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MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

BAD RELIGION

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"Good Day L.A."

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- Sept. 27th 1:00 p.m. Goodman Music Universal City
DIGIDESIGN SESSION B Hard disk recording for PC & compatibles.
- Sept. 27th 3:00 p.m. Goodman Music Universal City
DIGIDESIGN PROTOOLS Hard disk recording for Macintosh.
- Sept. 30th 7:00 p.m. Goodman Music Universal City
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- Oct. 7th 7:00 p.m. Goodman Music West Side
ENSONIQ NEW! Hard disk recording with the ASR-10 advanced sampling workstation.
- Oct. 14th 7:00 p.m. Goodman Music Anaheim
ENSONIQ NEW! Hard disk recording with the ASR-10 advanced sampling workstation.
- Oct. 20th 7:00 p.m. Goodman Music Universal City
E-MAGIC/C-LAB Software designer Gerhard Lengeling, designer of Notator, Creator & Notator Logic.
- Oct 21st 7:00 p.m. Goodman Music West Side
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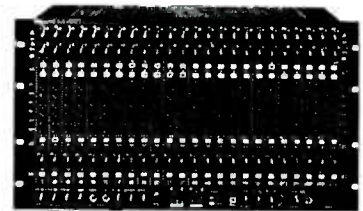


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FEATURES



HELMUT WERB

20 BAD RELIGION

For thirteen years, Bad Religion propelled its career with a series of self-produced, self-distributed releases on their own Epitaph Records label. Then, after selling in excess of half a million units over three years, they sign with Atlantic. Why?

By Pat Lewis



26 INDIE GUIDE

Labels, publicists, distributors, promotion & marketing companies are all part of our most comprehensive Indie Everything Guide. Loaded with names, numbers and important industry info, you'll want to refer to this issue all year long.

Compiled by Pat Lewis

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Cover photo: Helmut Werb



FEEDBACK

Time Warp?

Daniel Keenen
Los Angeles, CA

This is with regard to Jeff Blue's comments on the review of the Ethyl Meatplow show (Vol. XVII, No. 17). I feel the following: Mr. Blue, you need to find out what programming and sampling are about. If you consider people who use these devices non-musicians in 1993, I wonder exactly what time frame you're stuck in. The Seventies, perhaps? Mr. Blue, it takes a real non-musician to make such a heinous declaration.

Furthermore, you go on to say that there is nothing revolutionary about the Best Kissers In The World, but when something you've never imagined confronts you, like Meatplow, all you can do is criticize, reverting back to your homophobic general public status. Thanks to reviews like yours, people who need to experience something other than the one thousand studio bands comprised of well-aged men living out rock star fantasies will not, mainly because they are as afraid and uninformed as yourself.

Mr. Blue, if you're going to write, please don't insult the reader's intelligence. It's time for you to graduate to the Nineties. Just because it doesn't have six strings doesn't mean any idiot can play it.

Cutting Edge?

David Westerberg
Beverly Hills, CA

I'm calling about Vol. XVII, #19 (9/13 to 9/26). Peter Criss, Quiet

Riot and Led Zeppelin? To devote a cover to a band that's not even in existence any more and hasn't been for ten years, is ridiculous. This is supposed to be a current magazine, keeping people up to date as to what's going on. What's happening with you guys? Quiet Riot making a metal comeback? You and I and everyone involved knows it's not gonna happen. Be current, guys, be innovative and see if you have the balls to print this."

Tour Bus Gripe

Gordy Gale
North Hollywood, CA

I'm calling about the article in the latest issue by James Tuverson about tour bus companies. This guy has obviously never been on the road, so I don't know why you had him do the article. Plus, he forgot to mention Florida Custom Coach, which is one of the biggest tour bus companies in the world. Most tour bus companies have buses that accommodate about nine to thirteen people with bunk beds in the back and a lounge in the back and VCR's in the back and front. So this guy's recommending that you take Greyhound type buses? Like, they have a picture of a Silver Eagle in the article, which is a commonly used bus, but it's one which they don't use for touring. So, I think that when you get guys to write these articles, you get guys who have experience with the subject they're writing about. I've been a road manager and a sound man and a drummer in different bands for the last ten years and if you ask me, this guy's only seen a bus."

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By Trish Connery

If you have an event, workshop, class or seminar that you want us to announce, send the info in writing to: Calendar, c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

Current

Paul Shapiro, producer/owner of Songwood Studio, will be teaching his hands-on course "Making The Professional Quality Demo-At Home" at Cal State LA, starting Wednesday, September 29. This six-week course gives students the opportunity to participate in the making of a professional demo from start to finish. Call 818-351-8744 for times and tuition information.

Don't forget that The Los Angeles Community Festival is coming up Sunday, October 3. The festival will feature live music and will include a silent auction with items donated by various celebrities. The event will take place in and around the Shark Club in downtown Los Angeles, 1024 S. Grand Ave. Proceeds will benefit the Los Angeles Mission. Admission will be a \$5 donation, with \$1 discount for students with I.D. and attendees who bring either canned goods or a new toy for homeless children. Call the Festival Info Line at 213-368-6146 for additional information.

L.A. based songwriting consultant Molly-Ann Leikin will be giving a seminar called "How To Make A Good Song A Hit Song" on Saturday, October 2, for the Portland Songwriters Association in Portland, Oregon. The seminar will concentrate on rewriting, marketing and rejecting rejection. Molly-Ann Leikin, the author of two books on songwriting, has one platinum and two gold records, an Emmy nomination, four ASCAP awards and many other credits. For information about attending this seminar, call 310-828-8378.

It's almost time for that Los Angeles Songwriters Showcase annual event, Songwriters Expo 17. This year's expo, scheduled for Saturday and Sunday, October 23 and 24, will feature over 90 music industry pros and hit songwriters who will conduct classes, panels and workshops on a wide range of craft and business topics. In addition, over 40 song critique, lyric critique and Pitch-A-Thon sessions will take place, giving songwriters the opportunity to have their demos heard by top industry professionals. Admission to Songwriters Expo 17 is \$175 in advance, \$195 at the door, and \$150 for LASS members. The deadline for advance registration is October 9. Call 213-467-7823 for additional Expo information or to make your reservation.

