500 W. Olive Ave., Ste. 650
Burbank, CA 91505
818-953-7920 or 800-239-3232
FAX 818-953-7924
Contact: Bill Kennedy
Styles/Specialties: All, especially college/alternative music.

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

J CARGO MUSIC
4901 Morena Blvd., Ste. 906
San Diego, CA 92117
619-483-9292 FAX 619-483-7414
Contact: Eric Goodis
Styles/Specialties: Alternative rock.

J CAROLINE RECORDS DISTRIBUTION
(West Coast Office)
9834 Glenoaks Blvd.
Sun Valley, CA 91352
818-504-0965 FAX 818-504-2745
Web Site: <http://www.caroline.com>
Contact: Jill Swann
Styles/Specialties: Independent, alternative, rock, punk mental, dance.

J CISCO MUSIC
6325 DeSoto Ave., Ste. F
Woodland Hills, CA 91367
818-884-2234 FAX 818-884-1268
Contact: Marie Sebastian
Styles/Specialties: Pop, classical, new age.

J DIGITAL WAVES
10071 Brioso Dr.
Costa Mesa, CA 92627
714-650-7900 FAX 714-650-1146
E-mail: phantomsv@earthlink.net
Contact: Robert Wiebort
Styles/Specialties: All styles.

J INDI
255 Parkside Dr.
San Fernando, CA 91340
818-361-7979 FAX 818-365-7328
Contact: Rick Houcutt
Styles/Specialties: All styles.

J LATIN MUSIC ENTERTAINMENT, INC.
P.O. Box 33251
Granada Hills, CA 91394
818-831-0841 FAX 818-831-0941
E-mail: lment@aol.com
Contact: Efraim Barrocas
Styles/Specialties: Latin music.

J NAVARRE CORPORATION
16820 Ventura Blvd.
Encino, CA 91436
800-934-3424 FAX 818-380-6611
Contact: Frank Mooney
Styles/Specialties: CDs, cassettes, CD-ROMs, all styles of music.

J NORWALK DISTRIBUTION
1193 Knollwood Cir.
Anaheim, CA 92801
714-995-8111 FAX 714-995-1086
Contact: Kim Shropshall

Styles/Specialties: Metal, rock, alternative, industrial.

J RECORDS LIMITED, INC.
1314 S. Hobart Blvd.
Los Angeles, CA 90006
213-737-2611 FAX 213-737-0206
Contact: Thomas
Styles/Specialties: Soundtracks, shows, import and domestic.

Q RELATIVITY ENTERTAINMENT DISTRIBUTION (R.E.D.)
(West Coast Office)
3420 Ocean Park Blvd., Ste. 3050
Santa Monica, CA 90405
310-581-8200 FAX 310-581-8205
Contact: Chris Hollis
Styles/Specialties: Rock, metal, alternative, hip-hop.

Q SOUND OF CALIFORNIA
P.O. Box 93691
Los Angeles, CA 90093
310-425-5117 FAX 310-421-3785
Contact: William Karras
Styles/Specialties: Punk, hardcore, ska.

LABELS

Q AFTERMATH ENTERTAINMENT
15060 Ventura Blvd., Ste. 255
Sherman Oaks, CA 91403
818-385-0024 FAX 818-395-0026
Styles/Specialties: Rap, R&B, hip-hop, rock.
Distribution: Interscope.
*Unsolicited material accepted.

J ALIAS RECORDS
2815 W. Olive Ave.
Burbank, CA 91505
818-566-1034 FAX 818-566-6623
Web Site: <http://www.aliasrecords.com>
Contact: Delight Jenkins
Styles/Specialties: Alternative rock
Distribution: Caroline, Cargo, Twin Cities, others.
Roster: Archers of Loaf, Knapsack, the Loud Family, Matt Keating, Throneberry, Blithe, Lida Husik, Chug, the Weathermen, Paul K., Trunk Federation.
*Unsolicited material accepted.

J ALIVE/TOTAL ENERGY RECORDS
see Bomp

J ALTERIAN RECORDS
1107 Mountain Ave.
Monrovia, CA 91016
818-932-1488 FAX 818-932-1494

J AVALANCHE RECORDS
P.O. Box 1168
Studio City, CA 91604
310-477-4645 FAX 310-477-5756
E-mail: avalanche@bonaire.com
Web Site: <http://www.bonaire.com/avalanche.html>
Contact: Clive Corcoran
Styles/Specialties: Alternative and progressive rock
Roster: Michael & Jay Aston, Chris DeBurgh, Runrig.

J BARKING PUMPKIN
P.O. Box 5265
North Hollywood, CA 91616
818-764-0777 FAX 818-764-4972
Contact: Dottie Flynn
Styles/Specialties: Alternative rock.
Roster: Frank Zappa, Z (Ahmet & Dweezil Zappa)
*No unsolicited material. No calls, please.

J BASSET HOUND PRODUCTIONS
527 N. Asuza Ave., Ste. 280
Covina, CA 91722
626-453-1825
Contact: Sean Hutch
Styles/Specialties: Alternative rock, techno, industrial, hard rock, gothic, dance.
*Unsolicited material accepted.

J BEACHWOOD RECORDINGS, INC.
4872 Topanga Canyon Blvd., Ste. 223

Woodland Hills, CA 91364
818-888-3534
E-mail: jameslee23@aol.com
Contact: Stephen Chandler, James Lee, Evelina Knossen, Stanley.
Styles/Specialties: Pop, rock, folk. Recording studio and indie label.
Roster: Peter Dinklage, James Lee Stanley, Chris Bennett, Ellen Stapenhorst, Stephen Paul.
*Call before sending material.

J BEVERLY HILLS RECORDS
P.O. Box 3216
Beverly Hills, CA 90212
818-788-0215 FAX 818-788-7612
Contact: Morris I. Diamond
Styles/Specialties: All styles.
Distribution: Self-distributed.

Q BLACK TIE
16601 Ventura Blvd., Ste. 506
Encino, CA 91436
818-789-1544 FAX 818-789-8298
Contact: Nick Caldwell
*Unsolicited material accepted.

J BLITZ RECORDS
11693 San Vicente Blvd., Ste. 550
Los Angeles, CA 90049
310-476-6201 FAX 310-471-7385
Styles/Specialties: Pop, R&B.

J BLUE GEM RECORDS
P.O. Box 29688
Hollywood, CA 90029
213-664-7765
Contact: Pete Martin
Styles/Specialties: Country, R&B.
*Unsolicited material accepted.

J BLUE GOAT RECORDS
765 N. Gower St.
Los Angeles, CA 90038
213-464-5893 FAX 213-464-2193
E-mail: blues@bluegoatrecords.com
Web Site: <http://www.iuma.com/Bluegoat>
Contact: Lorena McPhee
Styles/Specialties: Blues.
*Unsolicited material accepted.

J BOMBAY RECORDS
4450 California Pl., Ste. 339
Long Beach, CA 90807
562-807-4592 or 714-266-7662
FAX 562-423-6023
Contact: Greg Edwards, Matt Theriault
Styles/Specialties: Hip-hop, dance/house, R&B
*Unsolicited material accepted.

J BOMP RECORDS
P.O. Box 7112
Burbank, CA 91510
213-227-4141 FAX 213-227-5433
E-mail: orbit23@aol.com. For mail order catalog, send e-mail to suzybomp@aol.com
Web Site: <http://www.bomp.com/bomp> (Bomp Records) or <http://www.indieweb.com/alive> (Alive/Total Energy Records)
Associate Labels: Alive/Total Energy
Contact: Greg Shaw, Patrick Boissel, Chelsea Starr, Sabrina Kaleta
Styles/Specialties: Bomp Records: drone, trance, psych pop, power punk. Alive/Total Energy Records: punk, alternative, spoken/jazz experimental, garage, classic rock, local bands.
*Unsolicited material accepted. No calls, please.

J BONG LOAD CUSTOM RECORDS
P.O. Box 931538
Hollywood, CA 90093
E-mail: mail@bongload.com
Web Site: <http://www.bongload.com>
Styles/Specialties: Alternative.
Roster: Fu Manchu, Quinine, Vitamade, Lutfisk, Andy Kaulkin, Crutch.
*Unsolicited material accepted.

J BRAINCHILD RECORDS
P.O. Box 632981
San Diego, CA 92163
619-297-2310 FAX 619-297-7246
E-mail: brnchild@ix.netcom.com
Contact: Rex Sampaga

Styles/Specialties: Contemporary instrumental
*Call before sending material.

J BRIGHT IDEA PRODUCTIONS
31220 La Baya Dr., Ste. 110
Westlake Village, CA 91362
818-707-7127 FAX 818-707-0889
E-mail: brightidea@aol.com
Contact: Lisa Marie Nelson
Styles/Specialties: Children's music.
Distribution: Rounder Kids
*No unsolicited material.

J CABANA BOY RECORDS
6683 Sunset Blvd., Ste. 1
Hollywood, CA 90028
213-463-4800 FAX 213-463-4222
Web Site: <http://www.cabanaboy.com>
Contact: David Lipsom, Alan Oken
Styles/Specialties: All
Distribution: Navarre.
*Unsolicited material accepted.

J CAFFEINE DISK
21252 Beach Blvd., Ste. 210
Huntington Beach, CA 92648
714-375-4264
Contact: John Notsure
Styles/Specialties: Punk.
*Unsolicited material accepted.

J CARGO MUSIC
4901 Morena Blvd., Ste. 906
San Diego, CA 92117
619-483-9292 FAX 619-483-7414
Associate Label: Headhunter
Styles/Specialties: Alternative rock.
Distribution: Caroline, Bayside.
*Unsolicited material accepted.

J CAROLINE RECORDS
(West Coast Office)
6161 Santa Monica Blvd., Ste. 208
Los Angeles, CA 90038
213-468-8626 FAX 213-468-8627
Web Site: <http://www.caroline.com>
Styles/Specialties: Independent, alternative, rock, punk mental, dance.

J C.E.G. RECORDS
102 E. Pikes Peak Ave., Ste. 200
Colorado Springs, CO 80903
719-632-0227 FAX 719-634-2274
Contact: Robert A. Case
Styles/Specialties: Pop, rock, country.
Roster: Lisa Bigwood.
*Unsolicited material accepted.

J CENTIUM ENTERTAINMENT, INC.
488 N. Canon Dr., 3rd Flr.
Beverly Hills, CA 90210
310-887-7006 FAX 310-887-7009
Contact: Arthur Braun
Styles/Specialties: R&B, rock, dance, country.
*Unsolicited material accepted.

J CENTURY MEDIA
1453-A 14th St., Ste. 324
Santa Monica, CA 90404
310-574-7400 FAX 310-574-7414
E-mail: mail@centurymedia.com
Web Site: <http://www.centurymedia.com>
Contact: Marco Barbieri, Borivoj Krgin, Robert Kampf
Styles/Specialties: Hard-core/death metal.
Roster: 454 Black, Abstrakt Algebra, Alastis, Asphyx, the Business, Chaos U.K., Christian Death, Chum, Comeon, Cro-Mags, Crows, Demolition Hammer, Emperor, Enchantment, English Dogs, Exodus, EyeHateGod, the Gathering, Grave, Gurd, Hostility, Iced Earth, Insult II Injury, Katatonia, Kickback, Kraut, Leviathan, Lion's Share, Madball, Mayhem, Merauder, Moonspell, Morgoth, Mucky Pup, My Own Victim, Nevermore, Old Man's Child, Only Living Witness, Opeth, Ophthamalia, Paingod, Penance, Peter and the Test Tube Babies, Power of Expression, Radakka, Release, Rotting Christ, Rumble Militia, Samael, Satyricon, Sentenced, Skyklad, Slapshot, Spudmonsters, Stuck Mojo, Subzero, Sundown, Theatre of Tragedy, Tiamat, Toxic Reasons, Trouble, Turmoil, Ulver, Unleashed, Verbal Abuse.
*Unsolicited material accepted.

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□ CEXTON RECORDS

2740 S. Harbor Blvd., Ste. K
Santa Ana, CA 92704
714-641-1074 FAX 714-641-1025
E-mail: john@ceyton.com
Web Site: <http://www.ceyton.com>
Contact: John Anello, Jr.
Styles/Specialties: Jazz, NAC.
Distribution: Allegro, Horizons.
Roster: Rob Silvan & Fine Line, Scott Kreitzer, Dr. Mary Manz Simon, Josie Courregas, Beachfront Property, Doug MacDonald, Richard Hastings, Bruce Cameron, James L. Dean, Tom Kubis, John Anello Jr., Shelley Moore, Jack Wood, Don Scaletta, Jay Migliori.

□ CHARTMAKER RECORDS

1680 N. Vine St., Ste. 414
Hollywood, CA 90028
213-993-6544 FAX 213-993-6545
E-mail: chartmaker@kpspace.com
Contact: Jim Mueller
Styles/Specialties: Adult contemporary, R&B, pop, contemporary jazz.
Distribution: Twinbrook, Paulstarr, City Hall, Rockbottom.
Roster: Lincoln Adler, ELI, Barbara Morrison, Markus Van Such.

□ CHASE MUSIC GROUP

P.O. Box 11178
Glendale, CA 91226
818-507-4240
Styles/Specialties: Jazz, blues
*No unsolicited material.

□ CISCO MUSIC, INC.

6307 De Soto Ave., Ste. C
Woodland Hills, CA 91367
818-884-2234 FAX 818-884-1268
Contact: David Fonn
Styles/Specialties: Pop, classical, new age.

□ CLEOPATRA RECORDS

8726 S. Sepulveda Blvd., Ste. D82
Los Angeles, CA 90045
310-305-0172 FAX 310-821-4702
E-mail: cleopatra@tunenet.com
Web Site: <http://www.hallucinnet.com/cleopatra>
Contact: Brian McNelis
Styles/Specialties: Goth, industrial, punk, ambient.
*Unsolicited material accepted. No calls please.

□ CLICK RECORDS

3003 W. Olive Ave.
Burbank, CA 91505
818-841-3003 FAX 818-954-8609
Contact: Fran LaMana
Styles/Specialties: R&B
*No unsolicited material.

□ CMH INTERNATIONAL RECORDS

P.O. Box 39439
Los Angeles, CA 90039
213-663-8073 FAX 213-669-1470
Contact: David Haerle
Styles/Specialties: Bluegrass, traditional country.
Distribution: Indies.
Roster: Eddie Adcock Band, Nashville Mandolin Ensemble, Nashville Super Guitars, Nashville Super Pickers.
*Unsolicited material accepted.

□ COCKEYED RECORDS

647 N. Poinsettia Pl.
Los Angeles, CA 90046
213-954-7626 FAX 213-954-7622
Contact: Ko Kawashima, Scott Leonard
Styles/Specialties: All styles.
*Unsolicited material accepted.

□ CORRECT RECORDS/GRINDSTONE ENTERTAINMENT

447 S. Robertson Blvd., Ste. 201
Beverly Hills, CA 90211
310-246-0779 FAX 310-246-0669
Contact: Kevin Harewood
Styles/Specialties: Hip-hop
*No unsolicited material.

□ CRANK! RECORDS

1223 Wilshire Blvd., Ste. 173
Santa Monica, CA 90403
310-264-0439 FAX 310-264-0539
E-mail: crank@earthlink.net
Web Site: <http://home.earthlink.net/~crank>
Contact: Jeff Harlow
Styles/Specialties: "Melodicalindierock."
Distribution: Indies.
Roster: Mineral, Vitreous Humour, Boy's Life, the Regrets, Cursive.

□ CRUZ RECORDS

P.O. Box 7756

Long Beach, CA 90807

562-590-8853 FAX 562-590-8513
Contact: Greg Ginn
Styles/Specialties: Avant-jazz.
Distribution: Indies and self-distribution.
*Unsolicited material accepted.

□ DAMIAN MUSIC

8033 Sunset Blvd., Ste. 980
Los Angeles, CA 90046
E-mail: eyesinc1@aol.com
Contact: Aldy Damian
Styles/Specialties: Dance mix compilations, AOR/CHR.
Distribution: Navarre.
*No unsolicited material.

□ DARGASON MUSIC

P.O. Box 189
Burbank, CA 91503
818-846-4981 FAX 818-846-2294
Styles/Specialties: Folk instrumental, contemporary vocal, contemporary instrumental.
*Unsolicited material accepted.

□ DCC COMPACT CLASSICS

9301 Jordan Ave., Ste. 105
Chatsworth, CA 91311
818-993-8822 FAX 818-993-0605
Contact: Marshall Blonstein
Styles/Specialties: Pop, rock, classical, jazz, Eighties/Nineties pop and dance compilations.
Distribution: Indies.
Roster: 24 K Gold Series includes Paul McCartney, the Doors, the Eagles, Joni Mitchell, others. Ray Charles, Miles Davis, Ella Fitzgerald.
*No unsolicited material.

□ DEADEYE RECORDS

714-487-0780 FAX 714-487-0160
Contact: Karen Jenkins
Styles/Specialties: Country, rock, blues, R&B.
*Call before sending material.

□ DEATH ROW RECORDS

10900 Wilshire Blvd., Ste. 1240
Los Angeles, CA 90024
310-824-8844 FAX 310-824-8855
Web Site: <http://www.grfn.org/~earthdog/drr>
Styles/Specialties: Rap.
Distribution: Interscope.
*Unsolicited material accepted.

□ DEEP SIX RECORDS

8033 Sunset Blvd., Ste. 448
Los Angeles, CA 90046
213-654-7674
E-mail: deep6co@aol.com
Contact: Mark James
Styles/Specialties: Rock, roots.
*Call before sending material.

□ DEL-FI RECORDS

8271 Melrose Ave., Ste. 103
Los Angeles, CA 90046
800-993-3534
E-mail: info@del-fi.com
Web Site: <http://www.del-fi.com>
Contact: Bob Keane
Styles/Specialties: Pop, rock, vintage surf instrumental music, jazz, big band swing.
Distribution: City Hall, Paulstarr, Fuller Bottom, Twinbrook.
Roster: Ritchie Valens, Bobby Fuller Four, the Lively Ones, the Centurions, Chan Romero.
*Unsolicited material accepted.

□ DELICIOUS VINYL

6607 Sunset Blvd.
Hollywood, CA 90028
213-465-2700 FAX 213-465-8926
Associate Label: Malicious Vinyl
Contact: Mike Ross
Styles/Specialties: Hip-hop/R&B.
Distribution: Red Ant/Alliance.
Roster: The Pharcyde, Brand New Heavies, Born Jamericans, N'Dea Davenport, Whoridax.

□ DELOS INTERNATIONAL

Hollywood & Vine Plaza
1645 N. Vine St., Ste. 340
Hollywood, CA 90028
213-962-2626 or 800-364-0645
FAX 213-962-2636
E-mail: feedback@delosmus.com
Web Site: <http://www.delosmus.com>
Styles/Specialties: Classical.

□ DIAMOND HARD MUSIC AND ENTERTAINMENT

P.O. Box 1005
Hermosa Beach, CA 90254
310-372-5271 FAX 310-937-0297
E-mail: cole@pacifinet.net
Web Site: <http://www.diamondhard.com>
Contact: Cole Coleman

Styles/Specialties: All styles of music. Online distribution and sales service, CD mastering and manufacturing.
*Unsolicited material accepted.

□ DIONYSUS RECORDS

P.O. Box 1975
Burbank, CA 91507
E-mail: ddionysus@aol.com
Associate Label: Hell Yeah
Styles/Specialties: Dionysus: Punk rock, Sixties garage music, psychedelic, surf, rockabilly, Sixties reissues. Hell Yeah: Punk rock, local underground.
Distribution: Mordam, Get Hip, Dutch East India, Caroline, others.
*No unsolicited material.

□ DISCOS DIVA LATINA

1737 N. Rose St.
Burbank, CA 91505
818-843-3482 FAX 818-845-7625
Contact: Bill Tozer
Styles/Specialties: Latin music.
*No unsolicited material.

□ DOMO RECORDS

2211 Corinth Ave., Ste. 100
Los Angeles, CA 90064
310-966-4414 FAX 310-966-4420
E-mail: domo@domo.com
Web Site: <http://www.domo.com>
Contact: Eiichi Naito, Penny Muck, Mitch Rabin
Styles/Specialties: Alternative, rock, new age, world beat.
Distribution: Navarre.
Roster: Kip Winger, Rudess Morgenstein Project, Horny Toad!, Asia Beat, Amy Arena, Celestial, Nawang Khechog.
*Unsolicited material accepted.

□ DOCTOR DREAM RECORDS

817 W. Collins Ave.
Orange, CA 92867
714-997-9387 FAX 714-997-0184
Styles/Specialties: Punk, alternative rock.
Distribution: Abbey Road, Norwalk, Twin Cities, Cargo, Bayside, Desperate Attempt, Dutch East India, Impact, Select-O-Hits, Sound of California, Com Four, Bassin, Revelation.
Roster: Cadillac Tramps, Welt, Manic Hispanic, the Huntington Cads, Stereophonic Space Sound Unlimited, Shig'n'Buzz, Tikitones, Los Infernos, Knockout.
*Call before sending material.

□ DRE FORCE

310-277-8053 FAX 310-277-8054
Styles/Specialties: Urban, R&B.

□ DRIVE ENTERTAINMENT

10351 Santa Monica Blvd., Ste. 404
Los Angeles, CA 90025
310-553-3490 FAX 310-553-3373
E-mail: drive@earthlink.net
Contact: Stephen Powers, Don Grierson
Styles/Specialties: All styles of contemporary music, children's music, reissues.
Distribution: Navarre, Anchor Bay.
*Unsolicited material accepted.

□ DWELL RECORDS

P.O. Box 39439
Los Angeles, CA 90039
213-663-8098 FAX 213-669-1470
Contact: David Haerle
Styles/Specialties: Death metal, ambient dance trance.
Distribution: Indies.
Roster: Itlsl, Solient Green, Inner Thought, M.E.S.T.

□ ENTOURAGE RECORDS

11115 Magnolia Blvd.
North Hollywood, CA 91601
818-505-0001 FAX 818-761-7956
Contact: Guy Paonessa
Styles/Specialties: Alternative rock.
Distribution: Touchwood.
*Unsolicited material accepted.

□ EPITAPH RECORDS

2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7325 FAX 213-413-9678
E-mail: cozmo@epitaph.com
Web Site: <http://www.epitaph.com>
Contact: Brett Gurewitz, Pete Weiss
Styles/Specialties: Alternative rock, punk.
Distribution: Indies.
Roster: NOFX, Down By Law, Pennywise, RKL, Daredevils, Rancid, SNFU, Ten Foot Pole, Descendants, Total Chaos, Gas Huffer, the Humpers, Red Aunts, Wayne Kramer, the Joykiller, Voodoo Glow Skulls, DFL, Millencolin, New Bomb Turks, Ruth Ruth.
*Unsolicited material accepted.

□ ESB RECORDS

P.O. Box 6429
Huntington Beach, CA 92615
714-962-5618
Contact: Eve Bonn, Stan Bonn
Styles/Specialties: Country.
*Unsolicited material accepted.

□ EUREKA RECORDS

9005 Burton Way, Ste. 406
Los Angeles, CA 90048
310-859-9482 FAX 310-859-9482
*Unsolicited material accepted.

□ EVIL TROLL RECORDS

859 Hollywood Way, Ste. 468
Burbank, CA 91505
818-421-5645 FAX 818-843-0055
Contact: Paul Calder, Kelly Sullivan
Styles/Specialties: Alternative rock.
Distribution: Self-distributed.
*Unsolicited material accepted.

□ FEARLESS MUSIC GROUP

8825 W. Olympic Blvd.
Beverly Hills, CA 90211
310-289-8116 FAX 310-289-8162
Contact: Stanley Herman
Styles/Specialties: Adult contemporary, Top 40/pop, urban, world, new age. Full service label, record production, publishing.
Distribution: Simtar Entertainment Group.
*Unsolicited material accepted.