Goodman Music has several equipment manufacturers workshops coming up. September 27, 1:00 p.m., Universal City: Digidesign Session 8, hard disk recording for PC and compatibles. September 27, 3:00 p.m., Universal City: Digidesign ProTools, hard disk recording for the Macintosh. September 30, 7:00 p.m., Universal City: Roland Rap-10, PC-based hard disk recording plus Sound Canvas synthesizer. October 6, 7:00 p.m., Universal City: Ensoniq ASR-10, advanced sampling workstation. October 7, 7:00 p.m., Westside: Ensoniq ASR-10 advanced sampling workstation.

October 14, 7:00 p.m., Anaheim: Ensoniq ASR-10 advanced sampling workstation. October 20, 2:00 p.m., Universal City: E-Magic/C-Lab with software designer Gerhard Lengeling, designer of Notator, Creator & Notator Logic. October 21, 7:00 p.m., Westside: Roland Rap-10, PC-based hard disk recording plus Sound Canvas synthesizer. Contact Goodman Music for additional information: Goodman Music Universal City, 213-845-1145; Goodman Music Westside, 310-558-5500; Goodman Music Anaheim, 714-520-4500.

UCLA Extension's newest fall course is "Jazz: American's National Treasure," scheduled for Wednesdays, September 29 through December 15, 7:00-10:00 p.m. at UCLA, 1439 Schoenberg Hall. Topics include 'The Birth Of Jazz: New Orleans,' 'The Swingin' Big Band Era,' 'The Modernists Create Bebop: The Break With Tradition,' and more. The course fee is \$310. For more information or to enroll, call 310-825-9064.

The 2nd Annual Acoustic Artist Of The Year Show, produced by the National Academy of Songwriters and co-sponsored by Music Connection, SST and Gibson USA, will be held Monday, October 4 at the Troubadour, 9081 Santa Monica Blvd., 8:00 p.m. Finalists include Judith Owen, Jill Warren, Jill Knight, Michael Kline & The Gypsies, Jamie Houston, Neal Coty, Matthew Lee, Naked To The World, the Borrowers, and To Be. The winner will receive a \$2,400 Gibson Sunburst guitar and a place on the Salute to the American Songwriter concert in December. Tickets are \$10 for general admission, \$5 for NAS, NARAS, LASS and SGA members. For additional information, contact the NAS at 213-463-7178.

Another National Academy of Songwriters event, in conjunction with the Nashville Songwriters Association International, is Stage West, a bi-monthly concert series featuring major country songwriters performing their songs. The premiere of Stage West is scheduled for October 7, 7:30 p.m., at Nightwinds (former At My Place), 1026 Wilshire Blvd. in Santa Monica. Hit songwriters such as Jon Ims ("She's in Love With The Boy," recorded by Trisha Yearwood), Steve Dorff ("Through The Years," recorded by Kenny Rogers), Dennis Morgan ("Nobody," recorded by Sylvia) will perform. Also scheduled to appear are Jan Buckingham ("Queen Of Denial," recorded by Pam Tillis), Roger Alan Wade ("Country State Of Mind," recorded by Hank Williams, Jr.) and Jenny Yates (3 songs on Garth Brooks' newest album). Admission is \$5 for NAS and NSAI members; \$10 for non-members.

The 4th Annual Third World Arts Festival takes place on October 9 and 10 at the Watts Health Center, located at 103rd and S. Compton in Los Angeles. Artists from around the country display their talent in theater, music, poetry, dance and international cuisine. Contact Margo Classé at 213-939-0821.

THANK YOU CALIFORNIA!

An open letter from Morris Ballen, Disc Makers Chairman



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CLOSE-UP

Present Time Recorders

By Karen Orsi



A recent letter to *Music Connection's* Feedback column revealed an all-too-common tale of woe: "Please print this letter because I am sure that many of your readers are in the same position that I am. My band was renting a studio in Van Nuys. The business closed its doors on June 14 and tenants were told through a letter that we would be contacted by the end of June to get our deposits back." The writer of the letter goes on to say that the phone number of the place has been disconnected, and he has not been contacted. He asks *MC's* readers for help in finding any information about the people holding his deposit.

Recording studios are notorious for their here today, gone tomorrow reputation, as well as a famous legacy of revolving managers, engineers and financial problems. A studio that has stood the test of time and has a good reputation is usually a safe bet. Present Time Recorders has been around for seventeen years.

It takes a lot of tenacity and good common business sense for a recording studio to stay in business for seventeen years. But for that matter, it is difficult to stay in any aspect of the music business for seventeen years if you're not an ex-Beatle. Bob and Grace Wurster, owners and operators of Present Time Recorders, have done just that, and it's amazing to think that for seventeen years they have not only stayed in business, but they have stayed on *despite* the business.


Present Time Recorders is not about super high-tech, up-to-the-minute technology and the corresponding team of tech guys running around tweaking things. It is about solid, tried-and-true recording equipment, kept in perfect condition, that will deliver the sound you want without fail, and the engineer to make sure you're happy.

The worst ups and downs the studio has seen, Wurster recalls, were economy-based, especially during the Carter administration. "A lot of studios come and go," he says, "whether it's due to poor management or bad technical upkeep or whatever. As long as you know what you're doing, and you have good product and clients keep referring you, you stay okay."

As far as continuous investment to keep the place in good shape, he says that, of course, the largest investment is the initial one, and you do occasionally have to add pieces here and there. But most importantly, you always have to keep things technically up to spec. Studios develop bad reputations if things keep breaking down. When clients demand the Next Big Thing as far as recording equipment goes, Wurster is sure to accommodate. "But we are not in competition with A&M," he says by way of example. And with such reasonable rates at Present Time, A&M is surely not in competition with them, either. One way Bob has kept Present Time alive all these years is by sticking to his principals. Number one, all artists are equally important to him, whether they sold aluminum cans to pay for the session or they already have five million bucks in the bank. Secondly, the product must sound good and please the customer. And, last but not least, all business is cash and carry; no credit cards, no checks. This may seem harsh, but if you know anything about what the studio business is like, this policy is just good common sense.