□ FISH OF DEATH RECORDS

P.O. Box 93206
Los Angeles, CA 90093
213-462-3404
E-mail: fod@earthlink.net
Web Site: <http://www.fishofdeath.com>
Contact: Michael D. Andelman, David Konjayan, Matt Wallace.
Styles/Specialties: All styles
Distribution: MS Distribution, Dutch East India, Twin Cities.
Roster: Tiny Buddy, Brown Betty, Five Easy Pieces, Twig, Heavy Into Jeff, Superfine, Drill Team, My Favorite Martian, Holy Hand Grenade, Lazlo Bane.
*Unsolicited material accepted.

□ FRESHWATER RECORDS

P.O. Box 27713
Los Angeles, CA 90027
213-660-5444 FAX 213-660-2743
E-mail: freshwater@prodigy.net
Styles/Specialties: Contemporary jazz, new age jazz, solo acoustic piano, classical choral, country.
Distribution: City Hall Records, Paulstarr Distributing, Twinbrook Music, Action Music Sales, Bassin Distributing, CD One Stop, Valley Record Distributors, MusicSource.
Roster: Lightstream, Gregg Nance, Morten Lauridsen, Choral Cross-Ties, Sprawl!, David Wheatley.
*No unsolicited material.

□ FRONTIER RECORDS

P.O. Box 22
Sun Valley, CA 91353
818-506-6886
E-mail: frontier@aol.com
Contact: Jack Offaldy
Styles/Specialties: Punk pop, alternative rock.
Roster: Heatmiser, Shame Idols.
*No unsolicited material.

□ GENIUS RECORDS

P.O. Box 481052
Los Angeles, CA 90048
213-934-5557 FAX 213-934-5558
E-mail: heygenius@aol.com
Contact: Marcy Blaustein
Styles/Specialties: Alternative.
Distribution: Indies.

□ GLUE FACTORY RECORDS

P.O. Box 404
Redondo Beach, CA 90254
310-798-2252 FAX 310-798-3728
E-mail: ocnevik@aol.com
Styles/Specialties: Ska, punk.
Roster: Take Warning: The Songs Of Operation Ivy.

□ GODDESS RECORDS

15243 La Cruz Dr., Ste. 502
Pacific Palisades, CA 90272
310-281-1934
Web Site: <http://www.goddessrecords.com>
Contact: Kevin McCarley
Roster: Buzzy Martin, Vira, Kevin McCarley & Thee Imagine Nation, the California Mermaid.

□ GONZO RECORDS

P.O. Box 3699

San Dimas, CA 91773
909-598-9031
E-mail: gonzorcrds@aol.com
Web Site: <http://members.aol.com/gonzorcrds>
Contact: Jeffrey Gonzalez
Styles/Specialties: Industrial, techno, synth, dance.
Roster: Turning Keys, BOL, Full Frequency.
*Unsolicited material accepted.

GRASSROOTS/LMI RECORDS
Box 532
Malibu, CA 90265
213-463-5998
Contact: Lee Magid
Styles/Specialties: Pop, rock, R&B, country, gospel, jazz/rock, blues, bluegrass, Latin.
*Unsolicited material accepted.

GRRLLTONE RECORDS
see No-Fi

G.W.K. RECORDS
1011 W. 108th St., Ste. 4
Los Angeles, CA 90044
213-756-3367 FAX 213-757-1201
Styles/Specialties: Rap
*No unsolicited material.

HAIRMAT RECORDINGS
P.O. Box 67722
Los Angeles, CA 90067
310-535-4951 FAX 310-273-5826
Contact: Seth Rothschild
Styles/Specialties: Alternative rock.
Distribution: Self-distributed.
Roster: Pop Fiction, Yummy.
*Unsolicited material accepted.

HAZ-MAT MANAGEMENT
P.O. Box 8205
Huntington Beach, CA 92615
714-848-7570
E-mail: haz-mat@bigfoot.com
Contact: Rick Terkel
Styles/Specialties: Trip-hop, techno, jungle, ska-core, cow-punk.
Roster: Useless, SDS.
*Unsolicited material accepted.

HEADHUNTER RECORDS
see Cargo Music

HELL YEAH RECORDS
see Dionysus

HIGHER OCTAVE MUSIC
23852 Pacific Coast Hwy., Ste. 2C
Malibu, CA 90265
310-589-1515 FAX 310-589-1525
Web Site: <http://www.higheroctave.com>
Contact: Dan Selene, Matt Marshall, Kenny Nemes
Styles/Specialties: New age, world music, contemporary instrumental.
Distribution: Indies.
Roster: Ottmar Liebert, Craig Chaquico, Cusco, 3rd Force, Shahim & Sepehr, EKO, Neal Schon, Deuter, Jon Anderson, Jonathan Cain, Lara & Reyes, Amarna, William Aura, Bruce Bevar, Blonker, Richard Buxton, Himekami, Yuki, Michael Deep, Walter Johannes, Brian Hughes, Stephen Longfellow Fiske, Rohn Frederick, Doug Cameron, Crystal Wind, Peter Davison, Osama Kitajima, Bernard Koch, Erland Krauser, Living Mirrors, James McCarty, Opafire, Shatin & Sepehr, the Soto Koto Band, Randy Tico, Tim Tinmermans, Tri Alma, Yulura.
*No unsolicited material.

HMBC RECORDS
6269 Selma Ave., Ste. 1
Hollywood, CA 90028
213-962-7708 FAX 213-962-9594
E-mail: chartmaker@kspac.com
Contact: Tracy Williams, Derek Hamilton
Styles/Specialties: Rap, hip-hop, alternative rock, reggae.
*Unsolicited material accepted.

HOLLYWOOD UNDERGROUND PRODUCTIONS/DISC FACTORY
6525 Sunset Blvd., Ste. 205
Hollywood, CA 90028
213-465-7522 FAX 213-465-2457
E-mail: hollyup@primenet.com
Web Site: <http://www.hup.com>
Contact: Brien
Styles/Specialties: All.
Distribution: Self-distributed.
*No unsolicited material.

HOMEBOY RECORDS
P.O. Box 472
Los Angeles, CA 90031
213-223-1000
E-mail: blackout@cris.com

Web Site: <http://www.homeboy.net>
Contact: Steve Stokes
Styles/Specialties: Punk.

HYPED INTERNATIONAL RECORDS
6345 Balboa Blvd., Ste. 232
Encino, CA 91316
818-881-6138 FAX 818-881-3425
Contact: Tony T. Green, Hazim Abdulla, Barry Bernstein.
Styles/Specialties: Rap, R&B, alternative.
*Unsolicited material accepted.

HYPERDISC RECORDS
3000 Olympic Blvd., Ste. 2510
Santa Monica, CA 90404
310-264-5482 FAX 310-586-5557
E-mail: hyperdisc@earthlink.net
Web Site: <http://www.hyperdisc.com>
Contact: Jay Jensen, Shelley Woodworth.
Styles/Specialties: Pop, new age, dance, alternative, ambient.
Roster: Cagnet, Yasue, Space Junkies, Marysia, Nanaco.
*Unsolicited material accepted.

HYPNOTIC RECORDS
P.O. Box 7347
Fullerton, CA 92634
213-312-4343
Contact: Armando Vega
Styles/Specialties: Hard rock, heavy metal.
*Unsolicited material accepted.

INTERHIT RECORDS
1438 N. Gower St., Bldg. 42, 4th Flr.
Los Angeles, CA 90028
213-468-3434
E-mail: interhit@aol.com
Contact: Tonya Berlin
Styles/Specialties: Dance/pop.
Distribution: Indies.

JONKEY ENTERPRISES
663 W. California Ave.
Glendale, CA 91203
818-247-6219 FAX 818-241-1333
Web Site: <http://www.extrememusic.com>
Contact: Chuck Jonkey
Styles/Specialties: Environmental, world.
Distribution: Indies.
Roster: Chuck Jonkey, Carl Malone.
*No unsolicited material.

JVC MUSIC
3800 Barham Blvd., Ste. 305
Los Angeles, CA 90068
213-878-0101 FAX 213-878-0202
Contact: Del Costello, Akira Taguchi
Styles/Specialties: Jazz, R&B, pop.
Distribution: REP, Navarre.
*Unsolicited material accepted.

K2B2 RECORDS
1748 Roosevelt Ave.
Los Angeles, CA 90006
213-732-5219 FAX 213-731-2758
E-mail: k2b2musi@primenet.com
Contact: Marv Moses
Styles/Specialties: Jazz.
Distribution: Bayside, North Country.
*Unsolicited material accepted.

KALIMBA RECORDS
1358 Fifth St.
Santa Monica, CA 90401
310-576-6140 FAX 310-576-6146
Contact: Art Macnow, Maurice White
Styles/Specialties: All.
*Unsolicited material accepted.

LEFT COAST RECORDS
3333 W. Second St., Ste. 52-214
Los Angeles, CA 90004
213-381-0707 FAX 213-388-3737
E-mail: enorwitz@leftcoastrecords.com
Web Site: <http://www.leftcoastrecords.com>
Contact: Eric Norwitz
Styles/Specialties: Dance, R&B, pop.
Distribution: Indies.
*Unsolicited material accepted.

LENCH MOB RECORDS
16161 Ventura Blvd., Ste. 870
Encino, CA 91436
800-662-6990
Styles/Specialties: Rap
Distribution: Navarre.
*Unsolicited material accepted.

LETHAL RECORDS
P.O. Box 5481
Fullerton, CA 92635
714-870-9393 FAX 714-870-9494
E-mail: lethal@lethalrecords.com
Web Site: <http://www.hallucininet.com/lethal>
Contact: Todd W. Jacobson
Styles/Specialties: Punk.

Distribution: Cargo, Sound of California, Valley, Bayside, Dutch East India, Choke, Twin Cities.
Roster: ADZ, China White, Chuck, Drain Bra-me, Field Day, HFL, Straight Faced, the Crowd, One Hit Wonder, Bone Crusher, Step Ahead, Slouch, Rule 62.
*Unsolicited material accepted.

LIQUID MEAT RECORDS
P.O. Box 460692
Escondido, CA 92046
760-753-8734 FAX 760-942-8228
E-mail: liqmeat@ix.netcom.com
Contact: Tim Lyman
Styles/Specialties: Punk, pop.
Distribution: CR Japan, Caroline, 1000 Flowers.
Roster: Less Than Jake, Tilt Wheel, Discount, J Church.
*Unsolicited material accepted.

MACOLA RECORD GROUP
P.O. Box 3510
Redondo Beach, CA 90277
310-937-3789 FAX 310-937-3793
E-mail: macola@gte.com
Contact: Don MacMillan
Styles/Specialties: All styles.
Distribution: Navarre.
Roster: Englebert Humperdinck, Bo Riddle, Leather Hyman, Danny Johnson, Kim Robertson, Dirk Hamilton, Stephen Allen Davis, Frank Mills, Bone, Fizzy Bangers, Jerry Adams, Joe Higgs, Insulated.
*No unsolicited material.

MAGIC RECORDS
13601 Ventura Blvd., Ste. 200
Sherman Oaks, CA 91423
818-986-0351 FAX 818-986-6950
E-mail: magicrecords@earthlink.net
Contact: Steve McCarthy
Styles/Specialties: Rock, alternative (all styles), folk-rock, pop, jazz-rock.
Distribution: Self-distributed.
Roster: Casey Stratton, Jill Freeman, Jenna Harris.
*No unsolicited material.

MANIFESTO RECORDS
5967 W. Third St., Ste. 301
Los Angeles, CA 90036
213-954-1555 FAX 213-954-1116
E-mail: manifesto@manifesto.com
Web Site: <http://www.manifesto.com/manifesto>
Contact: Michael Wittaker
Styles/Specialties: All modern music.
Distribution: Caroline.

MEGATONE RECORDS
7095 Hollywood Blvd., Ste. 349
Hollywood, CA 90028
213-850-8500 FAX 213-850-5302
E-mail: megatone.records@sonicnet.com
Contact: Thomas White
Styles/Specialties: Dance/house, alternative rock, electronic music, power pop, punk.
*Unsolicited material accepted.

MENES RECORDS
4929 Wilshire Blvd., Ste. 910
Los Angeles, CA 90010
213-965-2800 FAX 213-965-2818
Contact: Rick Aaron
Styles/Specialties: Rap, hip-hop, R&B.
Distribution: MS Distribution.
*Unsolicited material accepted.

METAL BLADE RECORDS
2345 Erringer Rd., Ste. 108
Simi Valley, CA 93065
805-522-9111 FAX 805-522-9380
E-mail: mlblbrdcs@aol.com
Web Site: http://www.iuma.com/Metal_Blade/home.html
Contact: Brian Slagel
Styles/Specialties: Alternative metal, thrash, industrial, noise.
Distribution: R.E.D.
Roster: Ancient, Broken Hope, Cannibal Corpse, Chemtub, Crisis, Divine Regale, Galactic Cowboys, Fate's Warning, Flotsam & Jetsam, Generation, Grip Inc., Gwar, Hecate Enthroned, King Diamond, Masquerade, Mercylful Fate, Purged, Sacred Reich, Six Feet Under, Skrew, Thought Industry.
*Unsolicited material accepted.

MOOLA RECORDS
6922 Hollywood Blvd., Ste. 907
Hollywood, CA 90028
213-882-6664 FAX 213-957-6903
Contact: Steve Pina
Styles/Specialties: R&B.
Distribution: MS Distribution.
*No unsolicited material.

MOONSHINE MUSIC
8391 Beverly Blvd., Ste. 195
Los Angeles, CA 90048
310-246-0091 FAX 310-246-0092
E-mail: feedback@moonshine.com
Web Site: <http://www.moonshine.com>
Contact: Stephen Levy, Randy Sills
Styles/Specialties: Ambience, acid jazz, techno, jungle, trip-hop.
*Unsolicited material accepted.

MOONSTONE RECORDS
3030 Andrita St.
Los Angeles, CA 90065
213-341-5959 FAX 213-341-5960
Contact: Pat Siciliano
Styles/Specialties: Rock, heavy metal, alternative, soundtracks.
Distribution: INDI.
Roster: Rhino Bucket, Quiet Riot, Richard Band.
*Unsolicited material accepted. No calls, please.

MOR RECORDS
17596 Corbel Ct.
San Diego, CA 92128
619-485-1550
Contact: Stuart Glassman
Styles/Specialties: Pop instrumental, MOR vocal.
*Unsolicited material accepted.

MOTION CITY INTERACTIVE
1847 Centinela Ave.
Santa Monica, CA 90404
310-264-4870 FAX 310-264-4871
E-mail: mcfilms@aol.com
Contact: Kevin Caetans
Styles/Specialties: Alternative rock.
*Unsolicited material accepted.

NEW PANTS ENTERTAINMENT, INC.
102 E. Pikes Peak Ave., Ste. 200
Colorado Springs, CO 80903
719-632-0227 FAX 719-634-2274
Contact: Robert A. Case
Styles/Specialties: Pop, rock, country.
Roster: Silence.
*Unsolicited material accepted.

NEUROTIC RECORDS
P.O. Box 445
Walnut, CA 91788
909-595-2144 FAX 909-598-7028
E-mail: neurotic4cds@aol.com
Contact: Bill Walker
Styles/Specialties: Punk, alternative rock.
*Unsolicited material accepted.

NICOLETTI MUSIC
P.O. Box 2818
Newport Beach, CA 92659
714-494-0181 FAX 714-494-0982
Contact: Joseph Nicoletti
Styles/Specialties: All styles.

911 ENTERTAINMENT
P.O. Box 1083
Glendale, CA 91209
818-754-4391
Contact: Mimi Chen
Styles/Specialties: Rock.
*Unsolicited material accepted.

NO-FI RECORDS
P.O. Box 251074
Glendale, CA 91225
213-953-1167
E-mail: xibalba@pacificnet.net or orbit@pacificnet.net
Web Site: <http://www.no-fi.com>
Associate Label: GrrlTone Records
Contact: Chris Barrus, Chelsea Starr
Styles/Specialties: No-Fi Records: space-pop. GrrlTone Records: riot grrl/feminist.
Roster: No-Fi Records: I, Sharko, Busride, Your Team Ring, Roswell Incident. GrrlTone Records: Diane Hall Band.
*Unsolicited material accepted. No calls please.

NORTH SOUTH RECORDS
9000 Sunset Blvd., Ste. 405
Los Angeles, CA 90069
310-550-1291 FAX 310-823-4249
Contact: Andrew Frances

OGLIO RECORDS
507-A Pier Ave.
Hermosa Beach, CA 90254
310-798-2252 FAX 310-798-3728
E-mail: info@oglio.com
Styles/Specialties: Compilations, soundtracks, reissues and comedy.
Roster: Jackie "The Joke Man" Martling, Henry Phillips, 20/20, Wesley Willis, Richard Blade's Flashback Favorites.

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818-755-7927 FAX 818-506-8484
E-mail: omnigroove@omnigroove.com
Web Site: http://www.omnigroove.com
Contact: Scot Gaines, Michael Sena, Adam Trager, Troy Amidon
Styles/Specialties: All.
Roster: Boot, bit o' jane, Earfood, Lamy.
*No unsolicited material.

ONLY NEW AGE MUSIC
8033 Sunset Blvd., Ste. 472
Los Angeles, CA 90046
213-851-3355 FAX 213-851-7981
E-mail: onam@loop.com
Contact: Suzanne Doucet
Styles/Specialties: New age.
Distribution: Indies.
*No unsolicited material.

ORIGINAL SOUND RECORDS
7120 Sunset Blvd.
Los Angeles, CA 90046
213-851-2500 FAX 213-851-8162
Contact: Art Laboe
Styles/Specialties: Oldies, Latin, rock, rap, soul.
Distribution: Indies.
*No unsolicited material.

PATTY LEE RECORDS
6034 Graciosa Dr.
Los Angeles, CA 90068
213-469-5431
Contact: Patty Lee
Styles/Specialties: New Orleans rock, cow-poy poetry, bebop jazz, folk rock.
Distribution: Big Easy, Great Southern Music.
*No unsolicited material.

PC! MUSIC COMPANY
711 Eighth Ave.
San Diego, CA 92101
619-236-0187 FAX 619-236-1768
E-mail: freaks@pcfreaks.com
Web Site: http://www.pcfreaks.com
Contact: Corbin Dooley, Paul Brenberg, Todd Kern
Styles/Specialties: Alternative rock, techno, electronic.
Roster: Another Society, Come On Thunderchild, Flooded, Magnet, Nrsha, Anne Summers.
*Unsolicited material accepted.

PENTACLE RECORDS
P.O. Box 5055
Laguna Beach, CA 92652
714-494-3572 or 800-613-9800
FAX 714-494-5372
E-mail: pentalex@aol.com
Contact: Bara Waters, Robert Cassard.
Styles/Specialties: Melodic alternative rock.
Distribution: Navarre and other Indies.
Roster: Roux, Cassard, Love Tribe, Goose, Lilloot Fox.
*No unsolicited material.

PERMANENT PRESS RECORDINGS
14431 Ventura Blvd., Ste. 311
Sherman Oaks, CA 91423
818-981-7760 FAX 818-981-7760
Contact: Ray Paul
Styles/Specialties: Pop, reissues, alternative.
Distribution: INDI.
Roster: The Carpet Frogs, Klaat, Van DeLecki's, Walter Clevenger, Terry Draper, Chewy Marble, Richard X. Heyman, Bob Segarini.
*Unsolicited material accepted.

PISSED OFF RECORDS, INC.
320 N. Oakhurst Dr., Penthouse 13
Beverly Hills, CA 90210
Contact: Brent Lee Kendall
Styles/Specialties: Punk, metal, rock.
*Unsolicited material accepted.

POSI-TONE
2218 1/2 Glyndon Ave.
Venice, CA 90291
310-452-2652
Web Site: http://www.atanda.com/posi-tone
Styles/Specialties: Multimedia music.
Roster: M.F. Bird, Edwing, John Nau, Smokin' Toads, Ernie Banks, Second Wind, Donal Dean & Friends.

PPL RECORDS
P.O. Box 8142
Universal City, CA 91618
818-506-8533 FAX 818-506-8534
E-mail: ppl-zmi@aol.com
Contact: Chyenne Phoenix, Ted Steele
Styles/Specialties: Hip-hop, pop, country, R&B, jazz.
Roster: Phuntaine, AKA, Rikki Hendrix, Wo-

man Tu' Woman, J.R. Fattiewhite, Lejenz, I.B. Phyne, Buddy Wright.
*Call before sending material.

PRA RECORDS
1543 Seventh St., 3rd Flr.
Santa Monica, CA 90401
310-393-8283 FAX 310-393-9053
E-mail: prarecords@aol.com
Web Site: http://www.jazzonlin.com/jazz/labels/prarecords/labels/prarecords/labels/prarecords.html
Contact: Patrick Rains
Styles/Specialties: Jazz
*Unsolicited material accepted. No calls please.

QUALITY RECORDS
15260 Ventura Blvd., Ste. 980
Sherman Oaks, CA 91403
818-905-9250 FAX 818-905-7533
Contact: Tom Yamamoto
Styles/Specialties: Rap, R&B, Latin.
Distribution: Warlock.
Roster: Havoc & Prodeje, Jonny Z, Q-Factor, Serious, Piamica, Natasha Hagen, the Original Latin All-Stars, Cover Girls, Paradisio, Juvenile Style.
*Unsolicited material accepted.

QUICKSILVER/INCREASE RECORDS
31312 Via Colinas, Ste. 107
Westlake Village, CA 91362
818-707-0300 FAX 818-707-1606
Contact: Howard L. Silvers
Styles/Specialties: Jazz, blues, country, rock, oldies, gospel.
Distribution: Indies.
*Unsolicited material accepted.

RAGING BULL RECORDS
16937 Magnolia Blvd.
Encino, CA 91316
818-382-2266 FAX 818-382-2260
Contact: Joe Isgro, Joe Battigino, Paul Ring
Styles/Specialties: R&B/urban.
Distribution: AEC.
*No unsolicited material.

REACT ENTERTAINMENT CORP.
9157 Sunset Blvd., Ste. 210
West Hollywood, CA 90069
310-550-0233 FAX 310-550-0235
E-mail: reactr@aol.com
Contact: Gray Jones
Styles/Specialties: Hip-hop, jazz, funk, R&B, dance.
Distribution: Navarre, CRD.
*Unsolicited material accepted.

RED ANT ENTERTAINMENT
9720 Wilshire Blvd., 4th Flr.
Beverly Hills, CA 90212
310-247-1133 FAX 310-247-2233
Contact: James Elliot, Jason Bernard, John Phillips, David Weitzman
Styles/Specialties: Alternative rock, urban.
Distribution: Alliance.
Roster: Naked, Mexico 70, Militia, Sunz of Man, Symposium.

RELATIVITY RECORDS
(West Coast Office)
3420 Ocean Park Blvd., Ste. 3050
Santa Monica, CA 90405
310-581-8200 FAX 310-581-8205
Contact: Chris Hollis
Styles/Specialties: Urban, hip-hop, rap.
Distribution: R.E.D.

REPUBLIC RECORDS
P.O. Box 1915
Canyon Country, CA 91386
Styles/Specialties: All
*Unsolicited material accepted.

RESTLESS RECORDS
1616 Vista del Mar Ave.
Hollywood, CA 90028
213-957-4357 FAX 213-957-4355
Web Site: http://www.restless.com
Contact: John Carter
Styles/Specialties: Alternative.
Distribution: ADA.
Artist Roster: aMinature, Beowulf, Lori Carson, Slim Dunlap, Gem, Golden Palominos, the Hangups, Jack Logan, Marlee MacLeod, Moog Cookbook, Penny Dreadfuls, Perfect, Polara, Radar Bros., Spain, Suncatcher.

REVELATION RECORDS
P.O. Box 5232
Huntington Beach, CA 92615
714-375-4264
E-mail: info@revelationrecords.com
Contact: Jordan Cooper, John Nutcher.
Styles/Specialties: Rock, hardcore punk, thrash. Some rap, country, disco, rock.
*Unsolicited material accepted.

RHYTHM PRODUCTIONS/TOM THUMB MUSIC
P.O. Box 34485
Los Angeles, CA 90034
310-836-4678
Contact: Ruth White
Styles/Specialties: Children's recordings with an educational focus.
Distribution: Self-distributed by Cheviot Corp.
*No unsolicited material.