Some of the equipment featured at Present Time includes a Harrison 3624 console; an MCI JH 2" sixteen and twenty-four track; a Panasonic 3900 DAT machine; Aitec 604 ES with Master Lab crossovers; the obligatory Yamaha NS 10Ms; Yamaha; Korg, Akai, and Alesis keyboards; Lexicon reverbs and effects; a Yamaha SPX 900; Symtrex, Allison & GT4A gates; Urie 1176, DBX 166 & 1661 limiters; a BBE 8222; a Mac SE 30 with Visions software; many good mics including a U47 tube, a C37A tube and a pair of U87s.

When asked what advice he would give any prospective studio owners, Wurster says, "Plan on working three times harder than you think you will. It's catching all the phone calls, setting appointments, showing the studio, handling all problems that come up including technical problems, staying up all night working on things. Expect to work a lot more than you thought. Even when you think you've worked it all out, plan on adding some more hours to it."

Present Time is at 4029 W. Burbank Blvd., Burbank, CA 91505. Phone 818-842-5506. 



Henley/Geffen Battle Heats Up

By Sue Gold

Ex-Eagle charges industry with conspiracy; also responds to Walden Woods allegations

LOS ANGELES—Don Henley has charged Geffen Records and at least three other record labels with conspiring to boycott him and other artists who try to terminate their contracts under a California law which limits the enforceability of such contracts to seven years. The allegations are part of an amendment to Henley's original cross-complaint, filed in March, against Geffen Records.

The battle began last January when Geffen filed a \$30 million lawsuit against Henley for breach of contract after Henley claimed he could terminate his contract because he had already provided services

for seven years and because David Geffen ceased to be actively involved in the supervision of Geffen Records, which was required by the contract. According to the California Labor Code, an artist has the right to terminate a contract after seven years.

While both sides agree that Henley signed a contract in 1984, another agreement was signed in 1988, an agreement which Henley claims is an amendment to the original contract, and which Geffen Records contends is a new contract.

According to Henley's attorney, Don Engel, David Geffen admitted in his deposition to having had dis-

cussions with representatives of Sony, Time/Warner and EMI. "These are three of the biggest labels in the world," said Engel. "We are alleging that this conspiracy is a continuing conspiracy not to sign artists who have the nerve to sue under the seven-year law. This isn't directed solely at Henley. It's directed at any artist who tries to break his contract under this law."

In addition, Henley is claiming that Geffen Records owes him one million dollars in back royalties. (Geffen Records was unavailable for comment.)

While Henley differed all questions regarding the Geffen case to his attorney, he did go on record to clear up allegations regarding his handling of the Walden Woods Project funds. Contrary to published reports, money that was donated to the Walden Woods Project was not used for other causes. According to Henley, the Walden Woods Project is a project of the Isis Fund, Henley's nonprofit organization. "I gave money to various organizations out of the Isis Fund," explained Henley. "But I paid it back anyway, out of my own pocket." **MC**

Palladium Curfew Lifted; Venue Announces New Booking Policy

By Tom Farrell

Venerable venue gets million-dollar face-lift, a new booking policy and a new lease on life

HOLLYWOOD—At a press conference held on September 9th, Hollywood Palladium Investment CEO Steve Silberman and new President Alan Shuman announced a new booking policy for the venerable venue and the lifting of a curfew which had been imposed as a result of neighborhood complaints.

The new booking policies, announced by Alan Shuman, prohibit rap and heavy metal concerts from being held at the Palladium, which has been renovated to the tune of one million dollars.

Sources say that these restraints have actually been in effect for more than a year and a half at the 53-year-old venue, but previous management was willing to occasionally lift the restrictions. Shuman, a local businessman who was officially elected earlier this year, will decide what concerts fall under the prohibited genres.

Shuman also outlined his plan for stepped-up security, which includes an in-house team of off-duty

L.A.P.D. officers who will patrol the perimeter of the venue to quell any neighborhood disturbances. It

was also announced that there will be more diversity in the venue's booking policy, which will expand to include boxing matches, award ceremonies and, in a return to the Palladium's glory years, more adult contemporary entertainment.

On hand for the announcement was big band leader Les Brown, who is scheduled to perform this fall at the venue that Lawrence Welk once called home for nearly two decades. **MC**

REELING IN THE PRAISES



In a private ceremony conducted before the second of their two sold-out performances at the Greek, the Steely Dan braintrust, Donald Fagen and Walter Becker, placed their hands in cement in a ceremony inducting the duo into Hollywood's Rock Walk, located in front of Guitar Center in Hollywood (pictured with Becker are daughter Sayan and son Kawai).

New Fox-TV Morning Show Welcomes Unsigned Artists

By Tom Kidd

'Good Day L.A.' encourages fledgling bands to submit tapes

LOS ANGELES—His friends know him as a musician who works in television, but fledgling L.A. musicians should know Kim Friedman, the executive producer of Fox-TV's new morning show, *Good Day L.A.*, as their best friend.

Friedman wants to ensure that the beautiful *Good Day L.A.* soundstages are always open to local unsigned talent. "I was a musician myself," says Friedman, "so I know how hard it is to get help."

All an artist, no matter what his musical genre, needs to get Friedman's attention is a cassette, CD or just a notice of upcoming gigs. "If they send me something, I will listen," he assures. "I've made that commitment."

So strong is this commitment that, in the pursuit of the best programming for what he terms "Drive-Time Television," Friedman still spends evenings in the clubs seeking good unknown talent. The only limitation is that lip-synching is not allowed.

This eclectic-minded morning show has already featured a wide variety of music, ranging from Shanice to Green Jelly, who originally played the show when they were unsigned. In fact, Green Jelly considered the appearance so important to their subsequent success, they recently returned to present Friedman and the show's staff with a gold record.

The show's importance in the larger musical scheme is not lost on the man who books at least one musical act per episode, 30 acts in the show's first eight weeks. "If you want to find music," Friedman says, "turn on television. It's not happening on the radio."

Interested artists can send demo packages to Good Day L.A. Talent Office, Attention: Laurie Muslow, 5746 Sunset Blvd., Los Angeles, CA 90028. **MC**

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RCA Releases Essential Elvis Presley Box Set

By Michael Amicone

The King's less-revered Sixties output is given a fresh perspective on five-disc set

NEW YORK—RCA has announced the release of another definitive box set in the label's ambitious, ongoing commitment to preserve, document and re-release the complete musical legacy of the King of Rock & Roll, Elvis Presley.

From Nashville To Memphis—The Essential '60s Masters I is a five-CD set containing, in chronological order, every master take, minus gospel and soundtrack sessions and live recordings, that Elvis recorded in Nashville from March, 1960, when the King resumed his reign after a stint in the Army, to his decade-ending comeback sessions in Memphis.

A companion to RCA's previous Elvis set, The Complete '50s Masters, the new collection, by eliminating Elvis' often dismal soundtrack filler, gives the listener a fresh perspective on Presley's less-revered Sixties output.

The set also boasts better sound quality than its predecessor. "Obviously, with the Fifties material, we were dealing with very old tapes," explains Roger Semon, who co-produced the set with Ernst Mikael Jorgensen (RCA's Paul Williams executive produced), "and of course, all the stuff was originally recorded

in mono and there's only so much one can do to maximize the sound.

"Elvis started recording in stereo in 1960. And with modern technology, it's easy to enhance the sound by going back to the original session multitracks. In some cases, the original multitracks don't exist, or we couldn't locate them, but in most cases, we were able to use the original multitracks. Obviously, if you can go back to the original session tape, it's that much easier to create a greater degree of clarity."

Nineteen previously unreleased/alternate recordings have been unearthed, including the undubbed master of "It's Now Or Never" and undubbed alternate takes of "In The Ghetto," "Kentucky Rain" and "Suspicious Minds."

According to Semon, any notion that Elvis was a lesser artist during the Sixties is dispelled by the new set. "A lot of people tend to think that Elvis was finished in 1958. The great thing about this box set is that once you eliminate the movie soundtracks and listen to the serious work he recorded, this material stands up tremendously well."

Future releases will document Elvis' gospel sessions, live recordings and Seventies output. **MC**

SPINNING MULTI-PLATINUM



Epic act Spin Doctors recently received plaques signifying sales in excess of three million copies of their Epic Associated debut album, *Pocket Full Of Kryptonite*. Pictured (L-R, standing): Epic Senior VP of Marketing John Doelp, Epic Associated President Richard Griffiths, Spin Doctor Mark White, Epic President Dave Glew, Epic Senior VP Alan Mintz and Epic's Ari Martin, (squatting) Spin Doctors Aaron Comess, Chris Barron and Eric Schenkman, tour manager Jason Richardson and A&R man Frankie LaRocka.



By Michael Amicone

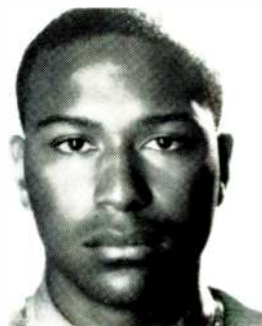


Robert Wipper

Sony Music has announced the appointment of Robert Wipper to the newly created post of Vice President, Manufacturing Purchasing. Wipper, who will be based at the label's New York offices (212-445-4321), joined CBS Records in 1978 as Director, Materials Management & Warehousing for the Pitman, New Jersey CD plant.

Arista has named Steve Bartels to the post of Vice President, Special Products. Bartels moves over to Arista following a stint with A&M, where he held the post of Senior National Director of Promotion. Bartels is based at Arista's New York offices (212-489-7400).

In more Arista news, Dina Mercaldi has been promoted to the post of Senior Director of Creative Administration and Advertising. Mercaldi, who was previously the label's Director of Creative Administration and Advertising, will also work out of the label's New York offices.



Jeff Burroughs

Columbia Records has named Jeff Burroughs to the post of Product Manager, Black Music Marketing. Burroughs will develop marketing strategies for his assigned artists, including designing and initiating aggressive street campaigns. Burroughs is based at the label's New York offices (212-445-4321).

Atlantic Records has announced the promotions of Seth Gershman and Kris Metzdorf to the post of Managers, National Alternative Radio Promotion. Gershman, who will work out of the label's New York headquarters (212-275-2000), was previously Atlantic's Coordinator of National College Radio Promotion, and Metzdorf, who will perform her duties out of Atlantic's L.A. offices (310-205-7450), joined the label in 1992 as National College Radio Coordinator.

In related news, EastWest Records America has promoted Kevin Carroll to the post of Senior Vice President of Promotion. Carroll was previously the label's Vice President of Promotion, and prior to that, he held the post of National Promo-

tion Manager for Chrysalis Records in Chicago. Carroll can be reached at 212-275-2555.

Leading indie reissue label Rhino Records has named Colin Reef to the post of Vice President, Chief Financial Officer. Prior to his new appointment, Reef was the Vice President of Finance and Operations for Epic Records. Reef will perform his duties out of Rhino's new headquarters (310-474-4778).

In more Rhino Records news, Eric Kayser has been appointed National Manager of Promotion, and Jennifer Sperandio has been named to the post of Promotion Coordinator. Both Kayser and Sperandio will work out of the record company's new Los Angeles headquarters.



Sean Fernald

Capitol Records has promoted Sean Fernald to the post of National Director, Video Promotion. Based at the label's New York offices (212-603-8700), Fernald will be responsible for the promotion and tracking of national video outlets.

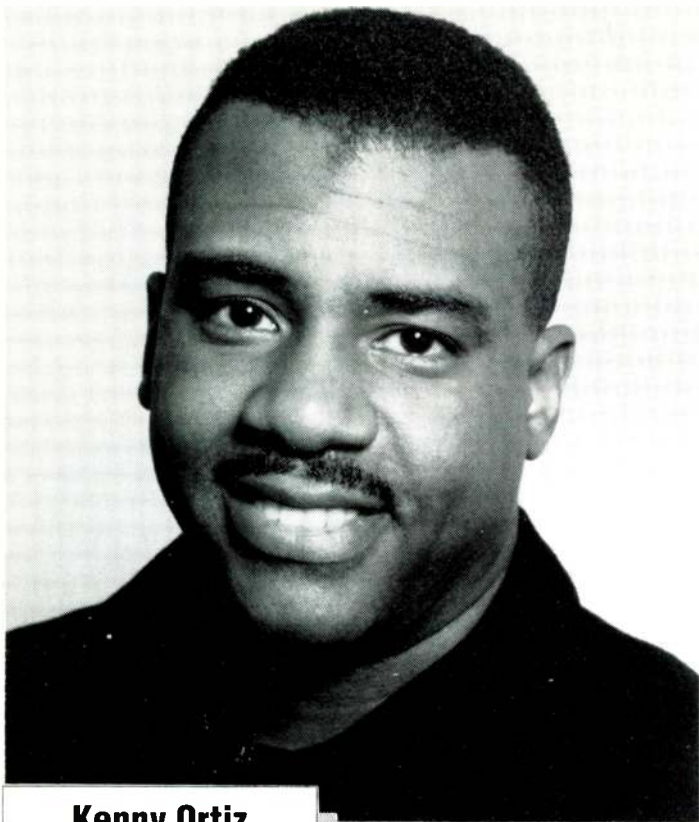
Giant Records has announced the appointment of Susan Markheim to the newly created post of Head of International. Markheim will coordinate all international releases and the development of overseas marketing and promotion plans, in conjunction with BMG International, the label's distributor outside of North America. Markheim will be based at the label's Beverly Hills offices (310-289-5500).