RHYTHM SAFARI RECORDS
6430 Sunset Blvd., Ste. 900
Hollywood, CA 90028
213-993-3217 FAX 213-856-4204
Contact: Hilton Rosenthal, Mike Regen
Styles/Specialties: Rock, pop, alternative, world music.
Distribution: Priority.
Roster: Carole King, Christopher Cross, Johnny Clegg & Savuka, Boys of Paradise.
*Unsolicited material accepted.

RISK RECORDS
7080 Hollywood Blvd.
Hollywood, CA 90028
213-462-1233 FAX 213-462-1231
Contact: Frank Volpe
Styles/Specialties: Alternative, Triple A.
Roster: Go Dog Go, Department of Crooks, Laughing US, the Autumns, Kyt Brewer.
*Unsolicited material accepted.

ROADRUNNER RECORDS
(West Coast Office)
3420 Ocean Park Blvd., Ste. 3050
Santa Monica, CA 90405
310-581-8231 FAX 310-581-8233
Web Site: http://www.roadrun.com
Contact: Kathie Reed
Styles/Specialties: Alternative, hard rock, heavy metal, industrial, techno, dance.
Distribution: R.E.D.

ROCK DOG RECORDS
P.O. Box 3687
Hollywood, CA 90028
213-661-0259 FAX 310-641-5074
E-mail: patt2@ix.netcom.com
Contact: Gerry North
Styles/Specialties: Instrumental, ambient.
Distribution: Midwest Artist Distribution, Integrity Sales, Com Four.
Roster: Brain Storm, Mark Round, Michael Hallas, Daughters of Mary, Elijah Stratos
*No unsolicited material.

ROCKTOPIA RECORDS
14252 Culver Dr., Ste. A-801
Irvine, CA 92604
888-848-1998 or 714-835-5550
FAX 714-838-8212
E-mail: wayne@rocktopia.com
Web Site: http://www.rocktopia.com
Contact: Wayne Smith
Styles/Specialties: Rock.

ROCOCO RECORDS, INC.
P.O. Box 695
Seal Beach, CA 90740
562-594-6641 FAX 562-594-0041
Contact: Rocco Spagnola
Styles/Specialties: Western music, rock
Distribution: Self-distributed.
Roster: Bierce in L.A., the Calories, Chix with Stix, the Blocks, the Uncomfortable Seats.
*Unsolicited material accepted.

RODELL RECORDS
P.O. Box 93457-MC
Hollywood, CA 90093
213-960-9447 FAX 714-434-7756
E-mail: roddell@hqonline.com
Contact: Adam Rodell
Styles/Specialties: All styles.
Distribution: Self-distributed.
*Unsolicited material accepted.

ROTTEN RECORDS
P.O. Box 2157
Montclair, CA 91763
909-624-2332 FAX 909-624-2392
Contact: Ron Peterson
Styles/Specialties: Rock, punk, heavy metal.
*Unsolicited material accepted. No calls please.

ROYAL RECORDS
P.O. Box 5368
Buena Park, CA 90622
Contact: Jerry Smith
Styles/Specialties: Gospel, country & western, pop, classical pop, oldies, adult contemporary easy listening.
*No unsolicited material.

RUTHLESS RECORDS
21860 Burbank Blvd., Ste. 100

Woodland Hills, CA 91367
818-710-0060 FAX 818-710-1009
E-mail: ruthlessg@aol.com
Web Site: http://members.gnn.com/ChannelSix/Ruthless.htm
Contact: Ernie Singleton
Styles/Specialties: Rap.
Distribution: R.E.D.

SANSEI RECORDS
321 S. Doheny Dr.
Beverly Hills, CA 90211
310-274-4050
Contact: Tim Yasui
Styles/Specialties: All.
Distribution: Self-distributed.

SERENITY RECORDS
180 W. 25th St.
Upland, CA 91784
909-981-2318 FAX 909-981-6986
Contact: Jim Moeller
Styles/Specialties: New age.
Distribution: Indies.

SHADOWLIGHT RECORDS
P.O. Box 2379
Montebello, CA 90640
562-699-2450
E-mail: rhart@lausd.k12.ca.us
Contact: Ron Hart
Styles/Specialties: Pop, jazz, new age, adult contemporary.
Distribution: Self-distributed.
*No unsolicited material.

SHIRO RECORDS
8228 Sunset Blvd., 1st Flr.
Los Angeles, CA 90046
213-654-2353 FAX 213-654-2868
E-mail: shirorecs@aol.com
Styles/Specialties: New age, jazz-funk, pop. Some R&B, rap, blues-rock.
*Unsolicited material accepted.

SIN-DROME
18344 Oxnard St., Ste. 101
Tarzana, CA 91356
818-344-8880 FAX 818-344-8882
Contact: Henry Marx
Styles/Specialties: Contemporary jazz.
Distribution: Self-distributed.
*No unsolicited material.

SMASHED HITS RECORDS
12826 Martha St.
North Hollywood, CA 91607
818-762-1195 FAX 818-762-1196
Contact: Lon Cohen
Styles/Specialties: Rock, alternative.
Distribution: City Hall, Twin Brook.
*Unsolicited material accepted.

SMILE/SWINGTONE RECORDS
P.O. Box 571385
Tarzana, CA 91367
818-703-6795
E-mail: smilerec@sprynet.com
Contact: Tony Valenziano
Styles/Specialties: All.
Distribution: Abbey Road, City Hall.

SOLID DISCS
Box 973
North Hollywood, CA 91603
818-763-3535 FAX 818-508-1101
E-mail: soliddiscs@earthlink.net
Contact: Jay Warskinske, Michael Brownson
Styles/Specialties: Rock, dance, urban, adult contemporary, adult album alternative.
Distribution: Navarre.
*Unsolicited material accepted.

SONIC IMAGES
P.O. Box 691626
West Hollywood, CA 90069
213-650-1000 FAX 213-650-1016
E-mail: sonicimages@sonicimages.com
Web Site: http://www.sonicimages.com
Contact: Brad Pressman
Styles/Specialties: New age, world music, jazz, electronic.
Roster: Christopher Franke, Shadowfax, Echoes of Incas, Acoustic Earth, Mark Shreeve, Nocy, Ah-Kin, Marcomé, Stephen DeRuby, Daughters of Mary, Tairona, Stonecat, Vox Mundi, Primal Instinct, Solar System.
*No unsolicited material.

SOUND FEELINGS RECORDS
7616 Lindley Ave., Ste. 28
Reseda, CA 91335
818-757-0600 FAX 818-757-0834
Contact: Howard Richman
Styles/Specialties: Music for transformation.
Distribution: Self-distributed.
Roster: Howard Richman.
*No unsolicited material.

□ SOUNDPOST RECORDS
P.O. Box 1305
Burbank, CA 91507
FAX 818-985-9585
E-mail: soundpost@aol.com
Web Site: http://www.songwriter.com
Contact: Ritt Henn
Styles/Specialties: All
*No unsolicited material.

┆ SST RECORDS
P.O. Box 1
Lawndale, CA 90260
562-590-8853 FAX 562-590-8513
Contact: Greg Ginn
Styles/Specialties: Alternative rock, avant-jazz.
Distribution: Indie and self-distributed.
*Unsolicited material accepted.

┆ STARBOUND RECORDS
1888 Century Park East, Ste. 1777
Los Angeles, CA 90067
310-277-6755 FAX 310-282-8303
Web Site: http://www.starboundrecords.com
Contact: Russ Regan
Styles/Specialties: Dance, Latin big band/swing.
Roster: Club X with Gladys Bankston, Zoba, Electric Swing
*No unsolicited material.

┆ STONEGARDEN RECORDS
3101 Exposition Pl.
Los Angeles, CA 90018
213-290-6162
Styles/Specialties: Guitar pop.
*No unsolicited material.

┆ STRAIGHT UP MUSIC
11895 Balboa Blvd.
Granada Hills, CA 91344
FAX 818-363-1771
Contact: Christopher Ho
Styles/Specialties: Jazz, gospel, film music, experimental.
Distribution: Ichiban Records, Koch International.
*No unsolicited material.

┆ SUB-ZERO RECORDS
1642 N. Alexandria Ave.
Los Angeles, CA 90027
213-665-4717
Contact: F. Gonzalez
Styles/Specialties: Rap, hip-hop.
Distribution: Indies.
*Unsolicited material accepted.

┆ SUGARBONE RECORDS
P.O. Box 611
Monterose, CA 91021
818-244-5661 FAX 818-244-7221
Web Site: http://www.sugarbone.com
Contact: Dennis S. "Chip" Stern Dahl, Jennifer Russell, Michael Gayle, Susanne Richards
Styles/Specialties: All styles.
Distribution: Indies.
*Unsolicited material accepted.

┆ SUNSHINE ENTERTAINMENT
11601 Blix St.
Studio City, CA 91602
818-769-5050 FAX 818-769-5018
Web Site: http://www.sunshinerecords.com
Contact: Walter Kahn, Sharif Ahmed
Styles/Specialties: Rap, dance, R&B.
*Unsolicited material accepted.

┆ SURFD OG RECORDS
Main Office:
315 South Coast Highway 101, Ste. 100
Encinitas, CA 92024
760-944-7873 FAX 760-944-7808
L.A. Office:
520 Washington Blvd., Ste. 427
Venice, CA 90292
310-821-7873 FAX 310-821-8084
Contact: Dave Kaplan, Niels Schroeter (L.A.)
E-mail: surfdog@sdog.com
Web Site: http://www.professionals.com/~surfdog
Styles/Specialties: "Street-credible artists with a surfing lifestyle or who relate to the surf mentality."
Roster: Gary Hoey, Sprung Monkey, Sun Child, Harry Perry, Common Sense.

┆ TANGENT RECORDS
1888 Century Park East, Ste. 1900
Los Angeles, CA 90067
310-204-0388 FAX 310-204-0995
E-mail: tangent@ix.netcom.com
Contact: Andrew J. Batchelor
Styles/Specialties: Contemporary instrumental, alternative rock.
Distribution: Self-distributed.
*Unsolicited material accepted.

┆ THUMP RECORDS
P.O. Box 445
Walnut, CA 91788
909-595-2144 FAX 909-598-7028
E-mail: thump4cds@aol.com
Contact: Bill Walker
Styles/Specialties: R&B, rap.
*Unsolicited material accepted.

┆ TONE CASUALTIES
1258 N. Highland Ave.
Los Angeles, CA 90038
213-463-0145
E-mail: mena@earthlink.net
Web Site: http://www.tonecasualties.com
Contact: Gabor Csupo
Styles/Specialties: Ambient, industrial.
Roster: B.P. Service, Hungry Ghost, Alien Farm, Accidental Orchestra, Gabor Csupo, Andras Wahorn, Paul Schutze.

┆ TRANSMISSION RECORDS
2931 W. Central, Ste. E
Santa Ana, CA 92704
714-241-8801 FAX 714-241-0951
Contact: Sheri Neville, Jason Jones, Chris Gronowski, Dave Leon.
Styles/Specialties: Various, punk to hip-hop.
Roster: Vitamin L, Bonafide, Chowda, Touch Is Automatic.
*Unsolicited material accepted.

┆ TRAUMA RECORDS
15165 Ventura Blvd., Ste. 320
Sherman Oaks, CA 91403
818-382-2515 FAX 818-990-2038
Contact: Paul Palmer, Rob Kahane
Styles/Specialties: Alternative.
Roster: Bush, Phunk Junkeez, Puzzle Gut, Eva Trout, Souls, Shaquille O'Neal.
*No unsolicited material.

┆ TRIPLE X RECORDS
P.O. Box 862529
Los Angeles, CA 90086
213-221-2204 FAX 213-221-2778
E-mail: xxx@triple-x.com
Web Site: http://www.triple-x.com
Contact: Bruce Duff
Styles/Specialties: Alternative, reissues.
Distribution: R.E.D.
Roster: Choreboy, Andi Sexgang, L.A.P.D., Big 5, Son of Slam Chops, Jeff Dahl, E. Coli, Selector, Sloppy Seconds, GBH, Saints, Human Drama, Gruppo Supportivo, Brownside.
*Call before sending material.

┆ TSR RECORDS
18653 Ventura Blvd., Ste. 513
Tarzana, CA 91356
818-705-3512 FAX 818-705-3403
Contact: Tom Hayden
Styles/Specialties: All styles.
Distribution: INDI.
*No unsolicited material.

┆ UNITED RECORDS
11166 Burbank Blvd.
North Hollywood, CA 91601
818-282-4693
Contact: Mr. Lee
Styles/Specialties: Pop.
Distribution: Indies.

┆ UNITY ENTERTAINMENT CORP.
207 Ashland Ave.
Santa Monica, CA 90405
310-581-2700 FAX 310-581-2727
E-mail: unitylab1@aol.com
Contact: Chirs Maggione
Styles/Specialties: Jazz, Triple A, NAC.
*Unsolicited material accepted.

┆ UPSIDE OUT RECORDS
15030 Ventura Blvd., Ste. 607
Sherman Oaks, CA 91403
818-990-0156 FAX 818-981-7641

┆ VALERIEN PRODUCTIONS
16036 Temecula St.
Pacific Palisades, CA 90272
310-459-5192 FAX 310-454-2970
Contact: Eric "Valerien" Reyes
Styles/Specialties: Ambient, new age, film scores, progressive rock.
*No unsolicited material.

┆ VANGUARD RECORDS
1299 Ocean Ave., Ste. 800
Santa Monica, CA 90401
310-451-5727 FAX 310-394-4148
Contact: Bernie Grossman
Styles/Specialties: Folk, blues, bluegrass, jazz.
Distribution: Indies.
*No unsolicited material.

┆ VAZ
11440 Chandler St., Ste. 900
North Hollywood, CA 91601
818-980-6878 FAX 818-980-8336
Contact: Vaselle Benfort
Styles/Specialties: R&B, pop, hip-hop.
Distribution: Self-distributed.
*Unsolicited material accepted.

┆ VESPER ALLEY/PIRATE RECORDS
23852 Pacific Coast Hwy., Ste. 920
Malibu, CA 90265
310-589-3262 FAX 310-589-3260
E-mail: vesperal@aol.com
Contact: Gail Gellman, Spyder McKay
Styles/Specialties: Rock & folk singer-songwriters
Distribution: Navarre.
Roster: Vonda Shepard, Blakey St. John.
*Unsolicited material accepted. No calls please.

┆ WEST RECORDS
P.O. Box 8875
Universal City, CA 91618
818-509-9964 FAX 818-769-1756
E-mail: berdoowest@aol.com
Contact: Boots Clements
Styles/Specialties: Country.
Distribution: Self-distributed.
*Unsolicited material accepted. No calls please.

┆ WILD WEST RECORDS
8127 Melrose Ave., Ste. 2
Los Angeles, CA 90046
213-651-9384 FAX 213-651-1459
Styles/Specialties: Rap, hip-hop.

┆ WIND RECORDS
P.O. Box 7309
Alhambra, CA 91802
626-457-6250 FAX 626-457-6532
Contact: Patricia Chuang
Styles/Specialties: Chinese, Buddhist, Taoist, Tibetan and Taiwanese music.

┆ WINDY CITY RECORDS
1550 Amherst Ave., Ste. 101
Los Angeles, CA 90025
310-207-6438 FAX 310-207-8269
Contact: Robert Anderson, Paul Fishman.
Styles/Specialties: All.
Distribution: MS Distribution.
*Unsolicited material accepted.

┆ WORLD DOMINATION
3575 Cahuenga Blvd. West, Ste. 450
Los Angeles, CA 90068
213-850-0254 FAX 213-874-6246
E-mail: dominate@netvoyage.net
Web Site: http://www.imusic.com/worlddom
Contact: Dave Allen
Styles/Specialties: Alternative.
Distribution: R.E.D.
Roster: Kristeen Young, Malacoda, Perfume Tree, Rick Boston, Scenic, Sugarplant, Travis John Alford, Sky Cries Mary, Low Pop Suicide, Dave Allen & the Elastic Purejoy, Psyclone Rangers, Latimer, Lizard Music, Noah Stone, Knownothing, Loop Guru, Skreikback.

MARKETING & PROMOTION

┆ ACTION LINE
11752 San Vicente Blvd., 2nd Flr.
Los Angeles, CA 90049
310-442-6651 FAX 310-442-6654
Contact: Bill Hunt

┆ ADWATER & STIR, INC.
9000 Sunset Blvd., Ste. 405
Los Angeles, CA 90069
310-550-1291 FAX 310-823-4249
Contact: Andrew Frances

┆ ALL ACCESS MUSIC GROUP
4025 Latigo Canyon Rd.
Malibu, CA 90265
310-457-6616 FAX 310-457-8058
Web Site: http://www.allaccess.com
Contact: Joel Denver
Styles/Specialties: Top 40, alternative.
*No unsolicited material.

┆ ALTERNATIVE RADIO & RETAIL PROMOTION AND DISTRIBUTION
213-876-7027 FAX 213-876-7028
Contact: Jon Flanagan
Styles/Specialties: Alternative.
*Unsolicited material accepted.

┆ ARDREY ASSOCIATES INTERNATIONAL
505 S. Beverly Dr., Ste. 472
Beverly Hills, CA 90212
310-306-3626 FAX 310-506-5577

Contact: Stephanie Ardrey
Styles/Specialties: R&B, pop, rock, jazz.

┆ ASYLUM TOUR CONSULTING
647 N. Poinsettia Pl.
Los Angeles, CA 90036
213-954-7626 FAX 213-954-7622
E-mail: asylum@earthlink.net
Contact: Ko Kawashima, Scott Leonard, Shilah Morrow
Styles/Specialties: Rock, pop, alternative.
*Unsolicited material accepted. No calls please.

┆ BAKER/NORTHROP MEDIA GROUP
13351-D Riverside Dr., Ste. 611
Sherman Oaks, CA 91403
818-501-0056 or 818-703-1520
FAX 818-501-0068 or 818-703-6763
E-mail: bakernorthr@earthlink.net
Contact: Cary Baker, Sheryl Northrop
Styles/Specialties: All styles. Specialize in public relations, web site development, Internet promotion and marketing.

┆ BLACMEDIA NETWORK ADVERTISING
5478 Wilshire Blvd., Ste. 300
Los Angeles, CA 90036
213-931-3315 FAX 213-934-0385
Contact: Alyssa Shepherd
Styles/Specialties: Full service radio promotion and marketing.

┆ CEXTON ENTERTAINMENT
2740 S. Harbor Blvd., Ste. K
Santa Ana, CA 92704
714-641-1074 FAX 714-641-1025
E-mail: john@cecton.com
Web Site: http://www.cecton.com
Contact: John Anello, Jr.
Styles/Specialties: Jazz, NAC.

┆ CREATIVE MUSIC NETWORK CO.
P.O. Box 2818
Newport Beach, CA 92659
714-494-0181 FAX 714-494-0982
Contact: Joseph Nicoletti
Styles/Specialties: All styles.

┆ MEREDITH DAY MANAGEMENT & MARKETING
P.O. Box 232111
Encinitas, CA 92023
760-944-1101
Contact: Meredith Day
*Unsolicited material accepted. No calls please.

┆ DIAMOND HARD MUSIC AND ENTERTAINMENT
P.O. Box 1005
Hermosa Beach, CA 90254
310-372-5271 FAX 310-937-0297
E-mail: cole@pacificnet.net
Web Site: http://www.diamondhard.com
Contact: Cole Coleman
Styles/Specialties: All styles of music. Online distribution and sales, web page design and maintenance, CD mastering/manufacturing.
*Unsolicited material accepted.

┆ EVENTURE ENTERTAINMENT GROUP
P.O. Box 5170
Beverly Hills, CA 90209
213-464-4300 FAX 213-467-8468
E-mail: luckyjaq@aol.com
Contact: Jacquie "Lucky" Shabel
Styles/Specialties: Promotion and marketing of mainstream/Top 40, rhythmic/dance music.

┆ FEEDBACK!
422 N. Fairview St.
Burbank, CA 91505
818-558-5995
FAX 818-558-5998
E-mail: feedbackjb@aol.com
Contact: Bruce Rabinowitz
Styles/Specialties: All.

┆ THE GARY GROUP
9046 Lindblade St.
Culver City, CA 90232
310-842-8400 FAX 310-842-7114
Contact: Dick Gary
Styles/Specialties: All styles
Clients: A&M, Virgin, Motown, Mercury Nashville, Warner Bros., Sony Nashville, Scotti Bros., BNA Records, others.
*No unsolicited material.

┆ GREY MEDIA GROUP/NADM PRODUCTIONS
19889 Santa Monica Blvd., Ste. 205
Beverly Hills, CA 90212
310-556-5610 FAX 310-556-0752
Contact: Linda Grey, Susan Fincham
Styles/Specialties: All.

■ GROOV MARKETING & CONSULTING

6355 Topanga Canyon Blvd., Ste. 219
Woodland Hills, CA 91367
818-883-5755 FAX 818-883-3320
E-mail: groov@groov.com
Web Site: http://groov.com
Contact: Neil Gorov, Ynes Zavala, Josh Ellman, Mark Rini.
Styles/Specialties: Jazz, blues.

■ HANDS ON PUBLIC RELATIONS & MARKETING

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

■ HOLLYWOOD UNDERGROUND PRODUCTIONS/DISC FACTORY

6525 Sunset Blvd., Ste. 205
Hollywood, CA 90028
213-465-7522 FAX 213-465-2457
E-mail: hollyup@primenet.com
Web Site: http://www.hup.com
Contact: Brien
Styles/Specialties: All.
*No unsolicited material.

■ IGNITION MARKETING

5550 Wilshire Blvd., Ste. 300
Los Angeles, CA 90036
213-937-1727 FAX 213-937-1840

■ IMAGE MARKETING

7958 Beverly Blvd.
Los Angeles, CA 90048
213-658-8744 FAX 213-653-0482
Contact: Lee Ann Meyers
Styles/Specialties: All.

■ INTEGRATED MARKETING

11328 Magnolia Blvd., Ste. 3
North Hollywood, CA 91601
818-508-0060 FAX 818-508-1101
Styles/Specialties: Rock, urban, alternative, pop, hip-hop, dance. Integrating radio with retail, press and street promotions.

■ INTERNATIONAL RECORD PROMOTION

P.O. Box 241648
Los Angeles, CA 90024
818-891-9694
E-mail: indyman001@aol.com
Web Site: http://irma.com
Contact: M. Wilkins
Styles/Specialties: All. Also places masters and licenses masters with labels in Europe and Asia.

■ INNOVATIVE MEDIA & MARKETING

11328 Magnolia Blvd., Ste.3
North Hollywood, CA 91601
818-509-0192 FAX 818-509-1601
Contact: Parvene Michaels, Jeff Urdank
Styles/Specialties: All.

■ 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.

■ KALEIDOSPACE

P.O. Box 341556
Los Angeles, CA 90034
310-399-4349 FAX 310-396-5489
E-mail: editors@kspc.com
Web Site: http://www.kspc.com
Styles/Specialties: Promotion of independent music on the Internet.

■ LA CHANCE ENTERTAINMENT

1888 Century Park East, Ste. 1777
Los Angeles, CA 90067
310-277-6755 FAX 310-282-8303
Contact: Joe LaChance
Styles/Specialties: CHR rhythmic, dance, crossover. Club/street promotion, consulting.

■ LEVITATION ENTERTAINMENT

10850 Wilshire Blvd., Ste. 710
Los Angeles, CA 90024
310-470-3220 FAX 310-470-1892
Contact: Harry Levy
Styles/Specialties: Triple A, public radio.

■ 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.