Mechanic Records has named Paula Hogan to the post of Director of Publicity. Based in New York (212-226-7272), Hogan was previously Director of Publicity and Promotions for Century Media Records in Los Angeles.



Connie Baer

Sony Music Nashville has appointed Connie Baer to the post of Vice President, Marketing. Baer will shepherd the creation and implementation of marketing plans for the label's roster of country artists. She is based in Nashville (615-742-4321). **MC**



Kenny Ortiz

Company: RCA
Title: VP / A&R
Duties: Talent acquisition
Years with company: 3 years

Dialogue

Background: "I started out in the industry doing a little of everything—from marketing to promotion to A&R. I worked at a small local label doing dance and rap records but my first major label job was with Elektra. I worked Keith Sweat, Anita Baker, Simply Red, Star Point and also did alternative music such as 10,000 Maniacs and the Call. So I really got my teeth into all kinds of music—not just R&B. From there, I got my first A&R gig as Associate Director of A&R at Capitol Records. There, I signed the first Spanish rapper, Mellow Man Ace, and also worked with Freddie Jackson and other acts. From Capitol, I came here to RCA."

A&R Aspirations: "Ever since I can remember, I've always wanted to do A&R. I always wanted to be able to sign and develop acts. I pretty much have freedom to sign. There are, of course, acts that you want but can't sign for creative reasons or political reasons. I wasn't able to sign P.M. Dawn or Brian McKnight or Tevin Campbell. But those things happen sometimes."

Rappers: "Rap bands can pretty much talk and sing about anything they please because they're not worried about getting any radio play. They're not restricted in that man-

ner. They can say whatever they want to their core audience who doesn't necessarily need to listen to the radio to go out and buy records. A regular R&B artist has to watch not only what he says, but also the subject matter. He can't curse and usually restricts himself to singing love songs so he can get airplay. Then, there's dance music that doesn't really need radio either because the dance club scene will support those acts and records. Certain kinds of cultural music gets sold by word of mouth rather than radio airplay. You may not sell millions of records, but there is an audience for just about every kind of music imaginable."

Dance Music: "I don't think that dance music is selling as much as it used to. A lot of it used to get airplay, which greatly helped sales. Many of the techno records don't get on the radio and have to rely on club play for sales. Because the playlists are so restricted, many records have to rely on word of mouth or club plays to sell."

Marketing: "Because radio is so compartmentalized today, you almost have to sit down and create another record company job to market and promote certain records. At the same time, radio is also very regional. A couple of years ago, you could have had a dance record broken down into the Miami sound or the New York sound or the Chicago sound.... This gets very complicated for the A&R person who might have to pull the record back and do three or four different mixes to satisfy each different region. It also gets very

expensive because you might wind up hiring several different people to do the various re-mixes. If you're a good A&R person and you understand the market, you definitely would have to spend the money to get those mixes done to satisfy the different markets."

Live Gigs: "Finding places for black groups, rap groups and R&B groups to play has been a major problem—not only in Los Angeles, but all around the country. I'm not really sure why that is. Maybe the funding wasn't there—I don't know. At the same time, R&B music is so explosive that audiences don't demand live performances."

Business Affairs: "Because a lot of black musicians bypass live performances and just make their own records in their homes, they've changed the structure of the Business Affairs departments at the labels. They used to spend most of their time making deals and working out contracts, but now, when it comes to Black music, a good 40 percent of their time is spent clearing samples. You now have entire companies making large profits from just clearing samples. In many ways, rap music has changed the inner workings of the industry."

Sampling: "Sampling is still an art form and I'm not against it. Many times it serves as promotion for an old artist or record. It's great to bring some of those records back. As long as everyone involved is being properly paid, I'm for it."

RCA Focus: "In the past, the company suffered a lot when it came to R&B music because the label never focused on in-house A&R. They always relied on subsidiary labels to carry their Black roster. The problem arose when some of these other labels left and RCA realized they had a lot of dinosaurs on their roster. What happened was that people like

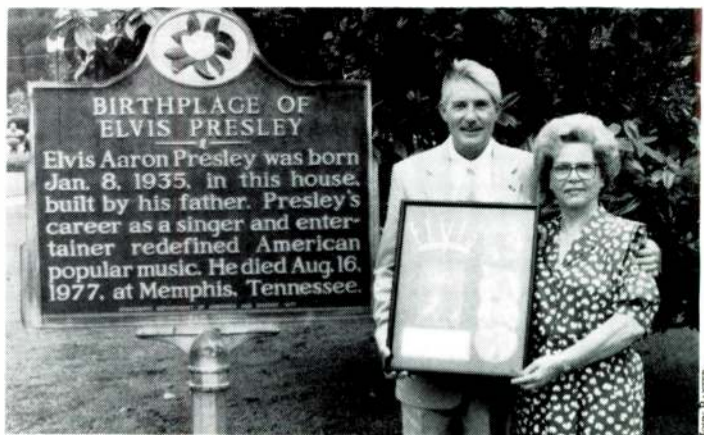
Bob Buziak, Skip Miller and Joe Galante started the ball rolling by making a commitment to bolster the label's R&B roster. I'm talking about bands like the Main Ingredient and Evelyn 'Champagne' King—good old back to basics R&B."