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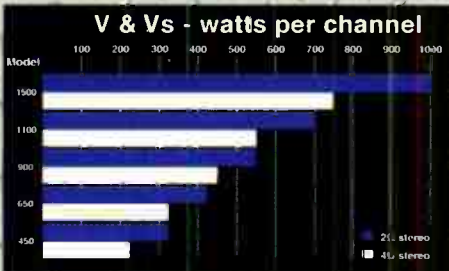
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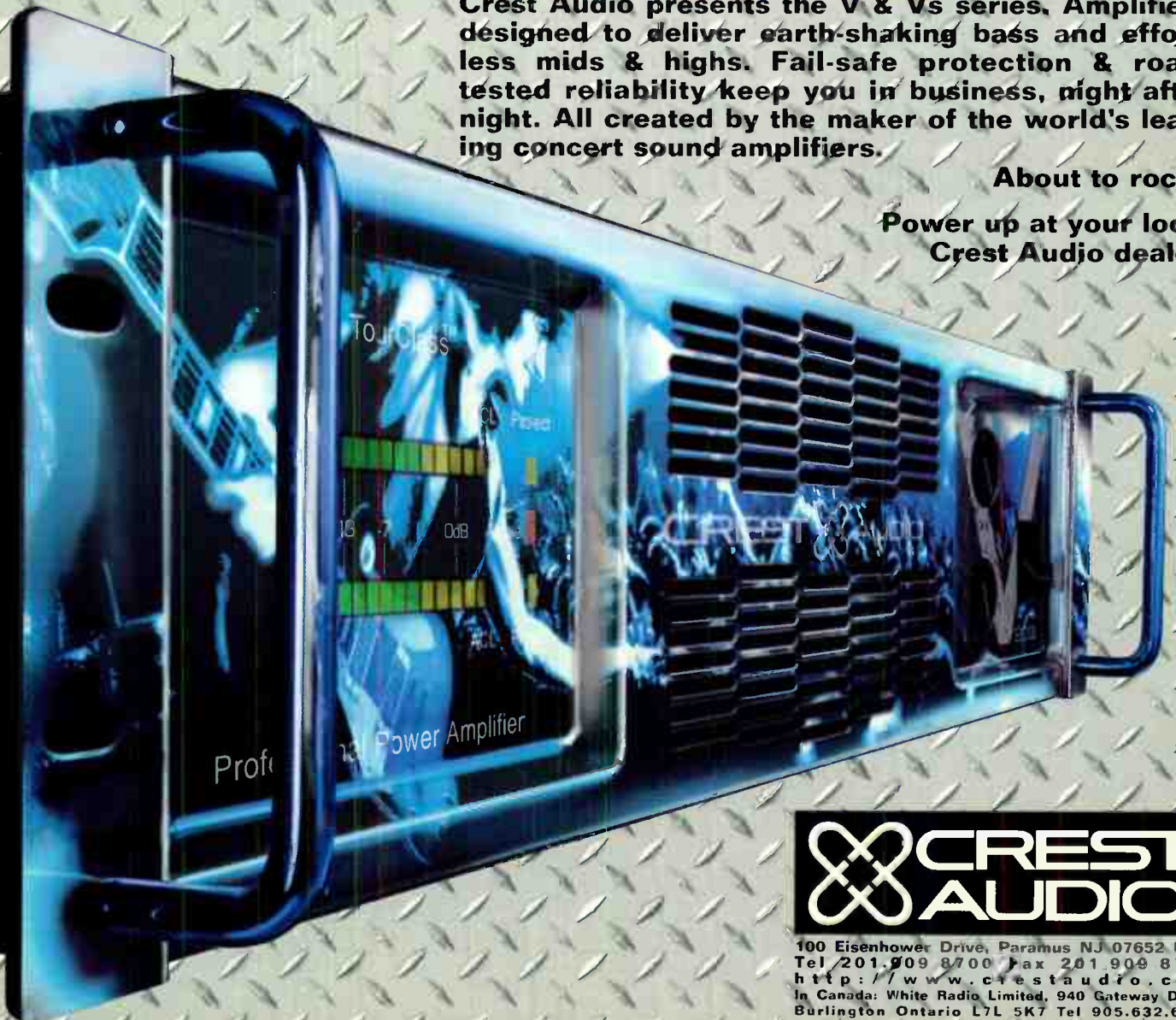
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Jeff Beres, bass; Mark Trojanowski, drums; Ken Block, lead vocals, acoustic guitar; Andrew Copeland, guitar, vocals; Ryan Newell, lead guitar.

By Jonathan Widran

They may be suffering from critical comparisons to everyone from Blues Traveler to Hootie and Counting Crows, but they have quietly had the Number One single, "All For You," on the Adult Top 40 Chart for the past six consecutive weeks. Not bad for a five-piece rock band from Gainesville, Florida.

The era of bands sending off demo tapes to A&R execs and sitting by the phone waiting for a miracle, is over. Of course, those rainbows haven't blown into the mist completely, and occasional novelties can still capture us ("MMMBop," anyone?), but more likely these days, any up-and-coming rock band worth its chart bullets is starting out on a regional, grass-roots level—rolling up their sleeves on the road and touching people regionally, even marketing their own hats and t-shirts which come in five different designs—before the rest of the world takes notice.

For some reason, it seems to work best when they start in the Southeast and work their way north or west. In the wake of success stories like those of the Dave Matthews Band and Hootie & The Blowfish, this year's grassroots darlings are Gainesville, Florida's Sister Hazel.

Named for a local black female minister who runs the city's local rescue mission, the band is, to paraphrase Elton John, coming from the end of the world to your town, and riding a wave of the catchy, plain-speaking mid-tempo ballad "All For You," which has proven to be an amazingly resilient cross-

over hit. Universal Records broke the song at Triple A radio in the spring, and since then, it's been hovering outside the Top Ten on *Billboard's* Hot 100 Singles Chart, as well as spending the past six weeks at the top of the Adult Top 40 Chart, as their Universal Records debut, *Somewhere More Familiar* climbed up to #47 on the *Billboard* Top 200.

While a logical first single, the impact of "All For You" as a pop hit is ironic considering that it really doesn't capture the deeper, edgier rock sound that's been Sister Hazel's trademark since the band—lead singer/chief songwriter/guitarist Ken Block, acoustic guitarist Andrew Copeland, rhythm and slide guitarist Ryan Newell, bassist Jeff Beres and drummer Mark Trojanowski—formed in 1993.

"It's interesting to introduce a rock band with a pop/rock song, but the tune still embodies the musical and lyrical attitudes of most of the other material," says lead singer Block, calling from British Columbia, a stop on the band's first West Coast tour. "We deal with the same sort of issues the angst-ridden bands touch on, from societal and cultural observations to feeling misunder-

stood, self-esteem problems and relationships, but we dust the topics with a brave sense of optimism. The popularity of 'All For You' will hopefully encourage people to scratch beneath the surface and discover our perspective on the world.

"We like to think that our music bridges the gap between poets and party animals," Block quips, "and that our words can be appreciated on a cerebral level, even as our jamming creates a sense of fun."

It's not every day that a new rock band combines fiery grooves that Gregg Allman (for whom Sister Hazel opened on a recent tour) referred to as "meat and potatoes rock & roll" with insightful ruminations on the meaning of life, love and loss. But, then again, few ensembles these days have a singer-songwriter who applied his Masters Degree in counseling/psychology to a prior career as a case manager at Big Brothers And Sisters.

Block's love for rock & roll only marginally surpasses his quest to understand the deeper mysteries which touch our relationships. The poignant images of "Look To The Children" and "Just Remember" make for interesting, bittersweet reflection, even as

the spirited guitars suck the listener in. "Working with underprivileged kids plays a big role in giving me a perspective on life, figuring out what's important and what isn't, which I then translate into my songs," says Block, whose Bachelors Degree is in education.

"I have always been a huge student of the human condition, with the belief that every face has a story behind it. Most people are oblivious to that notion. Losing my younger brother to leukemia when he was eighteen also made me ponder issues like mortality. The idea that people and places can suddenly cease to exist inspired 'Just Remember.'"

The idea that Sister Hazel's growing legion of fans may just start thinking more is a heartening image, but it's merely a happy by-product of all the efforts Block and his cohorts have put in over the past four years. Block and Copeland began as a popular, Simon & Garfunkel-esque acoustic guitar/vocal duo; Block then posted a flyer looking for musicians who were creative, positive, insightful and energetic.

During the heyday of grunge, finding smiling musicians to create a larger band was no easy task, but the three members who eventually rounded out Sister Hazel were not only like-minded, but also, coincidentally, players Block had worked with on various prior projects.

The band played locally and were soon drawing over 1,000 fans per show, with the goal of, as Block puts it, "moving out regionally from Florida, in concentric circles. Our philosophy was simply that if four people saw us one time, we should shoot for eight the next. Focusing on the idea that we could only control certain things, we made it a point to be visible.

"We had to cover all of our bases promotionally as well. When we'd get to Athens, Georgia, or Charleston, for instance, we would call the folks from our mailing list and tell them we were playing in town. We'd even invite some to join us for dinner, if that's what it took to get them to come out."

Of course, no creative-minded band with any sort of vision thrives on live gigs alone, and, over the course of three days in 1995 (part of which was spent in a studio that was really just a converted barn), Sister Hazel recorded the raw acoustic demo which became their independently-released, self-titled debut. Their rags to riches story bears the remarkable truth that on its way to selling over 10,000 copies, *Sister Hazel* sold more units per week in Gainesville than Matthews, Hootie and Alanis Morissette.

Last year, when their self-recorded follow-up, *Somewhere More Familiar*, sold that amount in only its first 90 days, and over 5,000 fans attended their release parties in Gainesville and Tallahassee, many of the labels that had been following the band's progress became interested in talking about a deal. In fact, a remixed, remastered version of the band's original indie recording is what Universal released this past February.

Unfazed by the current attention being afforded the band, Block reflects, "A lot of our fans still prefer our first album to the new one, because there is a certain innocence and charm to it that has been polished over slightly on *Somewhere*. It's a very indie-sounding recording, and there is an appeal to such a snapshot of songs and a new band in its early, rough stages. We sold a lot of them at shows, but these days, other factors are controlling our destiny."

Among these is the obvious influence of having a major-affiliated label promoting the band on a global level—and getting Sister Hazel in rotation on MTV and VH1. Block recalls that a handful of labels made bids, but Sister Hazel chose Universal because they understood the band's spirit and respected the depth of their music. Reps from the label came and saw, and then utilized ideas that were conducive to maintaining the simple, straightforward approach of the music, and keeping the grassroots vibe front and center.

"To me, being on a major label is really just a way to get the music out to more people," says Block. "We're doing the same thing we were doing when we started—playing everywhere we can, planning on the same 200 shows a year—only now, we're also on MTV. It's not selling out once you reach a certain level independently, it's just a matter of expanding your reach.

"On the other hand, with all the new media attention, it's a crazy and maddening whirlwind. It can be overwhelming. Like I said, it's all about controlling the things we can. For us, that means staying grounded and treating our fan base well. Without those loyal supporters, we have nothing."

With all that attention inevitably comes the media's predictable attempts to define what Sister Hazel is all about and make comparisons to bands of a similar ilk. One review overstates the matter when it compares the band to no less than Hootie, Matthews and the Black Crowes. *Billboard* made no bones about calling Sister Hazel "the next Hootie," and Counting Crows and Blues Traveler ideas weave their way through the SH sound, as well.

"The comparisons are frustrating," admits Block. "People love to pigeonhole us, as they do with any band. When Ryan jams on the slide guitar, we're the Allman Brothers, when we do an acoustic number, we're Hootie, and when we do a somber vocal, we're the Counting Crows. It's just an easy way out. But when we started the band, we were just playing. There were no rules, no genres, just good, clean rock & roll.

"All that matters to us at the end of the day is how our fans feel," he says. "People tell us all the time how our concerts lift them up, make them feel they are part of us. When the next single comes out, we can't control how well it will or won't do, but whatever happens, we're no worse off than we were before any of this larger scale success happened. We've still connected with the audience and had a lot of fun."

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World Radio History

◀ 27 The Distribution Game

Getting paid is also a concern—especially for the artist, and in this area the jury is still out. Distributors can pay labels (who pay the artists) in one of two ways. First, they can pay on records shipped to the stores. If a distributor can place 25,000 of your CDs in stores across the country, they then ship 25,000 CDs and pay on 25,000 CDs. If, after six months, 20,000 of them are returned unsold, they eat them. Unless you plan on giving back the distributor the money that they paid you.

The second way of getting paid is based on the SoundScan readout of records purchased by and paid for by consumers. This method of payment is far more accurate because the distributor/label is giving the artist



“Having a record in the store doesn't mean anything if people don't know it's there. If the record company isn't promoting you and isn't getting you the visibility you need, then the distributor's hands are tied.”

—Roman Morykit of Gypsy Soul

the money he really earned based on true record sales. So, let the artist beware. Read your contracts before signing them.

Bands and artists also have to understand that getting distribution from a reputable company is often akin to trying to secure a record deal. In fact, at Navarre, Mooney is literally inundated with some 80 indie CD releases every month—all produced and

manufactured at the local level.

“About 30-to-40 of all the independent CDs I get per month are individual artist situations,” Mooney maintains, “but there's only a handful that we would show any interest in. The criteria would be that it's good music, and then that the artist has experienced management. Then, they would have to be financially stable.

“They would have to have the resources to underwrite all the costs to market their record, either nationally or regionally. To market that record nationally, with promotion and advertising, you're probably talking about \$150,000. If their awareness level is local, then I would work with them to put all of their resources into a local or regional focus to create a success story. If they're able to do that, then it becomes easier to expand from one market to the other.”

Though many believe that the Big Six distributors are the be-all-and-end-all when it comes to getting records into the stores, Navarre has positioned itself alongside the “Big Boys” by virtue of its progressive approach to marketing. Mooney continues: “Some of the reasons for our ability to work with these new artists are our Net Radio Plan, whereby we can promote product on the Internet. We also have a division called ARM, which is Alternative Retail Marketing—this division has its own management and sales force and they put together special packaging and mail orders. All of the things outside of normal record retail.

“We also have telemarketers,” says the Navarre exec, “who call the stores before and after tours to be certain that product is in the marketplace. We also have field marketing reps who make sure displays are up at the retail level and a special software division in case artists want enhanced CDs. We don't see ourselves as competing only with the independents, we compete with the majors, because it's for the same space in the stores.”

According to A.D.A.'s Andy Allen, there have been only a few subtle changes in the distribution game over the years: “The distribution business has kind of gone from ‘sell everyone you can, everything you can,’ to actually managing the inventory properly and trying to put records in the right places at the right time. I think it's a little less gut and a little more science, now.” **MC**

◀ 28 Consignment

the store categorizes music and tell them which category they should put your CD in. Do not sell your CD at a place that tells you that they have a hundred indie CDs sitting in a box. Do an ‘in-store’ performance.”

You should also try to keep a positive attitude, something that a few of our respondents seem on the verge of losing. Rich Gordon from Rippopotamus finds he needs to divide his business-self from his creative-self, when he needs to set up a consignment deal. He makes up a regular schedule and sticks to it. He advises the use of professional invoices and accurate bookkeeping. You need to get a system in place for tracking where the product is, what the inventory is and how often you're going to get paid. “This will make you seem like you have your shit together and may encourage record store people to take you seriously, and thus treat you better,” he says.

“You have to be prepared to deal with the stores as a businessperson,” adds Andy Bartel of the band Slojack. “They don't want you to take up space; they want to sell records. We have found that all the things that the big guys do, like in-store advertising and ads in the local press that promote your shows and the records, are very effective.”

Now that you've made the commitment to become a businessperson, you've committed to a lot of work for a pittance. For instance, Steve Greenbaum, the manager/bassist of Strych-nine, reports a net in 1995 of around \$400 and about half that in 1996.

Most respondents agreed that, in general, it is better to leave all these dealings with distributors who do it all the time and have more clout. But, obviously, when that's not available, you have to make the best of the tools you have available to you.

“It's nice to be able to say, ‘Yes, you can get [my CD] at Tower/Borders/Wherehouse,’ but it's a lot of work,” says Tom McCormack. “If you do any kind of significant sales on consignment you can sometimes get the store to buy through a distributor and help get the distributor interested. I had one store that was part of a chain—that only could buy through one distributor—help get me distribution, because they wanted to carry the record. In short, I think consignment is a lot of work, but sometimes it's necessary. I personally hate it.” **MC**

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The Bootleg Market And The Law

By Rob Putnam

With the better sonic quality of the recordings, the global communications available on the Internet, and the advent of affordable CD-burner technology, the bootleg industry is going stronger than ever. Can, or should, anything be done?

My first experience with an illegal concert recording was back in the days when we listened to our music on black vinyl discs, rather than small shiny ones. There was a small record store in a southern Chicago suburb that kept an ample stock on-hand, and my first "bootleg" purchase was a live Led Zeppelin concert in a plain black cover. The label on the LP identified it as the recording of a whale mating lecture by one, "Dr. Lester Chester." The quality of this "boot" was terrible, and the song titles listed on the insert were also intentionally distorted: "Stairway To Heaven" became "Stairway To Above," while "Over The Hills And Far Away" was transformed into "In The Nearby Valley."

That was back in 1983, when the term "bootleg" was still synonymous with "garbage," for one very good reason: the source of the recording was usually someone in the audience with a cheap tape recorder, often worn under a shirt to avoid detection. Back in the Seventies and Eighties, audience recordings were the norm. The occasional FM broadcast was sometimes found, but that was very much the exception.

In the Nineties, however, much to the chagrin of labels and artists, a new phrase entered the bootleg community's lexicon: the "soundboard recording." Exactly what the name implies, this is a recording made

from the point at which the separate channels of sound are mixed at a concert, and then distributed to the various monitors.

Fortunately for music historians and/or hard-core fans, the soundboard recordings are not exclusive to contemporary shows, as more and more soundboard recordings from the Seventies and Eighties are making an impact on the bootleg community.

THE WAR ON BOOTS

Although the U.S. market is a major player in terms of purchasing these illegal live recordings, they are not the point of origin, as Steve D'Onofrio, the Executive Vice President and Director of Anti-Piracy of the Recording Industry Association of America (RIAA), makes clear: "The manufacturing of illegal bootleg CDs in the United States remains minimal. For the most part, the seized bootlegs are entering the country from abroad, and being intercepted by federal agencies, such as U.S. Customs, that now have the additional legal tools to facilitate the efficient seizure of bootlegs."

The result of President Clinton's signing of the General Agreement on Tariffs and Trade (GATT) in December of 1994, gave the recording industry a federal anti-bootleg statute, in which U.S. Customs officials were then able to seize bootlegged recordings and/or music videos manufactured outside the U.S. at the point of importation.

The results have been nothing short of staggering. Between January and June of 1996, there were 745,081 bootleg CDs seized by law enforcement agencies, compared to less than 19,000 during that same six-month period in 1995. It's obvious that despite what some indie record store operators and small-time collectors may believe, the recording industry is being very vigilant in their fight against bootlegs.

Some record stores try to circumvent the bootleg stigma by labeling their bootleg products as "imports," arguing that the CDs are sold in small numbers, and more as collector's items for hard-core fans. However, Alexandra Walsh, Vice President of Media Relations for the RIAA, suggests that such terms make for a baseless distinction, stating that "any record store offering bootleg CDs for sale is in violation of U.S. copyright law. The RIAA and our anti-piracy unit take bootleggings very seriously."

But, despite the RIAA's efforts (or perhaps

because of them), the demand in the bootleg market seems to be stronger than ever. Much of this most likely has to do with the quality of modern bootleg recordings. Labels such as Kiss The Stone (KTS), Yellow Dog, Oxygen and Red Phantom have made it their mission to produce only the highest quality boots. And, because of labels like these, fans of bands and artists like Pearl Jam, the Beatles, Alanis Morissette and Van Halen couldn't be happier.

TODAY'S PRODUCT

The bootleg CD revolution actually began in 1987, but has kicked into high gear lately with the popularity of affordable CD burners. Times have changed dramatically since Bob Dylan's infamous *Great White Wonder*, the first known rock bootleg on vinyl, released back in 1969 by L.A. bootleggers Dub and Ken, who went on to start the label Trade Mark of Quality (TMQ). And anyone who has happened upon the KTS label's *Down Under*, a double live CD of Pearl Jam, recorded in Australia, knows this to be true. With its professional packaging and sound quality, you could almost hear the last nail being hammered into the coffin of the substandard bootleg.

One collector in Chicago, says, "A few years ago, [bootleg] CDs weren't all that great. You pretty much took a gamble when you bought one, especially through the mail. Now, when I find out a CD is on KTS, I know it'll be good; I'm not going to end up with some crappy audience recording."

Given the improvement of the sonic quality of bootlegs, one question that is begging to be asked is where do the manufacturers get these soundboard tapes? It seems reasonable to assume that the tapes would have to come from a person or persons working closely with the band, as they are the ones with access to the soundboard, and tapes of shows are often made for reference purposes. Concerts are also often broadcast live on radio, allowing everyone the opportunity to record it—some even using affordable DAT machines.

However, today's bootleggers don't rely solely on sound quality as their selling point. Unlike in days past, serious attention is often paid to the packaging. KTS, Red Phantom and Oxygen commonly include tour itineraries, pleasing artwork, posters, and even picture CDs.

There remains a lot of confusion in relation to bootleg recordings, and where they fit in the recording industry's ongoing battle against recording piracy. When it comes to the recording industry, piracy is broken down into three separate categories:

Counterfeit Recordings: The unauthorized recording of prerecorded songs, as well as the unauthorized duplication of original artwork, label, trademark and packaging of prerecorded music.

Pirate Recordings: The unauthorized duplication of one or more legitimate recordings. These are usually spotted by the inferior packaging.

Bootleg Recordings: The unauthorized recording of a musical broadcast on radio or television, or a live concert.

Federal Laws:

U.S. Copyright Law—Title 17 U.S.C. Section 101 et seq., Title 18 U.S.C., Section 2319 and Section 2319A:

The federal law protects sound recordings first "fixed" as of February 15, 1972. The law protects copyright owners from the unauthorized reproduction or distribution of sound recordings to the public. Section 2319 applies only to those recordings that are "fixed" with authorization on or after February 15, 1972. Those recordings "fixed" prior to February 15, 1972, are protected by criminal law through a state's unauthorized duplication statute. On the civil side, recordings are protected by a state's competition laws.

Criminal sound recording copyright infringements are punishable by up to five years in prison and \$250,000 in fines. Repeat offenders can be imprisoned up to ten years. Individuals may also be held civilly liable to the copyright owner for actual damages or lost profits or for statutory damages up to \$100,000 per infringed copyright.

Anti-Bootleg Statute—Section 2319A:

This federal anti-bootleg statute was created in December of 1994. Like the pre-existing state statutes, the new federal statute criminalizes the unauthorized manufacture, distribution or trafficking in sound recordings and music videos of "live" musical performances. However, the federal statute also provides for the seizure of bootleg recordings or music videos manufactured outside the United States by U.S. Customs at the point of importation. In effect, bootleg recordings are now subject to seizure and forfeiture in the same manner as other property in violation of Customs laws.

THE AUDIENCE

There are essentially two distinct groups that comprise the bootleg market: casual fans and serious collectors. The casual fan might buy the occasional boot CD when they happen upon them in the smaller record stores, but they won't go out of their way to do so. Serious collectors, on the other hand, pride themselves not only on their knowledge of the various bootleg labels, but also the breadth and rarity of their CD collection. They've done their research, they know exactly what they want, and they have ways of finding it. There's rarely any guesswork or luck involved.

Of course, the high price of bootlegs is often another factor that separates the casual fan from the serious collector. Boots are priced anywhere from \$36 for single discs to \$59 and up for double-CD collections. Clearly, record store owners are enjoying a substantial markup.

"Bootlegs seem to appeal to hyper fans who already own every legitimate release by a particular artist," says the manager of a Chicago-based record store. "Right now, Björk and Smashing Pumpkins are pretty hot. Last year, it was Pearl Jam. Some people know their labels and get really excited when they see something on KTS or Red Phantom. For the most part, though, they appeal to hard-core fans."


When the artists or the labels, themselves, won't release these concert or alternative studio recorded products, rest assured that the hard-core fans will find them somewhere. In fact, it's quite possible that Capitol Records and EMI might never have released the Beatles' *Anthology* trilogy in 1995, if it wasn't for the popularity of the *Unsurpassed Masters* series that the Yellow Dog label had been putting out long before

the *Anthology* series. Without any hint that Capitol would someday release such a set, *Unsurpassed Masters* was the quintessential dream for bootleg fanatics. [The *Unsurpassed Masters* releases somewhat broke the mold, and official definition, of "bootlegs" by mainly being comprised of alternative studio recordings.]

Also, because of the premium pricing involved with bootlegs, it's hard to believe that such products are hurting the sales of industry-sanctioned products. It's safe to say that hard-core bootleg fans already own everything there is to own by the artists, which is why they look outside the realm of official releases in the first place.

TO BUY OR NOT TO BUY?

So, why all of this demand for bootlegs? Hard-core fans will always want "everything" there is to find on a particular artist or band, rather than just the official recordings. Other fans may gain insight into the artist, through projects like the Beatles' *Unsurpassed Masters*, in which the development of particular songs is traceable, in much more depth than ever was allowed on the *Anthology* series. And there are also fans who may just enjoy having a high-quality recording of a concert they've attended—the ultimate souvenir, of sorts.

Whatever the reason, you can rest assured that there are as many fans who are behind the demand for bootlegs as there are artists in the recording industry trying to stop them. The dilemma is this: Do you side with the protection of an artist's right to protect his or her artistic integrity and vision, or do you side with the fan whose devotion helps turn that same artist's vision into a career. To buy or not to buy? That is the question. The choice is up to you. 

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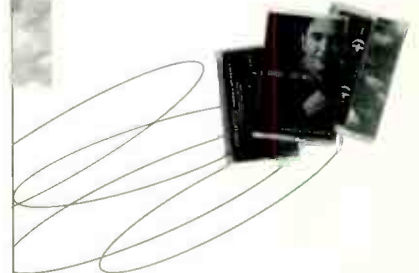


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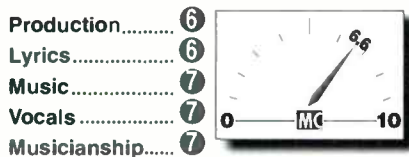


DEMO CRITIQUES



Lenny Smith And Friends

Contact: Stingray Entertainment
818-710-0902
Seeking: Label/Dist. Deal
Style: Blues

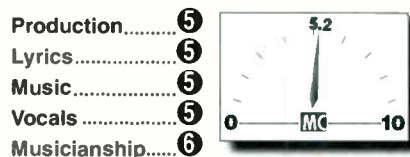


While this singer-songwriter demonstrates an interesting tunesmith ability, his deep vocal style is limited, and brings into question his chances of securing a career as an artist. In this instance, Clarke is attempting to get his songs covered by other artists, but we feel that he would be wise to bring in some session singers on his demos to help bring a much more diverse sound to his songwriting talent. As things stand now, he is a competent writer with good ideas, but no hits jumped out at us.



Cloud Nine

Contact: Artist Hot Line
213-960-2010
Seeking: Label Deal
Style: Rock

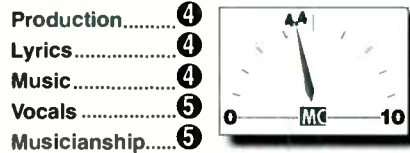


With a Seventies southern rock feel, these seven guys feature five lead vocalists, and while their songs have some nice hooks, the Dangle Brothers don't really have a unique identity, either in their songwriting or their sound. In fact, they never really rise above the status of a fairly strong bar band. Unfortunately, there isn't one singer who stands head and shoulders above the other four, in terms of commanding your attention, and the songs don't reach that plateau, either.



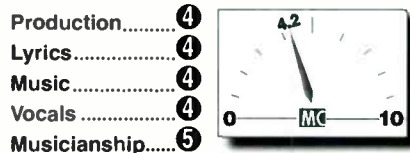
Dangle Brothers

Contact: P.O. Box 7551
Mission Hills, CA 91345
Seeking: Label/Dist. Deal
Style: Rock



Heidt

Contact: P.O. Box 1624
Thousand Oaks, CA 91358
Seeking: Label/Pub. Deal
Style: Heavy Metal

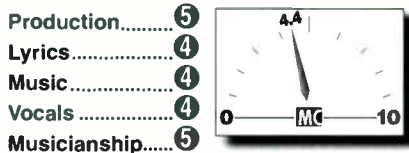


Heidt is a duo—in actuality, they are a pair of identical twins—who play heavy metal music. Are they the Nelson of the Nineties? That concept would seem to sound interesting to an industry looking for tailor-made media hype, but the passion that breeds the best music in this genre is not obvious here. Although the playing is adequate, the recording comes across sounding more like a rehearsal with the band feeling their way through the songs, rather than a recording session where they're ripping through them.



Craymo

Contact: Artist Hot Line
818-829-7390
Seeking: Label/Mgmt. Deal
Style: Alt. Pop



While this West Virginia-based singer-songwriter says that he has written some 700 songs over the past 20 years, the ones he sent in for review were a bit scattered in terms of focus, and of a rather average quality. Don't get us wrong, Brunk does know how to write a song, in terms of the mathematical structure, but there's no magic or originality screaming out for attention. Brunk might want to look into collaborating with others to further develop his writing and artistic ambitions.



Ron Brunk

Contact: Artist Hot Line
304-252-3005
Seeking: Label/Pub. Deal
Style: Triple A



DEMO SUBMISSION GUIDELINES

Send package to: Demo Critiques c/o *Music Connection*, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607. All submissions should include the following four items:

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

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of *Music Connection* and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every demo tape or CD will be reviewed. Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.

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Open Mic Extravaganza



to loosen up and get down. And, of course, the Kibbitz Room serves up regular musical entertainment throughout the week, spotlighting local bands. Plus, on Thursday nights it's **Crisp-B-Rare**. For booking information, call **Marc Canter** at 213-651-2030. But for open mic and jam nights, all you can do is try to show up early!

Open mic nights are a long-standing and very important tradition in the entertainment industry, as they provide a platform and stage time for unknown performers, or just a comfortable place for accomplished artists to try out new material in front of a live audience. From coffeehouses to established clubs, these open mic nights provide variety and surprises. But you must be prepared to get to the clubs early enough to sign-up, and you'll need to have your instrument tuned and ready to go. Also, be courteous to your fellow players by keeping within your allotted time onstage.

Monday nights in Pasadena, the **Loft** has open mic nights. There are also ska nights with live bands, and **Stage West**, which features acoustic country music. For booking information at the Loft, which is a 21-and-over venue, you can call 818-500-1099.

The eclectic **Aaah! Capella Cafe** at 5907 Lankershim has a Sunday talent night which showcases everything from magicians to musicians, along with serving up tasty sandwiches and a fine cup of joe. Show up at 6:00 p.m. or call 818-509-6738. Bands and other acts looking to be booked on regular nights should also give a ring. Also on Sundays, **Canter's Kibbitz Room** turns on the mic for musicians, with hosts **Sean Howard** and **Peggy Ann Parnell**. In addition, on Tuesdays it's the **Big Jam Night** at Canter's, where musicians have another opportunity

On The Rox, where Heidi Fleiss and her bod squad used to hang, also offers up open mic opportunities on Monday nights, along with a Tuesday night singer-songwriter showcase. Call **Mike Giangreco**, who also books the **Whisky** and the **Roxy**, at 310-652-4202.

Wednesdays are an especially busy night for open mics. In downtown L.A., **Al's Bar** declares that Wednesday is **No Talent Night**. But this is where **Beck** kicked off his career, so be prepared for anything, and show up at 6:00 p.m. to sign-up.

Having long been the focus of the downtown art scene, in recent months, the club's new booker, **Toast**, has been putting together strong shows with a varied alternative rock flavor—including a recent show by the **SubPop** band **Murder City Devils**, who played with the underground band the **Ray-O-Vacs**. If you'd like to gig on a regular night at this venerable venue,

send a package to **Toast** at: 303 South Hewitt, #212, Los Angeles, CA 90013. And keep your eyes open for the **Live At Al's** CD, featuring **Extra Fancy**, **Touchandy**, **Flourescein**, **Texas Terri** and more of the regular performers at Al's. And for all you Friday night happy hour folks, Al's Bar's resident blues performer, **Jake La Botz**, continues to entertain from 5:00-8:00 p.m.

Wednesday is open jam night at **Smokin' Johnnie's**, "home of booze, blues and BBQs." This all-ages club, at 11720 Ventura Blvd., presents North Carolina/Texas-style BBQ, along with local blues artists. For open jam night, show up and sign-up; it's first come/first serve to jam with house band the **Lucky Stiffs**. Feeling blue enough to get booked? Drop a package to booker **Scott Perry** at: 5406 White Oak, #301 B, Encino, CA 91316.

Open mic takes on an urban flavor at **Club LACB** (located at 6225 Hollywood Boulevard) on Wednesday nights, when DJs mix and patrons work on their latest raps. Club LACB, a non-profit organization which bills itself as a positive place to be, is an oasis for kids in the middle of Hollywood. An all-ages venue with no cover charge, Club LACB provides a way for teenagers to learn all aspects of the entertainment industry, from stage set-up, recording, dancing and modeling to acting and public speaking.

The club is also home to **Set Free**, a hip-hop/rap/dance group ranging in age from 16 to 20. The ethnically diverse group whose members reflect the melting pot of Los Angeles culture, have performed for free for over 87,000 people in schools, housing projects and other community-based venues, since March of 1996. On October 18, Club LACB is showcasing new young musicians of all styles, with a positive message. Interested in getting involved or showcasing? Call 213-856-8106, or send a tape, bio and other information to: Club LACB, 6225 Hollywood Boulevard, Los Angeles, CA 90028.

Blues jams can be found on Wednesdays and Sundays at the **Culver Saloon**, located at 11531 Washington Blvd., (phone number is 310-391-1519), which are hosted by **John Burton & Blues Deluxe**. The rest of the week, the Culver Saloon features country acts like local veteran **Ronnie Mack**, who also performs regularly at Culver City's cozy **Cinema Bar** at 3967 Sepulveda. They can be reached at 310-397-9286.

In addition, every Sunday for the past two years, Ronnie has been doing his variety night at **Crazy Jack's Country Bar And Grill** in



Kathy Tally, SoCal's Country Female Entertainer Of The Year.

Burbank. As a matter of fact, this would be the perfect time to mention that **Crazy Jack's** was just named the **Golden State Country Music Association's** "Country Club Of The Year, Southern California." The award was accepted for Jack, during the awards ceremony at **Buck Owens' Crystal Palace** in Bakersfield, by **Kathy Tally**, who incidentally picked up the "Female Entertainer Of The Year, Southern California" award. Tally performs regularly at **Crazy Jack's** with her band, **Kathy Tally & Kentucky Thunder**. Tally's vocalist, **Toni Dodd**, picked up "Female Vocalist Of The Year," while "Keyboardist Of The Year" and "Album Of The Year" went to **Sharonmarie Fisher**. **Eric Davis** was voted "Drummer Of The Year."

For bookings, Jack likes to get tapes of country artists, and then check them out live at another venue to see how they hold a room. Drop Jack a package, with a list of your upcoming dates, by mail to: **Crazy Jack's**, 4311 Magnolia Blvd., Burbank, CA 91505.

Fans of lounge music have been filling **Goldfingers** at 6423 Yucca every Thursday for **Joey Altruda's Wonderful World Of Sammy**, a



ANDREA ZOLDO

Murder City Devils: SubPop band recently rocked Al's Bar.



Set Free appear at Club LACB.

tribute to **Sammy Davis, Jr.** The club also hosts smooth and suave groups, with miles of style, plus a Monday acoustic night and go-go goddess **Jayne County** DJ-ing on Saturdays. For booking, call **Sarah** or **Mark** at 213-962-2913.

Mr. T's Bowl in Highland Park is a renovated bowling alley that was once the home of the super avant-garde club **Fuzzyland**. The diverse entertainment continues at Mr. T's, with Wednesday's **Krazy Karaoke Night**, and Thursday's open mic, along with local popsters like **Velouria** and **Pop Defect** on Fridays and Saturdays. Brave and bold, you can give a call to **Steve** or **Arlo** at 213-960-5693.

The **Baked Potato**, in Pasadena, is an old-style jazz club located in the basement at 26 East Colorado Avenue. **Billy Vera & The Beaters** continue to appear on the first Saturday of every month, while booker **Gino Vella** draws from a variety of musical styles, including Latin music and R&B, in addition to jazz. The all-ages club serves dinner and holds 150 people. Vella likes to book bands that will fill the place for their one set per night. Call 818-651-0645.

Jazz musicians and torch singers can also find some stage time at **Catalina's Bar And Grill** at 1640 Cahuenga Blvd. Open for eleven years, Catalina's serves dinner, and is an all-ages venue. Owner **Catalina Popesu** says they offer music fans "nothing but the best in jazz." National and local acts play two sets a night, Tuesday thru Sunday, and the **Coy McTynner Trio's** run was just extended there. Popesu says they are even thinking about doing a traditional jazz jam night, which would certainly be a popular event for L.A.'s jazz community. For more information, or for bookings, you can call 213-466-2210.

The **Borage** in Calabasas is a dinner club/steak house that reflects the wide range of culture in Southern California. Friday's happy hour presents live acoustic acts with an adult contemporary feel playing original music, while on Wednesday nights, Fab Four fans can catch the Beatles tribute band



Susan Roshan at the Borage.

Imagine. On Thursdays, it's **Disco Inferno**, playing disco hits, but the real musical adventure takes place on Saturday nights with live Persian acts and DJs playing Persian music. Whether it's the sounds of the Natalie Merchant-esque **Susan Roshan** singing in Farsi, or more traditional Persian bands, this is unique music worth checking out. Sundays, on the other hand, are all about live local bands. For booking, call **Dave Hewitt** at 818-879-1452. The Borage is located at 24454 Calabasas Road. For directions and reservations, call 818-225-8090.

The previously mentioned **Ronnie Mack** sure gets around, as he can also be found at **Jacks Sugar Shack** on Tuesday nights, where he hosts the stalwart showcase that still carries his name: **Ronnie Mack's Barndance**. **Jacks Sugar Shack** also recently hosted a birthday party for local music critic **Dave Bash**, which featured some of the scribe's favorite bands like **Chewy Marble**, **Single Bullet Theory** and the **Mellocads**. (P.S. You can check out the Mellocads' **Dave Ponak's** lounge and easy listening show Fridays from 12:30-3:00 a.m. on **KCRW**.)

—Lisa Derrick



Chewy Marble performed at **Jacks Sugar Shack** for local music scribe **David Bash's** birthday celebration.

BOOKER PROFILE

LEIGH SPOTSWOOD LUMPY GRAVY



Leigh Spotswood came to Los Angeles from Vancouver in late July to book **Lumpy Gravy**, the innovative nightclub/coffeehouse/gallery on Beverly Boulevard. A Vancouver native, Spotswood had booked both bands and art shows at **DV8** in her hometown, and brings with her a knowledge of avant-garde culture that fits in with **Lumpy Gravy's** unique presence in Los Angeles.



Leigh Spotswood

Club: Lumpy Gravy
Mailing Address: 7311 Beverly Blvd, Los Angeles, CA 90038,
Phone: 213-943-9400

An all-ages venue, which serves beer, wine, and complete meals, along with coffee and pastries, **Lumpy Gravy's** conditional use permit prohibits live drums, so the club books techno, industrial and ambient/trance musicians who use drum machines and percussive objects, rather than traditional drum kits.

"I like bands who try to create new sounds," maintains Spotswood, "bands that deviate from traditional timings and tones, and use imaginative riffs. I am most interested in original sounds. I want to present the audience with something new, not just, 'Oh, here's a pop band, here's an alternative band.' I want bands who are committed to what they are creating, who are trying

to break new paths."

Spotswood receives approximately 100 tapes a week from bands and individuals, and listens to them as soon as they come in. She encourages bands to send in bios as well, which she compiles in a large portfolio for customers to browse through.

Additionally, performers who have CDs can place them in the CD loft upstairs at the club. The CD area specializes in rare and hard to find music, and is run by **Rudy Carrera**, who can locate almost anything you'd like to hear.

Lumpy Gravy's first art opening under Spotswood's curatorship was the **No-Brow** show with works by noted local painters **The Pizz** and **Anthony Ausgang** on September 25th. Representative **Kitty Sparkle's** **Special Project** provided the music for that night.

"I try to match up bands to provide a complete evening's entertainment," explains the booker. "Bands and events should have a similar thread."

General manager **Scott Johnson**, who oversees the club and bookings, says he and Spotswood are interested in building and sustaining a community at the intimate venue, which is owned by animator **Gabor Csupo** (*Duckman*, *Rugrats*) who also has two record labels featuring trance/industrial/ambient music, **Tonal Casualties** and **Casual Tonalities**. Artists from those labels also appear at **Lumpy Gravy**.

Johnson is enthusiastic about the future of trance/ambient/industrial music in Los Angeles, even though **Lumpy Gravy** is one of the few venues showcasing experimental music. Both **Spotswood** and **Johnson** have worked hard to create an environment which is conducive to such a musical style. The nightclub has a state-of-the-art sound system, eight video monitors, and lasers lights, to enhance the tripped out avant-garde atmosphere.

"Bands who play here come by and hang out, and I work to try and nurture their careers," says Spotswood. "I give them leads on other bands to check out and venues that might be right for them."

Lumpy Gravy books two bands a night, and the average cover charge of \$3 on weeknights and \$5 on weekends goes directly to the band and soundman.

Spotswood is always on the lookout for bands and solo artists who fit the unique style of **Lumpy Gravy**.

—Lisa Derrick

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CLUB REVIEWS



Summary: It would not be surprising to hear that Crushed Flowers had signed a major label deal, as they have everything that a seasoned act has to offer. This is a band that has some solid melodies with the innovation and depth that makes them viable as a major commercial act, but separates them from the radio rehash that has marked the charts in the last few years. The only letdown of the show was that it ended too soon.

—Constance Dunn

Steven McDonough LunaPark West Hollywood

Contact: Artist Hot Line: 800-423-0305
The Players: Steven McDonough, vocals, guitar.

Material: This is modern folk music, most of which is drawn from the experiences of McDonough and his children. The songs are about a child's wonder at the world and the sorrow that they often feel when they see things that disturb them. The only problem with this type of material is that at times the lyrics become a little preachy or self-righteous, both of which McDonough avoided for the majority of the set. There were only one or two points where the lyrics seemed trite or overwrought, and that is not unforgivable.

Musicianship: McDonough is a charming vocalist with a good, strong voice that allows the audience to make out the lyrics. For material like this, this type of presentation is very important and essential. McDonough's guitar playing is good enough to accompany the songs that he writes, as the emphasis here is on the vocals with the music sort of serving as a soundtrack to his lyrical observations.

Performance: McDonough is a very good performer who makes the audience feel that the club is actually his living room. He not only greeted many friends from the stage, but he also included people that he didn't know in the warm ambience of his glowing personality. His in-between song introductions were very good, with thorough explanations of how the songs came to be, why they are important, and what they are about. While this kind of introduction can sometimes seem cumbersome and interfere with the flow of the music, McDonough makes these interactions part of the natural pattern of his act, and they in no way detract from the music.

Summary: If you are ready for an evening of intimate, soulful folk music, Steven McDonough is a performer who can deliver. His witty and interesting performance style leaves very little to be desired.

—Jon Pepper

Crushed Flowers: A viable major commercial act.

Crushed Flowers House Of Blues West Hollywood

Contact: Artist Hot Line: 213-398-6224
The Players: Keith St. John, vocals, guitar; Ian Mayo, bass; Troy Stewart, guitar; Mic Napoli, drums.

Material: Crushed Flowers plays what can be described as "post-Beatlesque pop with an edge," incorporating aspects of late Sixties to mid-Seventies mainstream musical styles into their sound. This band played some of the most memorable music I have heard in a long time. Each song ranged in dynamic and musical texture, from the power-pop opening ballad ("Do You Know") to the wistful acoustic "Snapdragon Fields" and the guttural electric grooves of "Infared." Throughout the set, the hooks were in place, the lyrics were not easy to forget and the sounds were keenly layered. What it added up to was material that was both compulsively catchy and decidedly cutting-edge.

Musicianship: Keith St. John is

the primary musical force behind the band and has a highly distinctive voice—well-seasoned and expressive. Plus, the playing and backing vocals of bassist Mayo and guitarist Stewart were well-blended and consistently on the mark. This band was able to impart the smallest musical nuances of their songs clearly. I could hear the almost classical elements of the arrangements. For three of the songs, the band was even joined by a cellist, who further highlighted the group's tightly-woven sound.

Performance: Before the giant patchwork curtain was even parted, the room was buzzing for this band. I spotted several industry-types milling about on the floor and backstage at this well-attended event. The red-lit stage was set with flowers, which, along with their vintage gear and psychedelic trimmings, framed this act in a colorful mood consistent with their music. St. John has an angelic face, a mop of red-streaked golden curls and a moody stage presence which helped to draw the audience into the material. It all added up to a show that had the feel of a national act.



ROD GORMAN

The Elvis Schoenberg Surreal Lounge Orchestra: Good satire and good music.

The Elvis Schoenberg Surreal Lounge Orchestra

Largo
Los Angeles

Contact: Artist Hot Line: 213-344-1745

The Players: Elvis Schoenberg, band leader, vocals; Miss Thing, vocals, theramin; Phil Feather, Jerry Moore, Ed Pepper, woodwinds; Lee Thornberg, Tim Wendt, trumpet; Jean Marenelli, Stephani Mijanovitch, french horn; John Grab, trombone; Harry Scorzo, Jacqueline Suzuki, violin; Tom Tally, viola; Richard Dodd, cello; Kathy McGrath, keyboards; Ken Rosser, guitar; Adrian D'Aguiar, bass; Chris Walbich, drums; Brad Dutz, percussion.

Material: The Elvis Schoenberg Surreal Lounge Orchestra plays an odd, yet entertaining musical blend of rock, classical, big band jazz, lounge, and just about every other type of music. (They even utilize spoken word breaks in some of the pieces.) Most of the lyrics are from rock songs like "Purple Haze" and "Ramblin' Man," but the arrangements by Schoenberg are what set this band apart. The pieces cut back and forth, and show off the orchestra's abilities to great effect. And, the original material falls into this vein. Philosophical and humorous, this is music that while remaining entertaining, does not take itself too seriously.

Musicianship: This group of nineteen musicians showed that they are all quite capable. The solos were interesting and contributed much to the ensemble sound, particularly the solos by Phil Feather and John Grab. Holding the ensemble together at the front with his baton, Schoenberg managed to corral all these musicians, and, for the most part, keep them in line. Miss Thing is a wonderful singer, who reminds one of Yma

Sumac at one moment and a young Ella Fitzgerald at others.

Performance: This is one strange group, but strange in a very amusing way. From the fact that the majority of the band members were wearing odd hats to the interplay between Schoenberg and Miss Thing, there is a lot of humor and chemistry in this group. Even when the inevitable miscue was made, Schoenberg handled it with great aplomb, making a short, but pithy statement about communication, and then announcing that therefore the band would be returning to measure 109. This kind of tongue-in-cheek poke at the music establishment is done with skill and grace, never embarrassing anyone, but also sparing no one. The band proved with one big band jazz number that they can be serious when the occasion calls for it.

Summary: This orchestra handles this kind of music, which can be very tricky and very boring if done wrong, in a manner that is entertaining and interesting. For those who enjoy good satire and good music, you need to check out the Elvis Schoenberg Surreal Lounge Orchestra. —Jon Pepper

Inner Addiction

Mancini's
Canoga Park

Contact: Artist Hot Line: 818-996-0927

The Players: Bill Young, vocals; Doug Caines, rhythm guitar; Justin Hoselton, drums; Dave Coleman, bass; Jimmy Long, lead guitar.

Material: True heavy metal music has been forced underground and become more than just the musical subculture it was. Now, it's not only alternative musically, it's an alternative lifestyle. Inhabitants of this subterranean world like their music loud, hard and raw. Inner Addiction is a heavyweight contender to the throne of this netherworld. Their style perfectly fits the elements required and their material—with titles such as "Unruly Kind," "Forward We Fall" and "Fuck This Mad World"—express their philosophy and outlook loud and clear. Unlike other metal bands who try to soften the edges by blending other musical styles to make it more palatable for the masses, Inner Addiction shows no mercy, and refuses to compromise the essence of the music. Their material most closely resembles the original forebearers of the genre, the ones who never had a video in any rotation on MTV, or had any of their songs added to a radio playlist. The music was too subversive, and too dangerous for susceptible young minds, not to mention their advertisers' repulsion. But IA doesn't give a damn about that; they simply play the music they love with no apologies.