Changing Times: "Now, as we speak, R&B music is pop music. It's easier to get CHR play with an SWV record than with a new Phil Collins record, for example. There's a lot of pop music that you just can't get played now. That's because white suburbia is into rap music and R&B music. Right now, my business card says 'Vice President A&R/Black Music.' In two or three years, it should just say 'Vice President/A&R.' When you look at the charts and you see Dr. Dre at Number Two and you see Cypress Hill knocking U2 out of the Number One position, you realize it's all becoming pop music. The gap is slowly closing."

Crossovers: "If, for example, you have a new Freddie Jackson record, it would first go out to black radio stations. At the same time, you have about 30-40 CHR stations that play a lot of rap and R&B that would go on that record immediately. So, based on sales and airplay, that record would chart on the singles chart. I'm hoping that one day we'll all be able to go after the record at the same time—service it to all of radio. Inevitably, it's a judgement call between A&R and promotion. With SWV and BBD, naturally everyone get serviced with the record but with a new artist, it depends on what the record sounds like."

Black Radio: "When a black act crosses over to pop, black radio doesn't feel like country radio does—like they've suddenly lost family. A few years ago, Jeffrey Osborne was a major black artist. Then, he started making music for pop radio and watered down the black music. Naturally, black radio got pissed off. But

ELVIS HONORS



Don Wardell, RCA's Marketing Consultant for Elvis Presley Reissues, presented Janelle McComb, president of the Elvis Presley Birthplace Foundation in Tupelo, with a platinum record award for the box set *The King Of Rock & Roll: The Complete Fifties Masters*. In addition to her chores with the foundation, McComb was Gladys Presley's best friend.



Aladdin, the animated movie that grossed in excess of \$200 million for Disney, will be available to the public as a video cassette (\$24.99), beginning on October 1st. Walt Disney Home Video has also created a special children's video and activity kit and a Deluxe Collector's Edition (only 35,000 will be produced). *Aladdin* was nominated for five Academy Awards, winning in the Best Original Song category for "A Whole New World" and Best Original Score. *Aladdin* will be available for a limited time only.

nowadays, to get pop radio, you have to make a really black record. You can't make a pop record the way Lionel Richie or Jeffrey Osborne did. If black radio gets pissed off, it's because a record was serviced to pop radio first. They won't get pissed off because pop radio is playing the record because there's no difference anymore. For Lionel Richie to get his records on the radio like he did before, he needs to have Dr. Dre doing his records. The word 'crossover' has to be taken very lightly these days. And all of this makes the A&R game multi-faceted. Because when you hire an A&R person for black music, you're also hiring him for pop music."

Grapevine

Ugly Kid Joe lead singer William Crane was arrested several weeks ago in Columbus, Ohio, after allegedly encouraging members of the audience to attack the stadium security guards. Crane, screaming "kill the pigs," was charged with felony assault (after jumping on a guard's back and hitting him with a mike stand) and inciting violence.

If you happen to be attending a football/soccer game in Japan and you think you hear the **Big Bang Babies** theme song, "Everybody Needs A Hero," blasting over the stadium P.A. system, it's not an auditory hallucination. A Japanese soccer team actually is using "Hero" as the team's fight song and has made it available, along with another BBB original, "Come On," on the team's sports video. "Hero" was written by group guitarist Keri Kelli and "Come On" was written by Kelli and singer **Kit Ashley**. And while we're on the subject of BBB, belated Happy Birthday regards go out to Keri Kelli and bassist **Tweety Boyd** who both celebrated birthdays during the same week.

The **Central**, for years a mainstay on the Sunset Strip circuit, recently re-opened after renovating and re-

modeling. The club is now back in business with a new owner, actor **Johnny Depp**, and a new name—the **Viper Room**.

Ashley Street Talent has signed **My Hero** for representation. The band is comprised of former members of **XYZ** and **Nitro**.

The **American Film Institute** presented the Ninth Annual Visions Of U.S. Grand Prize award to **Michael O' Reilly** for his home video, "Glass Jaw." Over 800 entries were submitted for consideration. In the music video category, First Prize went to **Christopher Bell** for his humorous "Sucker MC's By Bertman & The Bandit," which combined R&B, funk and hip hop in a C&W setting. 1994 marks the 10th anniversary of **Visions Of U.S.** home video competition. Entries will be accepted through June 15th of next year. AFI can be reached at 213-856-7743.

Former Precious Metal guitarist **Janet Robin** has been touring and performing with Lindsey Buckingham's band. Buckingham was the opening act on the first leg of the Tina Turner tour.

Julian Raymond & Tommy Thayer will be producing the Hollywood Records debut by the **Things**.

Undercover Television will be broadcasting a half-hour program showcasing plenty of local, unsigned talent. Interested managers and bands wishing to submit packages can contact Cathy Wyatt at 818-364-1296. Show is scheduled to debut on Channel 13 at 2 a.m. on the morning of October 23rd.

Will **Bette Midler** be making a label switch from Atlantic to Warner Bros.?

Rapper/model **Marky Mark** has landed his first full-length movie playing opposite **Danny DeVito** in *Renaissance Man*, being directed by Penny Marshall.

Atlantic act **Mr. Big** will release a cover of Cat Stevens' "Wild World" as the initial single from their forthcoming album.

Chart Activity

In our last issue we told you to look out for the new single from **Meatloaf** called "I'd Do Anything For Love (But I Won't Do That)." As predicted, the MCA single made a giant debut on the *Billboard* charts. Looks like 1977 again!

Very quietly, **Jazzy Jeff & Fresh Prince** have another hit on their hands with "Boom! Shake The Room."

Wanna pick up something special for the holidays? Get the new **Ren & Stimpy** CD entitled *You Ee-diot!* It's really for children of all ages.

Guns N' Roses' bassist **Duff McKagan** will release a solo album called *Duff* in late September on Geffen Records. Album features guest appearances by the remainder of GNR (sans Axl), **Sebastian Bach**, **Jeff Beck**, **Alice In Chains**, **Lenny Kravitz** and a host of other stars.

Big Country was the big winner in terms of picking up airplay for their new album. We told you to watch for this one as it has no less than three potential hit singles. We're pulling for "Seven Waves" although the initial release is "The One I Love."

On The Move

Frankie LaRocka has been promoted to Director/A&R for **Epic Records**. LaRocka can be reached by calling 212-833-5047.

Larry Willoughby has been named Director/A&R for **MCA/Nashville**.