Musicianship: These songs have complex structures with varied dynamic rhythm and tempo changes that embrace an emotion rather than a simple melody. Hoselton, Caines and Coleman form a pounding backdrop for Young and Long, much like jazz musicians do. Hoselton had a triple-bass drum kit that vibrated every atom in your being, while Caines and Coleman propelled the momentum of the music like a driving storm. Long showed off some speed licks, but they were generally buried in the poor sound mix. In contrast, Young had a much easier time being heard with his primal growls and high-end screams, which punctuated his vocals. For the most part, the band held it together very tightly, with only a few lapses.

Performance: Inner Addiction literally played until they dropped, as they all collapsed onto the stage and just laid there, chests heaving and drenched in sweat, at the end of the set. It was emotionally dramatic and affected the audience so strongly that the cheers rocked the house. This group played with such flagrant abandon that they incited the crowd into a frenzy that became primeval. First a group of males moshed like whirling dervishes around a flame, then the floor was filled with female fans who tantalizingly raised their skirts and rubbed their swaying bodies rhythmically, teasing the band into a throbbing metal erection. Any band that can get an audience to liberate their inhibitions to that extent just gave one hell of a show.

Summary: Inner Addiction is playing a type of music that probably won't get them the amount of attention they deserve. But if you're looking to take a walk on the wild side, this group will show you the way. —Bernard Baur



BERNARD BAUR

Inner Addiction: This heavy metal outfit walks on the wild side.

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Tim Moyer: Middle-of-the-road appeal.

Tim Moyer

Club Caprice
Redondo Beach

Contact: Artist Hot Line: 714-538-6583

The Players: Tim Moyer, vocals, guitar; Matthew Von Doran, guitar; Rocco Presutti, bass; Jorgen Ingmar, drums.

Material: If there were a male version of the Lilith Fair, Tim Moyer and friends would be on the bill, along with artists like Duncan Sheik. Moyer and company play pretty songs in a Triple A groove, but they're also prepared to rock. Their songs sound somehow familiar, with soaring, melodic chord changes. The material doesn't take a lot of work to get into, particularly the country-tinged "My Own Shoes," which Moyer dedicated to people who wear white collars during the day and Doc Marten's at night. He comes off as a sort of Everyman, putting his dreams on hold while he works for the man. Moyer is testosterone's answer to Jewel. His lyrics are heartfelt and simple, and his refrains sink into your head before you know it.

Musicianship: Moyer just put this band together four months ago, but they have a very polished and professional feel. Von Doran, on lead guitar, played some jazzy riffs with unusual chord changes that added a complex and interesting dimension to the sound. Fittingly, the lead guitar was the focus of the mix. The rhythm section of Jorgen Ingmar, on drums, and Rocco Presutti, on bass, was a prime example of understated quality. Ingmar's drumming was crisp, and when the individual musicians were highlighted, Presutti did a cool bass solo that reminded me of Peter Frampton's "talking guitar." Moyer, himself, has a likable and emotive voice that meshed just right with the material.

Performance: Tim Moyer's performance style, like his songs, is comfortable yet polished. For ex-

ample, after he sang a song for his wife, he brought her up onstage to do some backing vocals. Middle America would dig this guy. With his baseball cap and jeans, he even looks like a nice Midwestern boy. He gave a little background on his songs, and had a pleasant, easy-going personality onstage.

Summary: Although Moyer's band was just assembled a few months ago, they've already crafted a sound that should have them on their way to capturing a following. This group is middle-of-the-road enough to appeal to a lot of different people, but they do have a sound and identity of their own. Graced with strong material and very good individual players, this may be a band you'll be hearing from in the near future. When you do, you'll feel right at home.

—Amy DeZellar

Kill Van Kull

House Of Blues
West Hollywood

Contact: Artist Hot Line: 714-738-6271

The Players: Vaughn Schnakenberg, vocals; Rick Steel, drums; Glen Paul, guitar; Felix Catman Nunez, bass.

Material: I suppose you could simply say that Kill Van Kull is a metal band, but they lean more towards progressive power metal, and their material has a more contemporary feel than most of the dated metal bands currently attempting comebacks. Their technical abilities and acute sense of arrangements really make each song outstanding in its own right, which is no easy feat in the metal arena. The only thing really missing from the set was a signature song that clearly defines this band as well as their style does, but KVK's modern and progressive approach to the music elevates their sound into the present, with a fresh outlook.

Musicianship: Glen Paul is adept

at tweaking emotions, as well as sounds from his guitar, going for the feeling of the music rather than the speed. Of course, there were the more aggressive hard-core elements of each song, which were usually unleashed by Schnakenberg's hoarse, wailing howl, which drove the music into a harder territory that not only heightened the tension but nailed the emotion. Holding down the anchor and pushing the music, Nunez and Steel were tight and forceful. Nunez's bass licks were intricate and often faster than Paul's leads, driving them both to a higher plateau and the music to a denser intensity. Behind it all, Steel was rock solid, with a monstrous drum rig resembling a small building—complete with double bass drums and a two-tiered cymbal set reverberating his beat all the way to the back bar, far beyond the sound board. Musically, this band honors the past as it steps into the future with its own vision.

Performance: These guys will strike those "metal stances," but then break from them before they become a pose. Their moves were quick, energetic and, at times, dramatic. Paul aggressively played his guitar right into the faces of the fans, while Schnakenberg cooled them down by spraying water over them. KVK works harder than any group I've seen in a long time.

Summary: It's great to see the House Of Blues broaden its bill to include other genres of music. And Kill Van Kull certainly didn't disappoint, and clearly deserved their shot at the venue. Yes, they're a metal band, but they have a broader appeal than most, because KVK isn't about reliving the past or appealing to common trends. This is a band with a personal style that's capable of breaking the sound of metal into a wider market than it's ever had before. All this group really needs is that one defining song to break them out of the pack and put them over the top.

—Bernard Baur



Kill Van Kull: Capable of breaking metal into a wider market.

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- Mesa 4X12 cab, lk new w/cvr \$650. 818-566-9985.
- Mesa Boogie 4x10, road ready bass cabnt. Xint cond. \$500. Jim 818-784-0876.
- Mesa Boogie Studio pre amp. Xint cond. \$400 or trd for Marshl 50W or ? Lv msg, Bryan 805-269-0917.

EQUIPMENT

- Peavey Classic 50. Tweed series 4x10 amp. \$350. 818-955-8535.
- Peavey XR-500C amp 5 chnl EQ, 500W. \$250 818-985-0225.
- Signet mixng consl, made in Engl. 24 input, 8 bus, stereo out, 8 aux snds. \$2100 obo. 818-894-9369.
- Stewart PA-50 pre amp, 50W gd cond. \$40 firm. Richard 818-603-0639.
- Sunn 7250 2 spc rack mnt pwr amp. 450W/Ch @ 8 ohms. \$300. Cosmo 213-304-8381.
- SWR Henry the 8x8 bass cab. EC \$475. 818-906-2926.
- SWR Triad 3 way spkr cab. Handls 500W, level cntrl, lk new, purchsd '94, must sell. \$400 firm. 310-204-5631.
- VHT 2150 tube pwr amp for guit. 1st version, mod by Stevie @ VHT. Xint snd, collectr item. Gd cond. \$1200 firm. 818-327-2408

3 RECORDING EQUIPMENT

- For sale, 3 Fostex RD-8 adats, low hrs. \$6000. barnfarm@aol.com
- Otari MX5050 1/2" 8 trk open reel recdr. Balance inputs & outputs. Brnd new heads. Xint cond. \$1200 obo. Aaron K. 310-216-9479.
- Sennheiser 421 dynamic mic w/5 positn bass roll off, stand adapt & cord. \$250 obo. No calls aft 10 pm. 626-338-9595.

EQUIPMENT

- Tascam 16x8 mixr, Tascam 1/2" 8 trk, 2 dbx comprsrs, Carver amp, SDE1000, SPX90, snake, monitrs, computr & more! \$3,700 obo. Brian 818-919-5967.
- Tascam 246 4 trk recdr, 6 chnls, vry gd cond. \$225. 310-859-8673.
- Yamaha RM-804 recrdng mixr. \$100. 818-906-2926.

4 MUSIC ACCESSORIES

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- Cry Baby wah wah pedal, xint cond. \$40. Boss volume pedal for guit or kybrds. Xint cond. \$50. 213-920-7645.
- Demeter pre amp. Hand made rack mnt w/6 tubes, 3 chnls & ft swtch. \$295. 310-285-8492.
- Electro Harmonix Baseballs. Vntge bass pedal, in orig box, lk new. \$375. 310-859-8673.
- Korg M1-R modle w/8 trk seqncr, orchstr & drum cards. Xint cond. \$650 obo. No calls aft 10 pm. 626-338-9595.
- Rockman X100 walkman type preamp; dist. chorus, echo fx, w/rackmnt unit. Collectr item. Xint cond. \$250. 818-327-2408.
- Roland Jazz Chorus 120. \$425. Marshl slant cab '78, xint. \$400 310-397-7111.
- Roland R-8, brnd new w/manual \$450 obo. Pls lv msg. Richard 818-603-0639.
- Samson Concr Series rackmnt gtr/bas wirelss sys w/xtendd antnna EC, new \$800, must sac. \$160. 818-906-2926.
- Samson SR-22 wirelss w/DBX noise redux. True diversity. \$140. 818-955-8535.
- Supr Pro dynamic Shure mic. Mint cond. \$45. 818-985-0225.
- Yamaha QY-10, \$50. Yamaha S115 spkr cab. \$100 obo. 714-643-9639.

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- Fender Tele custm 1974. Sunbrst, maple neck. Xint cond w/hrd case \$800. Lv msg. 213-228-1668.
- Fernandez Strat style guit. 5 way toggle swtch, w/case, xint cond. \$300. Russ 818-509-7980.
- Gibson The Paul II. Black finsh, xint cond, gig bag. \$500 obo. Jackson Soloist, left handd, maple nck, F Rose trem. hrd case xint. \$500 obo. 213-920-7645.
- Ibanez Jem 6 string, blk w/green hdwre & vine inlay. Xint cond, incids case. \$800. Jeff 818-887-5517.
- Ovation acous guit.Ultra srs w/hrdshl case \$250. 818-955-8535.

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•Drmr avail for orig band. Infl Curve, Garbage, Ruby, Impri Drag, U2. Cosmo 213-304-8381.
•Drmr avail for recrdng sit. Brian 805-498-0341.
•Drmr avail for rock, pop, R&B sit. Pro only. 213-848-7025.
•Drmr avail for wrknng band, fluent in all styles, xlntr feel, equip, & attitd. T40, blues, R&B, you name it. Brian 818-919-5967.
•Drmr lknng for dance or radio pop covr band, covr band. Wrknng band only. Plyd LA scene 10 yrs. Vry exp all styles. 24 hr lckout. 310-204-5977.
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MUSICIANS AVAILABLE

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•Funk drmr w/style avail for live recrdng sits. All styles frm Darby, Fishbone, to Fugies, Rage to roots. Pro chops, gear, attitd. Brian 310-585-4787.
•Funk, fusion, latin soul drmr w/chops & time sks pro gig. Vry exp in studio & live sits. Horns a +. LA area. Dave 213-888-2848.
•Groove monstr drmr sks hvy groove funk band. Outstanding bass & horns. Old school. Avg Wht Bnd mts Rick James. Pros. Pete 213-464-6257.
•Grt drmr formrly w/C Kahn, E Gale, E Harris, avail for studio/recrdng. Peter 714-890-0828.
•Guit/voc/sngwrtr, multi instrmntlst skng partner to form band. Infl Stn Roses, Church, Ride, Beatles, Byrds, Chp Trick, Floyd, psychdlia. Studio, equip. Phil 310-798-5461.

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•Jazz drmr avail for sessns & gigs. Gd brush plyr. Grt sndng small kit. 213-353-5739.
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•Lkng for funk, funk rock, hip-hop proj. Infl J Brown, 311, Twr of Pwr. No drugs. Hve CD, biz knowldg. Vic phredrica@earthlink.net
•Musicl drmr avail for wknd gigs in Westsd area w/intrstng, exp, groove orintrd band. Snd tape: Allen M, 815-A 14th St, Santa Monica, 90403
•Old school rock drmr avail. Lkng for in the pocket groove band. Infls Zep, Aerosmith, STP, Peppers. Age late 20s-30s. Steve 310-393-0362.
•Pat Ashby frm drmr of Quiet Riot, Jet Blacks avail. Pros only. 818-761-4787.
•Perc avail grt stage pres, congas, djembe, timbales, trash cans, bckup vocs, complit insanity, or utterly serene triangel parts. Paid sits only. 310-477-4314.
•Pro drmr for nasty, rootsy funk band. Must

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hve star quality plyrs & be ready to go. No metal or pop. Dag 818-981-5212.
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Pro fem sax plyr avail for srs jobs. All styles. Tape on request. Kathrina 818-782-5642.

Sax plyr avail, all styles. Tenr, alto, flute. Also horn sectn. Ralph 562-804-5723.

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20 something frnt fem sks acous guit, or pianst, for covrs to gig, i.e. S Colvin, S Crow, B Raitt, acous rock. Catherine 213-913-9036. 2001 ultra mod sngr, dbls on guit sks super sonic orgy. Ziggy to Jellyfish & beynd. 213-980-7891.

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24 yr old tenor avail for recrdng sessns & conerts, bckgrnd or frnt, Eng or Span. Styles, Madonna, Babyface, D Warren, D Foster. Shemm 213-390-7780.

A1 pwrfl voc w/studio exp, stage exp, sks band in R&R vein, something w/hvy vibe & vision. If intrstd pls call. 818-789-1042.

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Dynamic sngr, sngwrtr nds, kybdst, drmr, ld guit (2), bass. To form a srs creatv band, for various musicl endeavors. Commitmt & willing. Belinda 818-779-9386

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MUSICIANS AVAILABLE

Fem sngr avail to form/join hrdcore industr band ala NIN, Ministry, Manson. Othr infl incld punk, grunge, funk. Srs only. 213-850-7673. Fem sngr sngwrtr cmprsr lknng for estab band. 213-463-0820.

Fem sngr/sngwrtr, hit songs, R&R sks prodr w/studio access, maj labels intrstd. Infl Live. 310-281-7174.

Fem voc in nd of band or musicsn to form band. I hve a pwrfl unique vox. Infl Joplin, NIN, Morisette. Mary 310-399-0198.

Fem voc sngwrtr avail for recrdng &/or collab prjs only, for

Fem voc wntd for band. Aretha mts A Lennox w/prior vox trainng. 310-840-8209.

Fem voc. Pwrfl, passion blues sngr. Infl SRV & Etta James. Lknng to join, form band w/2 ld vocs. Prs only. 818-885-6546.

Fem voc/lyrcst sks musicsn to write pop rock songs, form band. GoGos, Cranberries, Cardigans. Donna 310-379-9654.

Hot, expncd pro fem voc w/strng gospel, R&B chops sks work: wrkg band, studio sessns, etc. Infl F Evans, Whitney, CC Winans. Debbie 818-816-5746.

Imagine Trent Reznor w/gd body & grt vox. mphoto@wgn.net

Is there anybody out there? Genius vocs sks band or musicsn w/magnatn, balls, talnt, & sense of humr. Infl T-Rex to NIN. Hal 213-465-4211.

Ld voc. Fem w/male style vocs, exp in recrdng, tourng, & sngwrtrng, sks band w/label intrst prfl. Tyler 818-841-4602.

Let's just do this. Is the heart wrong? I'm traind can you ply? You quit, me voc. Signd once, wrong people. Got heart? Jamie 818-901-1647.

Male bi-ling voc skng talntd musicsn to form rock espanol band. Infl Stones, Doors, Johnny 213-341-1610.

Male ld voc w/big pwrfl vox, sks blues rock or 70s style HR band. Infl J Bruce, G Allman, P Rogers. Also avail for demos. Nathan 818-243-2696.

Male pop sngr avail for demos & othr sessn work. Hve talnt, exp, & range. Pop, R&B, cntry, & foreign lang. G Michael snd alike. Steven 213-876-3703.

Male/fem bkng vocs duo avail for studio sit. Zelig 805-498-0341.

Mondo sngr, new in town, sks band or plyrs. Hve mic, lyrics, no PA, a grt attid. Infl Weiland, Vedder, Danzig, Morrison, myself. Shawn 213-871-8054, x 541.

Moody, melodic, rockin, hypnotic band snht by voc/frnt, w/hip shakin, mind bendng, fire/soufl style & solid bckgrnd. Disciplnd team plyrs pls. David 213-268-9275.

Outrageous sngr/frntman avail for orig rock act. Dependbl, talntd, animatd & ambitious. Pro mindd only. Lng Bch 562-984-8396.

Wanted Female Country Singer Purpose: To Form a Duet Age: 27 to 40 Height: 5'6" and over (With or without boots) (Height and weight proportionate) Non-smoker I (800) 531-2484

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MUSICIANS AVAILABLE

•Pasdna sngr/guit w/indie CD sks band w/similr materi. Fun, attitd, no drugs. Infl by Chp Trick, Yes, DaDa, STP. Bill 213-257-6757.
•Pro Chrstin fem voc lknng for upredictibl sndng Chrstin band. Funk, groove, alt. Christian disco anyone? 310-396-4438.
•Pro sngr w/exp in perfmng, recrdng, lyrnc wrng, sng wrng, guits & kybrds. Lknng for estab rock based band. Based in OC. Robert 714-9370-5424.
•Pro tenor voc, vry verstl, avail for demos, gigs, projs, id & bckup. JR 818-884-2146.
•Pro voc avail for demos, jingles. Locl 47 membr. 20 yrs exp. Mike ksops@k-swiss.com
•Problem free nasty male corporate stl sngr. 27, pro exp, grt vox, gutsy perfrm, quick lnrn, easy to work/w, sks dark pop unit w/gigs. 818-407-7909.
•Pwrlf inter-dependnt, catalytic sngr skng to form or join complt band. I nd an honest, creatv envrmnt. Infl U2, Live, Alanis. Scott 213-937-3484.
•Pwrlf male baritn/C-Tenr, 37, talntd w/some exp, sks othr sane muscians. Any style but HR considr. Srs about rehrls. N Diamond snd. John 818-760-1717.
•Pwrlf male baritone-C/tenor 37, talntd w/some exp, sks othr sane muscians. Any style but HR considered. Srs about rehrls. "Neil Diamond sound" John 818-760-1717.
•Sngr 25 skng band or soloist. Hve grt vox, killer lyrics, pro attitd. Hve mic, no PA. Infl Weiland, Vedder, Danzig, Morrison, myself. Shawn 213-871-8054, x 541.
•Sngr w/vox, image, & desire skng to join/form flamboynt band w/string strng wrng. Into Brit pop, & electrnc dance. David 213-933-7926.
•Sngr, sngrwrtr label credits, touring, guit abilit, frnt man qualittes, sks sngr orintd 90s act w/mgmt, label. Will relocate. 908-830-1497.
•Sngsr/sngrwrtr guit avail. Floyd mts N Young. Classe rock w/alt industrl undertones. Hve material/mgmt. Shows pendng. Kevin 310-281-8656.
•Sngsr/sngrwrtr, muscion skng guit w/bckng vocs for collab. Grt songs & connectns. Soufl pop, mod rock style. Srs inq only pls. Johnny 213-874-8411.
•Sngsr/sngrwrtr/guit from estab east coast indie label proj. Mod rock ala Live, Radiohd, etc. Lknng for estab band on west coast. John 716-256-2258.
•Strng alto fem voc avail for sessn, demos, id & bckgrnd harmonies. Pro sit only. Toni 818-845-2176.
•Strng yng ld voc wrtr lknng for well traintd accomplishd yng ld guit w/string sngrwrng abilites. R&R, new tech, miracles. GM 310-452-7197.
•Traditnl blues voc sks blues muscians to join CONQUERROOT. If intrsd pls contct. Only blues muscians pls. Chris 818-886-0532.

MUSICIANS WANTED

•Voc avail for hvy metal or punk band. Metallica, Sabbath, Pantera, Skin Lab. Career mindd, no drugs, srs only. Kevin 310-454-5900.
•Voc avail for most types of music. Soprano & alto exp. Elena wild_thing5@juno.com
•Voc avail. Orig voc lknng for vry aggrsvv orig band. Brian 818-980-7453.
•Voc lknng for comittd band membs for orig band. Classic rock w/a lot of Beatles, Floyd, Bowie infls. Orig songs. Alan 818-985-2966.
•Voc lknng to form rock en Espanol band, Span rock. Dedctn a must. Pro only. Gd songs, gd attitd. AJ 818-297-7654.
•Voc sks hvy guit rifl, groovn bass, punk ethnc rock band. Infl Sublime, Sugar Ray, Foo Fghts, type stuff. 818-986-3431.
•Voc w/orig songs lknng for guit w/own style to perfrm/w. 20-28 must be dedctd to getting out & being seen. Renzo 213-934-5988.
•Voc/sngrwrtr w/demo tapes lknng for bluesy/tonky/nastay guit, bass, & drmr to form band for gignng & recrdng. Bckgrnd vocs a +. 213-965-8285.
•Vry talntd fem voc lknng for vry talntd kybrdst, guit, & bass plyr for payng gigs. Samantha 213-664-2603.

MUSICIANS WANTED

•A fem voc wntd by sngrwrtr in style of L Gerrard of Dead Can Dnce. pgr 213-460-0147.
•A sngr wntd for band w/prodctn deal & songs in film sndtrk. Dark, hvy, alt style. 213-599-4870.
•Aggrsvv voc wntd for hrdcore 70s cvr band. Infl Free, Cream, Hendrix, Aerosmith, Trower. Pete 310-322-1437.
•All orig HR band sks pro mindd M/F voc to collab and/or replace guit/voc. Infl Fleetwd, Ozzy, Zep. 213-644-9049.
•Alt/ska recrdng & live band sks talntd ld persn. Infl Boingo, Morrison, NOFX, Beatles, Primus. Pro, excentric. Real feelngs & stage presnc. Snwrting a +. Brad 310-753-1159 snowbrdr1@aol.com
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•Asian fem voc w/lng hair 18-24 wntd by bk lyric & melody wrtr to sk recrd deal in Jan '98. Gary 760-246-4542.
•Attn: if you love non fad, progrsvv, yet accessibl music that knows no boundaries, & can actually sing Queen, Faith/More, Floyd. Mac 996-1881.
•Band skng male voc or voc/guit for hrd, elec, acous, soufl groove snd. We hve PA & rehrls. Marc 310-398-9283.

MUSICIANS WANTED

•Dyamic sngr, 20-ish, ndd to complt acous, elec proj, somewhere betwn Zep & Yes. Must hve tape/demo. Kevin 619-224-1475.
•Dynamite ld male voc, star qualty, xint stage pres. D L Roth, S Tyler, C Robinson crossovr. HR band, pros, blues infl. Audition. London 714-502-0480.
•Elvis is alive & well & nds kybrdst & 3 girls to sing bckup for demo & perfrm live show in Vegas. 818-701-9188.
•Fem bckgrnd ndd for orig 80s style rock band, ESSENCE. Requirmnt: energic soufl style, proficnt harmonizing abilty, voc arrngng knowldg, stage exp. Doc 818-980-4685.
•Fem or male voc wntd for hrdcore groove band. 22-26, must be aggrsv & open mindd. Infl Machinehd, Tool, Sepultura. Fish 909-459-7215.
•Fem sngr wntd for upcomng 2 membr band. Eurythmcs. 310-396-0751.
•Fem sngr wntd to sing L Ronstadt to Jewel. Augustine 818-765-4767.
•Fem sngrs 18-25 wntd for techno pop trio. Able to take directn, a wonderfl look w/grt stage presnc. Alex 805-529-8318.