Peter Paterno, president of **Hollywood Records**, will be exiting his post when his contract expires in November. We also hear that **Rachel Matthews**, VP/A&R, left the label.

Deals

Mickey Berresheim, chairman of the MMS Group of Companies, and **Bob Meyrowitz** of DIR Broadcasting have jointly announced the formation of **King Biscuit Flower Hour Records**. Also climbing aboard the new label are **Bobby Ragons** (National Director of Sales & Marketing) and **Nick Cinque** (Director of Artist Relations). The label can be reached at 212-758-4636. **MC**

ELP



In December, **Victory Music/PLG** will release a four-CD box set called *Return Of The Manticore*, commemorating the 25th anniversary of Emerson, Lake & Palmer. One entire CD will feature the band performing newly recorded versions of some of their more popular material. Produced by **Keith Olsen**, some of the new highlights include "Pictures At An Exhibition," recorded in a studio for the first time; "Fire," from Carl Palmer's days with the **Crazy World Of Arthur Brown**; and "21st Century Schizoid Man," originally done by **King Crimson**.

MUSIC CONNECTION

M A G A Z I N E

UPCOMING:

Following is a list of upcoming Special Issues & their deadlines...

#21

Musical Instrument Repair
Ad Deadline: Sept. 30
Publication Date: Oct. 11

#22

Songwriters & Publishers
Ad Deadline: Oct. 14
Publication Date: Oct. 25

#23

Percussion
Ad Deadline: Oct. 28
Publication Date: Nov. 8

#24

Local Clubs
Ad Deadline: Nov. 11
Publication Date: Nov. 22

#25

16th Anniversary Double Year-End Issue
Ad Deadline: Nov. 23
Publication Date: Dec. 6

#1 (1994) A&R Directory

Ad Deadline: Dec. 22, '93
Publication Date: Jan. 3, '94

#2

Winter NAMM
Ad Deadline: Jan. 5, '94
Publication Date: Jan. 17, '94

TEL: 213-462-5772

FAX: 213-462-3123



SONGWORKS

—STEVEN P. WHEELER

The Blues Are Alive And Well

In a musical era where many of the industry's movers and shakers are looking for the Next Big Thing, whether it be alternative, industrial or rap, it's refreshing to see that there is still a market for up-and-coming blues acts. The Fat James Band, a Seattle-based blues band, was named the winner of the Western Regional Soundcheck—The Ticketmaster Yamaha Music Showcase.

The 400-pound Seattle native and five other regional semi-finalists—Mommy from Seattle, the Biggs from Stockton, dish from Santa Barbara, Birds & Wires from Phoenix and Bad Mood Zeus from San Diego—performed twenty-minute sets before industry professionals at the Palace in Hollywood last month.

The Fat James Band then performed in Dallas, Texas, in the National Showcase, losing to the Verve Pipe, who won \$25,000 and a trip to Japan to represent the United States at MusicQuest, the annual music festival featuring bands from 25 countries around the world, in October.

Industry Grapevine

BMI announced the appointment of Kelly Horde to the post of Director, Writer-Publisher Relations, BMI. Horde was formerly the Associate Director, and will continue to sign new writers and publishers, as well as answering the needs of current BMI affiliates. Among her ongoing efforts are the presentations of local and regional new music showcases and seminars, including the "New Music Nights" Showcase.

BUG SIGNING



Congratulations to local singer-songwriter Steve Bellamy, who recently inked a publishing deal with Bug Music. With a catalog of more than 500 songs and three independently released albums, Bellamy, who was featured in our "A&R Spotlight" section a few months ago, is currently working on his fourth recording project. Interested labels—and there should be many—can catch Bellamy and his band at the next *Music Connection*-sponsored "American Rock Connection" Showcase at the Palomino in October. Contact 310-379-8578 for the show date. Pictured (L-R) are: Temple Ray, Professional Manager, A&R, Bug Music; Bret Hambrick, Bellamy's bassist and sometime co-writer; Diane Kornarens, Business Affairs, Bug Music; and (seated) Bellamy.

Warner/Chappell Music has announced the promotion of Rachelle Fields to Senior Vice President, Creative. Fields joined the company in 1983 and has been instrumental in the development of Warner/Chappell's thriving urban creative

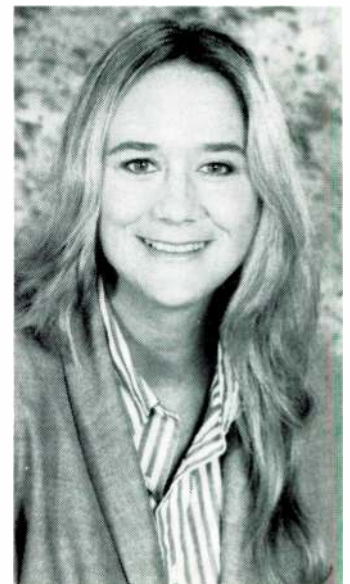
division, bringing in such acts as Ice Cube, Keith Sweat, Karyn White and Jeffrey Osborne.

Famous Music has restructured its Nashville Division and named Randy Hart as Vice President, Nashville, and Chuck Bedwell as Director of Talent Acquisition, Nashville. Hart is formerly the Director of Publishing for Gary Morris Music, and Bedwell recently held the position of Vice President of Nashville operations for NEM Entertainment.

PLATINUM CELEBRATION



Writer/producer/artist Gina Gomez is pictured celebrating with the staff of Playfull Music (the music publishing division of Shankman, DeBlasio, Melina, Anderson), who recently renewed and extended its co-publishing agreement (in association with Warner/Chappell). As a writer, Gomez has hit platinum three times with Color Me Badd ("Roll The Dice"), Shai ("Waiting For The Day") and SWV (the Number One R&B single "Downtown"). As a producer, she co-produced "Downtown" with Genard Parker and the latest album from EYQ with Greg Lawson. Now Gomez steps into the ring as an artist with her new group, Modelle, which begins recording their debut album for Gasoline Alley Records this month.



Kelly Horde, Director, Writer-Publisher Relations, BMI.



Local rockers Tee-M & the Noizemakers were joined onstage by producer and songwriter Mark Hudson, formerly of the Hudson Brothers, during a recent gig at the Hollywood Galaxy. Hudson joined the band on originals like "15 Minute Parking Zone," as well as a rendition of the Beatles' "You Can't Do That."