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•A111 ld voc wntd for gold album rock grp w/mgmt, studio, & new deal. Must hve grt range & resume. Pros only pls. 310-375-4209.
•16-24 yr old M/F voc wntd for pop R&B band. Infl A Jarreau & Earth Wind & Fire. Stage aprnc a must. 818-244-8587.
•18-25 yr old, pwrlf blk fem voc wntd to complt pop/alt band w/mgmt & recrdng deal. Pros only. 213-782-9661.
•20-25 srs slim attrctv black or Asian fem ndd to complt trio for R&B, hip pop group w/slammm scheme. Grt opp. Charae 213-467-7187.
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Fern voc ndd by estab 90s rock band. Pearl Jam style. Hvy to melodic. Hve gigs, demo, & instrnt. Expcd, pro, & committd, no drugs. Michael 310-316-1359.
Fem voc w/gd image ndd for hot demo proj. R&B, dance, pop. Larry 818-884-5978.
Fem voc w/smokin pipes! Orig top 40 group. Nd a diva for potentl recrdng deal. Tape to: RTH, PO Box 2768, Bev Hills CA 90213.
Fem voc wntd 19-25 to start band. Main infl Cranberries. Pls be dedctd & srs about music. Jimmy 818-964-7631.
Fem voc wntd for estab wrking band. Ld & bckgrnd vocs into funk, R&B, hi enrgy dance, & rap, pop. Srs only. Mst travl. Mike 818-508-1374.
Fem voc wntd. Infl MBValtin, Jane's, Cure, Curve, Zep, Floyd, Slowdive, Tool. 818-951-1172.
Fem voc/lyricst w/xlnt connectns wntd by sngwrtr/pianst. Must hve deal pendng. 818-342-3100.
Formr membrs of Overture sk voc to complt progressv metal band. Sabbath, Metallica, Dnm Theatr. Album & lckout. 310-587-5193.

MUSICIANS WANTED

Game show host gone bonkers who sings wntd by group w/the tunes to do it. Star quality pref. Gig, gig, gig again. Joe 818-780-6424.
Hook you up. Voc nds asstanc, want to mt awrd winning wrtrs, productn, studio. No fee. 818-888-6369.
Isn't there a singl sngr around who's got a top notch vox & doesn't snd lk everyone else? Fresh, moody, agrsv, exprimntl yet accessbl. 818-901-7102.
M/F voc ndd by kybdst/arrngr for demo work on spec. L Vandross, W Houston. Aarion 213-482-8443.
Male voc wntd, cool orig vox for band w/70s mts 90s snd. Fresh, very divrse. Very srs. 213-360-6584.
Male voc/frntman. Soufl, charismatc, grt attitd. Dedctd to band & in havng fun. No drugs. Infl Cntg Crows, G Blossms, Matchbx 20, STP. Mike 310-441-6532.
Monstr voc ndd ala Pantera for hvy progrsv metal band. We hve studio, investr, maj label instrnt, currently gigging. Pros only. 213-769-5202.
Ndd 1 male voc who can sing, entrtain & chew gum @ the same time. Must hve no wife & no life. Jay 818-845-1518.
Progrsv Christn bckgrnd voc w/strng uppr range & grt pitch ndd for fem pop rock band ala Crow, Osborne, Colvin. Tim 213-653-2086.
R&B fem bckgrnd voc, I nd your for maj gig bookd & furthr. Sngr, exp & poss contacts. 310-391-5323.

MUSICIANS WANTED

Sngr wntd for eclectic band. Infl funk, blues, jazz, hiphop. Must hve srs: Jamiriquai, S Wonder, Sly, James Brown. Sam 562-692-2405, Xavier, pg 213-356-8276.
Sngr wntd, Zep type. We exist, so must you. Talnt, exp, desire, hard rockin, hi enrgy. Call only if you rock. Gary 714-774-9498.
Sngrs wntd, open call, new proj. Don 818-789-1761.
Spanish sngr ndd for recrdng demo. Lv msg, LACA Music. 619-230-9347.
Stylish Asian fem voc wntd for stylsh groove pop rock band. CD proj in progrs. Mike 714-433-8975.
TAKARA, 2 CDs releasd worldwide sks voc. Infl Soto, Tate, Coverdale. 80s HR. Snd tapes. Takara, 11459 Riverside Dr #8, N Hllywd, 91602.
Talntd sngr in La Habra area lkn for R&R band w/flash & balls. Orig materi only. Pro sit, pro plyr. Infl Kiss, Zep, Who. KC 562-690-8545.
Tenor wntd for hire. S Perry soundng. Gd pay @ your convenient time. Snd to Manager, 1310 Catalina Ave, Ste 204, Redondo Bch CA 90277.
The artist LOVE is skng fem musics & voc only for all R&B band to perfm for up & comng show dates. Love 213-549-1520.
Voc ndd for all orig band. Exp a must. Infl funk rock blues. Lv msg. Chris 213-526-2976.
Voc wntd by guit, 24. Must be able to write melodies, lyrics, sing. Image 100 orig songs. Zep, Sngdardn, Candibox, Crows, Doors, Beatles. Alan 818-882-3508.
Voc wntd for all orig band. Guit a +. In S Monica, Hllywd, exp pref. Chad 213-654-5826.
Voc wntd for estab metal band. Sing lk Dickenson, Dio, or Tate. Free rehrls & recrdng. Plyng out monthly. 213-467-6876.
Voc/frntman possessng expresive vox & dynamic presence ndd to complt band. Infl Radiohd, Replacemnts, Pumpkins. Hve tunes & connectns. Mike 818-908-1634.
WIND OF CHANGE skng male voc, sngwrt. Open mindd, verstl & pwrl. Infl, Tate, Halford, Mercury, Perry. 818-767-6227.
WORMWOOD sks pro vocs. Groove, emotin, agrsvn, melody. Tool, Jane's, Floyd, Beasties. Must be dedctd. 310-475-6018, 310-798-7135.

MUSICIANS WANTED

Young talntd voc wntd for estab rock band. Beanie 310-477-0802.

22. GUITARISTS WANTED

Ex Id sngr of "Nobody" lkn for guit, bass, & drms for hrd hvy band. No infls pls. Hawk 213-852-7008.
3-pc young traditnl rockabilly band (no drums) sks guit plyr to tour F/T begng March '98. Snd pkg: PO Box 151318, San Diego, CA 92175.
5 strng bass/ld voc sks 2 talntd, innovatv plyrs w/grt chops & bck vocs. Countpoint madns ala King Crimsn. 818-700-8623.
A1 male/fem ld guit wntd by sngr, sngwrt for recrdng & gigging. Vry srs only. Vanessa 213-620-1901.
Agrsvv band w/grt hooks, CD & contcts in place, sks ld guit for immed gigging & recrdng. Cool look & team plyr a must. 818-760-1620.
Alt creatv dynamic 90s orintd band sks talntd imaginatv solid guit w/unique & soufl style. Image awarenss, othr intrmnts & vocs a +. 213-303-1386.
Amatur blk male teenage bass plyr & bckgrnd voc wntd w/ing French braid hair to form integrated orig band in '98. Gary 760-246-4542.
Bass plyr & drmr skng guit plyr to start proj for writing or improv. Open mindd easy going person w/no hang-ups. 818-881-2929.
Bass sks guit to form 70s R&R covr band for local pyng gigs. Gd for a side proj. 213-526-2979.
Big snd ld guit ndd for brilliant mod rock group into Radiohd, Supr Grass, Beatles, Rasberries. 213-878-2234.
Byrds trib band sks guit w/vocs to complt. Must be famlr w/materl frn '65 to '73. 714-645-7631.
Covr band lkn for guit plyr for fun & gigs. M Sweet, Grn Day, 3rd Eye Blind. Tammy 818-893-1690, Jeff 805-527-1344.
Creatv guit ndd to help write all mod rock songs w/fem voc/sngwrt & form band w/hard edge. No flakes, no images. 310-391-5323.
Creatv guit plyr ndd ASAP. No altid or drug probs. Lisa 213-969-8840, or Rich 213-467-6763.
Crunchy, inspird, oddly siantd individ w/creatv use of chords & groove sght by fem sngr/sngwrt to do somethng cool. Silverlk area. 213-483-7443.
Deep guit wntd for intellgnt, atmospirc, dreamy band. Into Verve, Cure, & current event Joel 213-666-1683.
Drmr & bass nd guits to form blues or HR proj. Vocs & sngwrtng abil a must. Marcus 213-856-4254.
Exceptnl guit voc, frntperson w/impressv bckgrnd sks pro wrking blues rock orig or covr band. Publishd sngwrt, endrsmnts, no top 40. Katherine 213-464-5840.
Expr wrking band skng ld guit w/ld & bckgrnd vocs into funk, R&B, hi enrgy dance, & rap, pop. Srs only. Mike 818-508-1374.
Fem guit to complt trio. L Ronstadt to Jewel. Augustine 818-765-4767.
Fem guit, sngwrt to ply orig pop, rock, R&B music, wntd by outrageously talntd fem sngr. Must be srs. No beginnts. 310-457-1719.
Fem ld guit/bck vocs for acous flavord alt proj. Infl Pumpkins, Ezra, Offspring. Nd grt look, sound, & attitd. Rehre 405 & Roscoe. Ralph 805-251-2303.

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Fem sngwr/wrtr w/sense of humr sks talntd fem musics/wrtrs to start all girl band, lk GoGos mixed w/trailer trash 818-769-5061. Fem voc/sngwrtr skng guit for collab on orig material for showcsng/label deal. Style McLachlan, Cole, Merchant, Jewel. Michele 310-358-2743. Ground breaking blues proj skng ld guit plyr w/country roots that sings. Team & pro plyrs only. Toni 818-845-2176. Guit avail. Infl Beatles, Yardbirds, Kravitz, Aerosmith, Zep, Oasis, Stones. 213-463-6224. Guit ndd for intrmall recrdng acts. Modrn snd, infl U2, Radiohd, 70s Bowie, American rock. Pros only pls. 213-871-8583. Guit w/own style wntd to perform/w. 20-28. Lets get out & be seen. Times a wasting. Renzo 213-934-5988. Guit wntd by hvy & exprmntl band. Infl Tool, Cure, Tricky, Sepultura. 818-382-2813. Guit wntd for estab band. Skilled plyr. Gd ear. Infl Pixies, Beatles, Radiohd, Pavemnt, TV. John 213-467-8412. Guit wntd for hrdcore groove band. 22-26. Must be aggrsv & open mindd. Infl Machinehd, Helmet, Sepultura. Fish 909-459-7215. Guit wntd to form rock espanol band. Infl Stones, Doors, Mana.... Johnny 213-341-1610. Guit wntd to join gigng band, uniq image, divrs infls, learn orig material, own eqip & trans. 818-594-4123. Guit wntd, open call, new proj. Don 818-789-1761. Guit/sngtr in Pasdna area sks positiv, upbeat guit/sngtr to form band/duo. Infl STP, Chp Trck, Yes, Zep, Floyd. Bill 213-257-6757. Guit/sngwrtr wntd by sngtr/sngwrtr for song collab & possibl band sit, ala Jouney, Rick 818-985-3080. LA band DISCORD sks srs guit/kybdst. Infl hrdcore, techno, trance, & hip-hop. Bernard 213-467-1047. Let's just do this. Is the heart wrong? I'm traird can you ply? You guit, me voc. Signd once, wrong people. Got hear? Jamie 818-901-1647. Motivavd estab band w/lockout, gigs, sks guit. Style Sunny Day Real Est, Dinosaur Jr, Sndgarden, Beatles, etc. Chris 213-851-3522. Pop rock guit wntd. M/F by fem voc, lyricist to write orig songs & form band. GoGos, Cranberries, Cardigans. Beginntr/pro OK. Donna 310-379-9654. Pro level unit sks ld guit ala Edge, Lifeson, Gilmore, Schone. Must relocate to Seattle. We hve mgmt & contcts. Humility reqrd. BtmEnd@aol.com. Progrsv Christn guit ndd for fem frntd pop rock band ala Crow, Osborne, Colvin. Classc, funky rock guit vibe inclng wah & slide req. Tim 213-653-2086. Sngtr, sngwrtr of well known LA pop band w/representatn sks guit plyr. Professionalism a must. Voccs a +. Steve 310-376-3717.

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Sngtr, sngwrtr, rhytm guit. Ready to promot my debut CD? I nd hrd wrkng, comittd plyrs, not afraid of commrcel success in AAA. Msg 310-316-4299. Sngtr/sngwrtr, musicn skng guit w/bckng vocs for collab. Grt songs & connectns. Soufl pop, mod rock style. Srs inq only pls. Johnny 213-874-8411. Sngwrting duo sks ld guit plyr to join orig band. Bring your style to the table. 818-977-3776 cf90@aol.com. STEPFORD GIRLFRIEND sks 2nd guit for gigs & recrdng. Infl Snc Youth, Pixies, Muffs. 213-661-1826. Stones/Crowes type band w/demo deal nsg guit. Hllywd based. Send tape. PO Box 30411, Long Beach, CA 90853. Stradlin, Richards nnd. 2nd guit for band on indie label. Rehrrs in. 310 Hllywd. 626-338-8566. Verstl guit 27 yrs or under ndd ASAP for live shows. Dancble, slammabl lounge pop. Label intrst, connectns. Piero 818-342-8025. Wntd: creatv guit, sngwrtr for 90s HR band. Send demo/bio. The Fuel, 11334 3 213th St, Lakewood, CA 90715. World class male voc sks guit for wrting partnr. Xtreme blues rock, ala hvy Allmans, Gov't Mule, early Free. Gibson tone only. Nathan 818-243-2696.

23. BASSISTS WANTED

Slp bass wntd for intellnt, atmospnc, dreamy band. Into Verve, Pure, & current event. Joel 213-666-1683. 3-pc band nds gd bass plyr. Pop, punk, R&B, rock infl. Graham 310-399-5104. A pop rock band sks star quality bass plyr. Mgmt, studio, CD, etc. Hear sng samples. 213-368-4924. A1 bass wntd for BEJOLE, melodcs orintd, sng orintd band. Infl Beatles, Cntg Crowes, Wallflwrs. Hve CD, mgmt, indie deal, radio ply. Srs only. 818-906-8367. Acous pop band w/2 CDs & nat'l touring sks bass. Melodc. 5 strng, frettid, fretles, upgrht. This is a payng gig. 213-499-4444. Agrsvv bass/voc wntd for hrdcore 70s cvr

MUSICIANS WANTED

band. Infl Free, Cream, Hendrix, Aerosmith, Trower. Pete 310-322-1437. Alt pop band w/mgmt & label intrst lknng for bass plyr & drmr. Must be able to ply, hve grt look, 18-23. Adam 714-262-1587. Amatur blk male teenage bass plyr & bckgrnd voc wntd w/ing French braid hair to form integrated orig band in '98. Gary 760-246-4542. Band lknng for bass plyr. Must be tairtd, & hve gd look. 714-262-1587. Bass ndd ASAP for estab blues & rock orig & covr band. Infl incld Guy, King, Trower, Vaughn bros, Isley Bros, etc. Curtis 818-556-6771. Bass ndd ASAP! Bckgrnd vocs a must. Srs career mindd inq only. Check website: scream-ingpoliticians.com 818-905-1622. Bass ndd to make up 4-pc. Elec, alt, folk, jazz. OC area. Call eves, wknds. Daniel 714-563-0331. Bass ndd w/grt feel & sngwrting ability who thinks long term & isn't fat. Cool grooves, moody & exprmntl, balls out yet accessbl. 818-901-7102. Bass ndd, steady time, ability to maintain groove on your own. Pro chops & gear, more metal than pop, more groove than thrash. 213-587-0769. Bass plyr & drmr wntd by guit/sngtr. All orig, creatv, psychdlc, ready to go all the way. Floyd, Radiohd. Undr 30. David 310-540-1804. Bass plyr ndd for pop rock band. Infl Oasis, Beatles. 310-585-9453. Bass plyr ndd to complt hvy alt, melodc, dynamic, hypnotc proj. CD ready. Pls be dedctd & your own self. Laurent 213-938-2643. Bass plyr wntd by So Bay pop/rock band. Big

MUSICIANS WANTED

ego? Bigger hair? 2 clowns shy of a circus? Move along. Paul 310-719-0012. Bass plyr wntd estabshd punk alt band. We have 3 album indie deal & tour US & Europe often. Tourng & recrdng exp a must. 818-764-1879. Bass plyr wntd for orig band w/bckgrnd in alt rock. Infl Toad, Live, Fleetwd, Stones. Paul 818-848-0428. Bass plyr wntd for orig futuristic band w/CD & video. Proj is on the move. Lknng for team plyr that can write & contribute creatlv. 818-769-6247. Bass plyr wntd for pop, alt band. Must be creatv & dedctd. Orig songs. Infl Beck, Oasis, Doors, Syd Barret. Age 20-29. 310-318-2615. Bass plyr wntd for signd pwr pop band. Infl Weezer, Chp Trck. Strng bckup vocs & image a must. Fred 213-694-1849. Bass plyr wntd to join semi-srs blues band. Bob 818-238-0230.

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•Bass plyr wntd. Drivng Entwistle stlye for classic rock, all orig, band. Psycholia into progress. Vocs a +. Kevin 310-281-8656.
•Bass wntd 19-25 to start band. Main infl Cranberries. Pls be dedctd & srs about music. Jimmy 818-964-7631.
•Bass wntd for co-ed band, U2, Cnctr Blind, Radiohd, Kula Shkr. Adam Clayton where are you? 310-285-3041.
•Bass wntd for new proj, guit & drmr w/cutting edge alt music. Full catalog of tunes. Dean 310-396-2196.
•Bass wntd for orig band w/new material. No flakes or posers pls. Russ 818-550-0495.
•Bass wntd for orig recrdng & showcase work. San Dimas studio. Infl Alice, Ozzy, Scorpz. Ron 909-399-3874.
•Bass wntd for orig southern rock blues type voc band. Must be exprncd, gd attitd. 805-581-4861.
•Bass wntd for pop proj. Infl Pixies, Josephine Baker, V Morrison. 818-766-6687.
•Bass wntd for pwr pop trio. Infl Beatles, Zep, The Band, J Spencer Blues. 310-319-9484.
•Bass wntd for rock band w/grt songs. Mixture of old & new. AIC to Ozzy. Jeff 818-509-1974.
•Bass wntd w/groove & open mind for cyber rock proj. 310-823-7003.
•Bass wntd. Must ply divrs styles, funk, blues, jazz, hiphop. We hve dems to frm eclectic funk band. Sam 562-692-2405, Xavier, pg 213-356-8270.
•BEAUTIFUL LOSERS sk low slung, 4 string king w/solid groove into A Clayton, & JP Jones. No real losers pls. Robert 310-641-9208.
•Cathardic, xtrmly emotinl, fully self-expressd artist sks bass who is likewise. Hard,

MUSICIANS WANTED

melodic, funk/hiphop groove, dance, poetic, authentically human, soufl music. Antonio 818-779-1422.
•Chicago based hard semi-pop pwr trio nds bass. No mediocracy here. Label intrst. Daughterd@ao.com 847-674-5404.
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•Creatv bass nnd to complt band. Hvy progressv groove, string dynamic sngwrng, Valley lckout. If you're verstl, solid, reliabl & sick of BS call. 818-754-2679.
•Creatv pro bass wntd by sngr, sngwrtr for recrdng & gigng. Vry srs only. Vanessa 213-620-1901.
•Dark hvy proj sks bass plyr to complt band into Tool, Manson, Zombie. 213-874-3069.
•DR DAN sks bass plyr into the Dead. All orig band. Dan 213-656-6806.
•Ex ld sngr of "Nobody" lknng for guit, bass, & drms for hrd hvy band. No infls pls. Hawk 213-852-7008.
•Fem bass plyr wntd for fem frntd alt band. Veivt Undrgrnd mts PJ Harvey. 213-957-4814.
•Fem bass w/vocs wntd for estab band w/CD, college airply. Siouxsie, Radiohd, Beatles, Byrds. 818-505-1271.
•Fem bass/bck vocs for acous flavord alt proj. Infl Pumpkins, Ezra, Offspring. Nd grt look, sound, & attitd. Rehrrse 405 & Roscoe. Ralph 805-251-2303.
•Fem Chrstrn bass wntd by fem guit to jam, poss form HR hvy metal band. Into Alice Cooper... pg 818-607-0637.
•Fem sngr/wrtr w/sense of humr sks talntd fem musics/wrtrs to start all girl band, lk GoGos mixed w/trailer trash. 818-769-5061.
•God of the pocket, king of the groove where are you? No frustratd guit plyrs pls. Loud & beautifl. Gig ASAP. Andy 626-357-4699.
•Groove monstr bass plyr wntd. If you don't got it, don't call! 714-324-4423.
•Is your sil freakish? Does it possess a snd nev'r heard? Will it create undeniabl maj Amer recrd label intrst? Xtrmly low tune pro. 818-343-7002.
•JUNKY BLUE skng soufl bass plyr into Hendrix, Floyd, Pumpkins. Hve CD & studio. No mercenarys pls. 310-477-9551.
•Madolinst sks courageous bass for orig rock trio. Robert 818-702-8843.

MUSICIANS WANTED

•Male bass wntd for band w/fresh new snd. Hi enrgy, full of groove, 70s mts 90s, vry divrs, aggrsv, laid back, & moody. 213-360-6584.
•MERCURY V sks bass w/bckup vocs & gd attitd ready to jump in. JP Jones mts Flea. 818-907-9678.
•Pro level band sks bass ala McCartney, Levin, Jones, Lee. Fretls encourgd. Must relocte to Seattle. We hve mgmt & contcts. Humility reqrd. BtmEnd@aol.com
•Psychdic bass plyr/bckup voc w/exp nnd for avant garde rock band. Home studio, tourng, recrdng, psychdlic exp. Floyd, Hendrix. Dalziel 213-883-1953.
•Rock 'n Espanol band w/CD representatn in Latin Amer nds bass plyr, no drugs. Carlos 310-316-4844.
•Rock bass w/hvy botfrm snd wntd for HR band. Infl Zep, Hendrix, Dp Purpl, early Grnd Funk, Blue Cheer. Groove plyrs only. 310-455-2597.
•Sngr, sngwrtr of well known LA pop band w/representatn sks bass plyr. Professnism a must. Vocs a +. Steve 310-376-3717.
•Sngr, sngwrtr, rhytm guit. Ready to promot my debut CD? I nd hrd wrking, comitd plyrs, not afraid of commrcial success in AAA. Msg 310-316-4299.
•Sngr/sngwrtr sks bass plyr for pop alt band. Jonas 818-766-3159.
•Sngwrtr duo sks bass plyr to join orig band. Bring your stlye to the table. 818-977-3776 cf90@aol.com
•Verstl bass 27 yrs or under nnd ASAP for live shows. Dancble, slammabl lounge pop. Label intrst, connectns. Piero 818-342-8025.
•Verstl bass wntd to form progressv metal/fusion band. Must ply 5 or 6 string bass, frettd/fretls. Pros only. Chris 213-212-4906.
•VICIOUS REASONING sks bass plyr. Infl Sabbath, Slayer & beyond. Must hve it all. Rex 213-845-9546.
•We sk bass plyr w/passion, guts, & sensitvity to help us push the envelope & smush LA. Ferns encouragd. Rich or Ainelj 310-822-4148.
•Wntd, musicly fluent bass. Upgrht & elec pef for wrking orig band. Infl Los Lobos, Joni M, Morphine, Wes Montgomery. Shannon 310-289-1447.
•Yng verstl bass wntd for pwr pop band. Showcss nxt month. Brit invasion infl. OC area. 714-648-2157.

MUSICIANS WANTED

Infl Beatles, Cntg Crows, Wallflwrs. CD, mgmt, indie deal, radio ply. 818-906-8367.
•Bckgrnd voc, snd design type keybd wntd. Bckup vocs a must. Wil pay. Alt band. Call ASAP. 818-905-1622.
•Cathardic, xtrmly emotinl, fully self-expressd artist sks kybdst who is likewise. Hard, melodic, funk/hiphop groove, dance, poetic, authentically human, soufl music. Antonio 818-779-1422.
•Dark hvy eerie sndng proj sks kybd plyr into Tool, Manson, Zombie. 213-874-3069.
•Elvis is alive & well & nds kybdst & 3 girls to sing bckup for demo & perfrm live show in Vegas. 818-701-9188.
•Estab wrking band skng fem kybdst w/ld & bkgnd vocs. Into funk, R&B, hi enrgy dance, & rap, pop. Srs only. Mike 818-508-1374.
•Fem kybd plyr btwn 25-35 wntd for paid shows w/signd recrdng artist. Pwr, world, classcl stlyes. Readng a must. Pros only. 213-934-4755.
•Fem kybdst, sngwrtr to ply orig pop, rock, R&B music, wntd by outrageously talntd fem sngr. Must be srs. No beginnrs. 310-457-1719.
•Fem voc/sngwrtr skng for collab on orig material for showcssng/label deal. Style McLachlan, Cole, Merchant, Jewel. Michele 310-358-2743.
•Formr membrs of Overture sk kybdst to complt progressv metal band. Sabbath, Metallica, Drm Theatr. Album & lckout. 310-587-5193.
•Groove orntd crossovr pop proj sks kybdst w/vocs, ala Seal, Oasis, Radiohd, Gabriel. Gene 213-660-0994.
•Incredbl kybd plyr wntd by guit to form progressv metal/fusion band. Dream Theatr, Rush, Yes, infl. Bckup vocs a+. Pros only. Chris 213-212-4906.
•Keys wntd. Rock, gigng now. Classic snds. Call ASAP. 213-469-0847.
•Kybd arrng nnd for low budgt Asian proj R&B, pop, dance w/srs exp in doing recdrs. Must hve xint MIDI setup. Call for addntl info. 818-766-6187 stephenm@earthlink.net
•Kybdst nnd for all orig band. Equip a must, locals a +. In S Monica, Hllywd. Chad 213-654-5826.
•Kybdst wntd for orig rock band. Infl Duran, Queen. Cory 213-874-1055.
•Kybdst wntd. Dedictd. Infl Cure, MBV, Slowdive, Verve, VU, Stereolab, Sonic Boom. 213-951-0995.
•Kybdst, synth artist wntd to form ambient, trance, techno band. Must hve equip, no drugs. Infl Pet Shop Boys, Opus 3, & many others. Matthew 310-474-4110.
•Left hand key bass kybd plyr nnd for wrking cntry variety cruise ship band. Must hve grt attitd & own equip. 310-842-8581.
•Nd techno expert for sequencng, patch chngs, w/gd equip. Plyng now & recrdng. Fem frntd, new wavish. Srs only pls. OC based. 714-225-9086.
•Pro kybdst wntd to teach chords & sngwrng to pro lyricst. Must know Korg I-300X Wrkstation, C&W, R&R, & R&B style. 213-650-0882.
•Sngwrtr duo sks kybd plyr to join orig band. Bring your stlye to the table. 818-977-3776 cf90@aol.com
•Squeeze me baby! Calling all accordion plyrs for campy, kooky proj. All skill levels welcome. Wear it lk you mean it! 213-483-7443.
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24. STRING PLAYERS WANTED

•Cello plyr wntd for sm orchestra. Paid perfrmcs & pos touring 818-845-3902.
•Fem cello plyr btwn 25-35 wntd for paid shows w/signd recrdng artist. Pop, world, classcl stlyes. Readng a must. Pros only. 213-934-4755.
•Lkng for violinist into souflf pop, jazz. Publshd sngwrtr. 213-954-8635.

25. KEYBOARDISTS WANTED

•Pop rock kybdst wntd. M/F by fem voc. Musicist to write orig songs & form band. Goldos, Cranberries, Cardigans. Beginnrr/pro OK. Donna 310-379-9654.
•#1 grt kybdst wntd for HR grp w/5 gold albums, mgmt, studio, & celeb prodcr. Must sing & hve grt gear. 310-375-7709.
•1 kybdst wntd w/Wurlitrz & Hammdnd snd, accordion a +, for BEJOLE, a sng orintd band.

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skis trigr happy kybdst w/gd feel. 310-385-8333.
•WIND OF CHANGE sng kybdst, sngwtr. Open mindd, versl & creatv. Infl Sabbath, Journey, Floyd, Styx. 818-767-6227.

26 DRUMMERS/PERCS. WANTED

- A 90s rock act sks drmr 26-30 w/bckng vocs, solid meter, & postv attltd for Stonesy grooving band w/album & mgmt. 818-386-5808.
•A drmr who know what HR really is. No alt, no grunge, no death metal. Full band nds you. Steve 310-379-9551.
•A grt band w/grt songs, vocs, etc nds hrd hitng, hrd wrking drmr. Samples. 213-368-4924.
•A1 creatv perc wntd by sng, sngwtr for recrdng & gigng. Vry srs only. Vanessa 213-620-1901.
•A1 drmr nnd, solid groove plyr, grt orig snd & songs. New U2, Seal, & Live. Upcmng gigs, vry srs. 818-242-3545.
•Aggrsv drmr w/pwr & finesse, infl by Bonham, Paice, Brewer, Wahley, Palo, C Appice, K Jones, wntd for HR band. 818-242-0261.
•All orig HR band sks srs pro mindd drmr. We have pro gear, rehrl, inclndg pro kit for audits. Infl Fleetwd, Ozzy, Zep. 213-644-9049.
•Alt band w/maj label intrst sks drmr able to ply on clic. Oasis mts Nirvana. 310-208-3772.
•Are you tired of trend-surfng? Drmr/perc nnd for the next Eagles. Delicate to deafng. Hve studio, contcts, demo. Chrtn ethics desirbl. Scott 818-848-8853
www-hsc.usc.edu/~dscowan
•Band skng drmr &/or perc. Pop R&B style. We posses grt songs & connectns. Must be srs & dedctd. Johnny 213-874-8411.
•Band w/CD sks drmr better than Nirvana & Weezer. Jeff 213-960-1085.
•Brit style pwr pop band sks solid pro drmr. Infl Jam, K Wheel, Blur. 310-937-9603.
•Cathardic, xtrmly emotl, fully self-expressd artist sks drmr who is likewise. Hard, melodic, funk/hiphop groove, dance, poetic, authentcly human, soul music. Antonio 818-779-1422.
•Cow punk, CUSTOM MADE SCARE, hrd hitng, fast, kick ass drmr wntd. 213-644-7941.
•Creatv hrd hitng drmr w/pro attltd wntd for MERCURY V. Bonham mts Copeland mts Perkin. 818-907-9678.
•CREEPAZOID sks monstorous B Ward/J Bonham bashing drmr for dark, hvy, intense, fuckng vicious, hvy groove HR halloweenish band. Terry 213-461-2684.
•Digitl kat drum pad style drmr w/exp nnd for avant garde rock band. Home studio, tourng, recrdng, psychdlc exp. Floyd, Hendrix. Dziel 213-883-1953.
•Drmr & bass plyr wntd by guit/sngr. All orig, creatv, psychdlc, ready to go all the way. Floyd, Radiohd. Undr 30. David 310-540-1804.
•Drmr nnd for estab orig band. Infl Pumpkins, Janes, Sndgardn, Impri Drag. Cosmo 213-304-8381.

MUSICIANS WANTED

- Drmr nnd for intrnatl recrdng acts. Modrn snd, infl U2, Radiohd, 70s Bowie, Americn rock. Pros only pls. 213-871-8583.
•Drmr nnd for rock fusion band. Be able to ply perc. Infl Bozzio, Ruelford for album proj. No money. 562-439-6831.
•Drmr nnd for rock trio. Ages 18-25. Infl Oasis, Halen, Sponge, Matchbx 20, Korn, etc. Gary 562-690-1460 alter5150@aol.com
•Drmr wntd 19-25 to start band Main infl Cranberries. Pls be dedctd & srs about music. Jimmy 818-964-7631.
•Drmr wntd for co-ed band, U2, Cnct Blind, Radiohd, Kula Shagr. Larry Mullen where are you? 310-285-3041.
•Drmr wntd for kitchy, catchy rock band w/carnival atmosp. TRIP ADAGIO 213-482-8869.
•Drmr wntd for orig band w/bckgrnd in alt rock. Infl Bonham, Copeland, Perkins. Paul 818-848-0428.
•Drmr wntd for orig rock band ala Allmans, Eagles. Must be experncd, gd attltd. 805-581-4861.
•Drmr wntd for pop band. Infl Primal Scrm, Stooges, Stone Roses. 818-766-6687.
•Drmr wntd for rock band w/grt songs. Mixture of old & new. AIC to Ozzy. Jeffm 818-509-1974.
•Drmr wntd wntd by So Bay pop/rock band. Big talker? Name dropper? Glam rocker? Stop calling us pls! Help, we're tired of flakes. Paul 310-719-0012.
•Drmr wntd, hve CD pkg, connectns & drive to finish the product. We live in Chicago, willing to bend if sit becomes secure. 312-409-1172.
•Drmr wntd. Dedicd. Infl Cure, MBV, Slowdive, Verve, VU, Stereolab, Sonic Boom. 213-951-0995.
•Drmr wntd. Must ply divrse styles, funk, blues, jazz, hiphop. We hve demo to frm eclectic funk band. Sam 562-692-2405, Xavier, pg 213-356-8270.
•Drmr wntd: alt punk rock. Call THE ONLYS. 213-463-7881.
•Drmr wntd: alt punk rock. Infl Social D, Pistols, Dead Boys. Call THE ONLYS. 213-463-7881.
•Drmr wntd for 3-pc funk rock band ala Lvng Color, Fishbone, Infectious. Chops & creatvty a must. Jim 818-981-2230.
•Dynamc, solid, creatv HR drmr wntd. We hve

MUSICIANS WANTED

- 3 CDs releasd worldwide. Dokken, TNT, Yngwie. Snd tapes. Takara, 11459 Riverside Dr#8, N Hillwyd, 91602.
•Elec drmr w/groove, exp nnd for mod age rock band. Recrdng, touring exp, home studio, grt gear, grt songs, new style, lv msg. Randall 213-883-1953.
•Ex Id sngr of "Nobody" lking for guit, bass, & drms for hrd hvy band. No infls pls. Hawk 213-852-7008.
•Exp drmr wntd for R&B/Swing band. Paul 818-785-7144.
•Fem drmr wntd for estab band w/CD, college airply. Siouxsie, Radiohd, Beatles, Byrds. 818-505-1271.
•Fem frntd self productd band w/tape, label intrst & gigs sks drmr into mod snds. Infl trip hop, Mzy Star, Eno, etc. Steve 909-593-8515.
•Fem sngr/wtr w/sense of humr sks talntd lem muscins/wrtrs to start all girl band, lk GoGos mixed w/trailer trash. 818-769-5061.
•FRAME 313 UK sks agro w/R&B flav drmr for mel hvy alt rock band. Ready to work hrd. Jeff yorkey@juno.com
•Funky hvy progsv, aggrsv drmr wntd. Must kick. 310-286-8293.
•Groovy, meldc, energetic drmr wntd. Vocs a +. Must have equip. 818-765-6839.
•Guit & bass are skng creatv, innovatv drmr for slowcore dynamc moody pop band. Must hve own drums. We have space, songs, desire. Damion 213-658-5029.

MUSICIANS WANTED

- Guit sks bass & drums on Westside. I enjoy wrting & hve orig tunes. Hvy snd Jane's, Foo Fgtrs, Dinosaur Jr. Kevin 310-312-0928.
•Hot drmr wntd for melodic HR band w/classic rock grooves. Infl Zep, Hendrix, Dp Purpl, early Grnd Funk, Blue Cheer, T Rex. 310-455-2597.
•Hvy rock drmr wntd by guit, 24. Melodic infl, pros only. Pro gear, image, 100 orig songs. Zep, Sndgardn, AIC, Pumpkins. Alan 818-882-3508.
•INSOMNIA, Dallas alt rock band skng pro drmr. Must be able to keep steady beat. We ply orig. Hve demo tape. 927-669-8865 lre547@airmail.net
•Madolinst sks courageous drmr for orig rock trio. Robert 818-702-8843.
•Orig 3-pc HR band sks srs pro drmr ASAP. Pls call 818-386-5910.
•Pasadna band w/pro recrdng studio, wrking on 2nd album sks drmr into Beatles, Stone Roses, Floyd, Radiohd. We are srs. Marty 818-568-3053.
•Promsvng rock proj being formd, skng solid drmr w/dynamcs & gd meler. 562-594-5773.
•PROTOTYPE sks aggrsv technicl dbl bass

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MUSICIANS WANTED

drmr. Pro attitud, equip, & dedctn a must. Thrash & progrsv infl. Kragen 310-841-2520.
•Psychdic ethereal band, i.e. Floyd, Cure, Church, w/CD sks drmr. LA area. Jason 714-635-5323.
•Rock drmr wntd. Gigs, recrdng, pros only. Giggng now, call ASAP. 213-469-0847.
•Rockabilly, swing, R&B drmr ndd for gigs starting Nov '97. LA area. Must hve the look & chops of late 40s/50s music. 626-799-9518.
•Sngr, sngwrtr, rhytm guit. Ready to promot my debut CD? I nd hrd wrkng, comittd plyrs, not afraid of commrc success in AAA. Msg 310-316-4299.
•Sngr/sngwrtr sks drmr. Acous/elec Americana music ala Petty & N Young vibe. Indie CD, gigs. Chris 213-464-0316, x 123.
•Souflf versll hvy edge to meloc drmr ndd for estab versl HR/alt band w/fem voc. Expcd & comittd, no drugs. 310-372-6361.
•Taln, melody, sophistictn, exp, emotin, techn, charisma, image, uniqnss, deals pendng, CD, booking agncy, xtrem ambiin. Wanna join us. Top notch drmr wntd immedly. 818-380-7102.
•Timpony plyr/perc, drmr w/imagnatn wntd for alt, orig, hypnotic, tribal rock music proj. 310-455-1716.
•Verstl drmr 27 yrs or under ndd ASAP for live shows. Dancble, slammabl lounge pop. Label intrst, connectns. Piero 818-342-8025.
•Wntd, pwrfl rock blues drmr to fill out proj w/indstry vets. Grt opp. Album, tour pendng. Southern a +. Mike 818-508-5910.
•Young talntd drmr wntd for estab rock band. Beanie 310-477-0802.

27. HORN/WIND PLAYERS WTD.

•Alt/ska recrdng & live band sks yng enrgtc horn plyrs. Sax, trombone, trumpet to join our crew. Our ages 20-26. Styles Boingo, Beatles, Primus, funk. Brad 310-753-1159 snowbrdr1@aol.com
•Horn plyrs wntd for rockng lounge band. Orig & covrs. Wrkng band. Hllywd area. 310-657-4683.
•Tenor plyr. No cloning around. Jazz + R&B. Kevin, pgr 888-420-4827.

MUSICIANS WANTED

•Trumpt plyr wntd for kitschy, catchy rock band w/carnival atmospr, ala Cake. TRIP ADAGIO 213-482-8869.

28. SPECIALTIES WANTED

•DJ wntd to join alt/ska band. Add some new beats & snds. Pro, positiv. Our ages 20-26. Styles Boingo, Doors, Incubus, Beatles, Primus. Brad 310-753-1159 snowbrdr1@aol.com
•Everything I see in these ads is I don't want. Been signd, nd a band w/heart. Traind & staged. Jamie 818-901-1647
•Formng rock en Espanol band. Must hve dedctn, Rehrls schdl. Must partcipe as a band & get tight to ply gigs. AJ 818-297-7654.
•Guit tech wntd by local gigng band for Viper Rm, Dragonfly, Billboard Live shows upcomng. Must be expncd w/complictd guit setups. 310-289-4501.
•Indie artist, nationwide distrbutn & airply sks bass, drmr, guit. Must commit social & econmic suicide by giggn natn'l & foreign promo slots. Social D, Rage. 805-254-7246.
•Partridge fam trib act sks fem sngr/actress to portray Shirley & Laurie. Sub status for now. soundmag@ix.netcom.com 818-752-8658.
•The artist LOVE is skng fem musics & voc only for alt R&B band to perfm for up & comng show dates. Love 213-549-1520.
•Traidtnl blues voc sks blues guit, blues bass, blues drmr, blues kybstd for band to be formd CONQUERROOT. If intrstd call Chris 818-886-0532.
•Voc skng bckgrnd trax, commrc songs for obtaining recrd deal. Mainly R&B, rap, & dance. 213-469-1446.

29. SONGWRITING

•24 yr old tenor skng pro artist to write for or collab Eng or span Styles, Madonna, Babyface, D Warren, D Foster. Shemm 213-390-7780.
•ASCAP lyricst has new lyric for recrdng bands. Lv msg. LACA Music. 619-230-9347.
•ASCAP sngwrtr 46/m lknng for lyricst fem perspective. ksops@k-swiss.com

MUSICIANS WANTED

•Backng trax, recrd quality avail for voc who nd hit songs finishd. Call for info. R&B, hiphop specialty. 818-888-6369.
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•Orig sngr/sngwrtr, seasnd guit sks emotive musics: keys, bass, & drums, or band to help arrng demo & perfm at targetd shows. tom 818-951-3644.
•Pop ballad, R&B mid-tempo, hiphop up-tempo writr w/some R&B w/alt feel songs lknng to collab w/sngrs, sngwrtrs, & prodcs. Nikko 888-371-9613.
•Sngr, sngwrtr, guit w/CD & many songs sks other musics, 25-30, for collab. Infl from Springsteen, Wallflowers, to Aerosmith, Crowes. Call anytime. 818-386-5808.
•Voc skng bckng trax, recrd quality, hit songs, R&B, hiphop. Pls call for info. 818-888-6369.
•Voc/sngwrtr formng band in Miami area. Infls Cult, Cure, Bowie. Orig music. falcon9@talconfarms.com

30. COMPOSERS/ARRANGERS WTD.

If you are an AVAILABLE Composer/Arranger you must call our display ad dept.

•Fem voc/sngwrtr skng composr/arrngr for collab on orig material for showcsng/label deal. Style McLachlan, Cole, Merchant, Jewel. Michele 310-358-2743.
•Jazz infl fem voc, sngwrtr sks talntd, dedctd pianist, arrngr ala D Ellington mts B Manilow for musicl collab. 310-247-5706.

31. PRODUCERS WANTED

If you are an AVAILABLE Producer you must call our display ad dept.

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33. MISC. PRODUCTION

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34. AGENTS/MANAGERS WTD.

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•Booking agnt for dynamic rock band. Vry pro orintd. Hve atty, tons of motivatn. Gil 800-356-1636 code 95 or 310-820-6495.

•Booking agent wntd for a contemp jazz band. Bill 213-874-7118.

•Hi enrgy HR band w/CD in works, songs, draw, exp, website, sks pro mgmt to take us to next level. Sean 818-762-8520.

•Oasis mts Bush, alt band lking for gigs, mgmt, producn. Live exp & songs ready. 310-208-3772.

•Pro mgmt for artist developmt wntd for fem artist w/recrd to be releasd & new demo. 818-905-4545.

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•Investrs wnt for a dance tour & album proj for 24 yr old Span/Eng tenor. Multi-talntd, busines orintd. Shemm 213-390-7780.

•Invstr for dynamic rock band. Hve atty to shop, nd \$\$ to complt CD. Gil 800-356-1636 code 95 or 310-820-6495.

•WIND OF CHANGE skng fincmo bkcnng. We have own studio & grt songs. Demo avail upon request. LAs best kept secret. 818-767-6227.

37. EMPLOYMENT

Employment ads are designed for business-es offering full/part time employment or internships. To assure accuracy, we suggest that you fax or e-mail your ad to us.

•Alt band w/somewhat of a following ndd for party. Possibl pay. Stan 951-7979.

•Bands wntd for VMS video show. 310-823-7003.

•Cntry bands wntd: showcse on stage @ wrld famous Country Club, Reseda. 1000 capacity. Snd tape: Cowboy Attitude, PO Box 57101, Sherman Oaks, CA 91413.

•Customr servc/countr. F/T. Must have knowl-dg of electrnc music instrmnts. Busy envirnmt gd people skills & gd memory requird. Call betwn 10-6 pm. 310-559-3157.

•Expncd vox over snd engineer wntd. Must hve exp. Must know pro tools, editing, dubbing. 818-766-6187 stephenms@earthlink.net

•F.A.D. Records sks publicity intern on P/T basis. Learn about ins & outs of music biz. Fax resume. 818-752-8928.

•Indie label sks intern. Learn & be involcd in all aspect of the biz. Erica 213-465-8542.

•Indie recrd label sks enthusiastic interns for college cred in marketng/promo. Gd music & grt exp. Poss pay. Fax res: Vapor Recrds 310-452-4435.

•Interns ndd for new mgmt co. Positns avail: asst booking agnt, talnt agnt, concert promotr, artist mgr, & general office. Fax res. 310-395-4309.

•Interns ndd for small music publicty firm. Grt opp to learn PR in hands-on fashion. Dynamic, talntd & responsbl. R&B, pop music clients. 213-466-9300.

•Interns wntd for indie label promo dept. Call ASAP 818-905-1622.

•Lking for exprncd, talntd, open mindd graphic artist for maj recrdng proj. 213-466-7716.

•Pinch Hit Records is lking for a reliabl, spiritd, music lvr for internship. Unpaid, but offers many perks. Also nd roadie & live snd tech. 800-811-7478.

•Possum Ent sks bands for LA benefit concert. Voc orintd, pop, folk, rock. Snd pkg: J Grossman, Possum Ent, PO Box 251737, LA, CA 90025

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•Roadies wntd for local band. Viper Rm, Dragonfly, Billboard Live shows upcomng. Must be exp, trustworth, careful, & willing to accept little pay. 310-289-4501.

•Sngrs wntd, cntry. Shows on stage @ wrld famous Country Club, Reseda. 1000 capacity. Snd tape: Cowboy Attitude, PO Box 57101, Sherman Oaks, CA 91413.

•Sngwrtr skng secretarial help on song lyrics & poetry book. Lv msg. LACA Music. 619-230-9347.

•Wntd, asst studio mgr. Busy studio, lt typng, hvy phones. Must be gd w/people. Studio exp a +, gd oppntny for beginng engineers. Fax res. 213-469-1905.

39 MISC BUSINESS

•Band sks othr band to share rehrls/recrdng space & expenses. PA, AC, voc isolation. Split nights & days. Hllywd area. Kevin 310-281-8656.

•Fem sngtr, sngwrtr lking to form pop rock band, kybdst, guit, drmr, bass ndd. Sngwrntg a +. Demo avail. Emily 562-869-5013.

•Lking for all kinds of bands, musicians, sngtrs to appear on cable access show & perfrm. 818-761-8482.

•Lking for exprncd, talntd, open mindd graphic artist for maj recrdng proj. 213-466-7716.

•Sking teen bands, all genres to be featurd in new CD-ROM mag. Snd CD or tape & photos. Sweet! Digizine, 148 S Victory, Burbank, 91502.

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•ABUSE MENT PARK http://webpst.com/abuse*ment*park

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•Anomaly http://groucho.bsn.usf.edu/~studnick/anomaly.htm

•Arianna http://www.rhythmnet.com/bands/arianna

•BARON AUTOMATIC http://mediaraid.com/baronautomatic

•BAZOOKA http://www.lsware.com/Bazooka/

•BRAZEN TRIBE http://inetworld.net/bztribe

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•Bill Gibson http://www.prismaweb.com/gibson/

•Mark Cote (misc) http://www.markcote.com

•CRAVEN MOREHEAD http://www.geocities.com/hollywood/1841

•Curve Of The Earth http://www.curveoftheearth.com

•CUT THROAT http://members.aol.com/ctthroatgtr

•HEAVY RAIN WWW.HEAVYRAIN.COM

•HOLLY HEAVEN & THE ISSUE http://home.earthlink.net/~hhti/

•HYPERVIEW's Website http://home.sprynet.com/igor3000/head.htm

•HAPPY DEATH MEN http://home.earthlink.net/~happydeathmrv/

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•I Found God www.cyber-rock.com/ifoundgod

•JOE RUSH http://members.aol.com/joerush/jrhome.htm

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- The Way Home Media
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<http://www.goodnet.com/~mmmj/universal-lt.htm>
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