A&R Spotlight Bigger Than Both Of Us

From Tulsa, Oklahoma, the songwriting team of Glenn Martin (vocals, guitars) and Allen Rhodes (lead guitar, vocals) is definitely bigger than the sum of their parts; I'm guessing that's why they came up with the name.

Featuring players with extensive experience, such as keyboardist Glen Clark (Bonnie Raitt) and drummer Dann Gillen (Annie Lennox), Martin and Rhodes could honestly be called the Squeeze of midwestern melodic rock & roll. They do possess the simple, yet alluring beauty of Squeeze's Difford and Tilbrook, but they are writing this fine material in a completely different genre for a separate audience.


"Caffeine And Innocence" is a refreshing reworking of the tried and often mundane look at the end of a relationship, while "Can't Take My Shelter" is so simple and brilliant that stations like KLOS should think about adding it to their playlist right now.

I'd say that the only thing these guys are missing is notoriety. They have a potentially mega-hit songwriting partnership (the foundation of any career) and a vocal chemistry that can't be faked or taught. Although I have yet to see the band live, this tape is so strong and authentic that they would have to be a disaster onstage for me to change my mind.

Contact Fred Ansis at 310-203-8410.

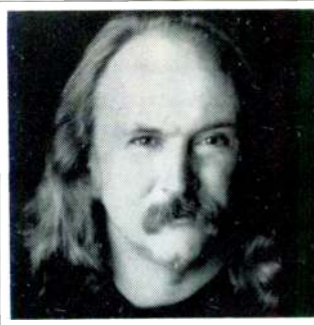
Bernstein-Mania

Leeds Levy, President of Leeds Entertainment, announced that the company has signed a "special promotion" agreement with Boosey and Hawkes, Inc., which is the sole agent for Jalni Publications, Inc., the Leonard Bernstein company that houses the composer's catalog.

Leeds will promote the Bernstein catalog for use in all media, with an emphasis on new uses. The legendary composer's catalog includes songs from such musicals as *West Side Story*, as well as a wide range of instrumental and orchestral works. You can contact Leeds Levy at 310-440-0140. 

DAVID CROSBY

Founding member of Crosby, Stills, Nash and Young returns with a new solo album



For David Crosby, life has been a roller coaster of tremendous highs, as a founding member of early Seventies supergroup Crosby, Stills, Nash and Young, and depressing lows—a drug dependency problem and a stint in jail.

Crosby has released a new solo opus, *Thousand Roads* (Atlantic Records), an album filled with assistance from stellar producers (Don Was, Phil Collins, Glyn Johns and Phil Ramone), material from top-flight songwriters (Collins, Jimmy Webb, John Hiatt and Joni Mitchell) and musicians, including Collins, Leland Sklar, Jim Keltner, Benmont Tench, Bernie Leadon, Andy Fairweather-Low, Russell Kunkel, Craig Doerge and long-time collaborator Graham Nash.

As the veteran singer-songwriter explains, "You've got to understand that 'solo' is a misnomer. Nobody makes a 'solo' album. There's never been a solo album. I love working with other people."

While Crosby's new album is, without a doubt, the strongest solo album of his career, recording one album in various studios with a wide variety of producers, musicians and songs can make cohesiveness—that vitally important element of a successful recording—a hard thing to obtain.

Crosby admits that there was a brief period of doubt during the lengthy recording process. "I was concerned because I was recording it in a lot of different places [California, England and New York], with a lot of different people, over a long period of time. I was worried as to whether the whole album would jell. Fortunately, it did."

The actual seeds of *Thousand Roads* were planted back in 1989 when Crosby worked with Phil Collins on Collins' ...*But Seriously* album, singing harmonies on the Grammy Award-winning Number One hit "Another Day in Paradise."

"It was around that time that we wrote a song called 'Hero' [the first single from *Thousand Roads*], and he very generously offered to produce it and sing on it with me. So I had a single, which got the record company really excited. But I decided to take my time with the album."

There was another important catalyst that gave Crosby a direction that he had not previously attempted. "The custom since the Seventies has been for singer-songwriters to write all the material themselves. Then I was listening to Bonnie Raitt's *Nick Of Time*, and I was thinking that it was one of the best records I had ever heard. So when I looked at the credits and noticed that she wrote very few of the songs, I realized that if you don't try to write everything yourself, you get a wider selection of colors to work from."

So what does Crosby look for in a song? "It needs to have good lyrics and tell a story that matters to me, but it also has to be musically interesting," says the man who has been the voice of so many rock classics, including "Long Time Gone."

"The key is to look for songs that really mean something to you," Crosby adds, "and you have to find a way to sing them to make them your own. You try singing it and see if it's actually something that you can say. There are a lot of wonderful writers out there, and I found this was a great way to make an album."

Not to say that Crosby gave up the pen entirely—writing the title track, co-writing the first single and writing the album's most interesting song, "Yvette In English," with Joni Mitchell.

"It was my words, then Joni took it, changed some lyrics and wrote the melody," Crosby says of the Mitchell collaboration. "In fact, she liked the song so much that she's putting it on her upcoming album as well."

Speaking of collaborations, I couldn't resist asking about the future of Crosby, Stills & Nash. "We're not together at the moment, but that's always changing," explains Crosby, who was calling from a hotel in Colorado where he was in the midst of a brief five-week tour with Nash.

"That's something that we said about the band when we started it in the first place. That's why we used our own names. There are solo projects, and there are CSN projects, and they're all equal."

Crosby sums up his current career by saying, "I try to cycle through as many of those entities as I can, as often as possible, in order to keep it all from congealing."

As for the immediate future, the would-be actor is preparing for some work on good friend John Larroquette's new NBC series and then some recording with Nash for a possible Crosby/Nash record.

Crosby can be reached through Atlantic Records 310-205-7450. 

QUIET ON THE SET



ASCAP's recent Second Anniversary Showcase took place at Largo and re-introduced the cream of the past year's crop and included an "In The Round" segment featuring (pictured above) Laura Zambo and Stephen Richardson, along with Jenny Yates. Artists interested in participating as ASCAP enters its third year of "Quiet On The Set" should contact Brendan Okrent at 213-883-1000.



SKIP SAYLOR RECORDING:

Warner Bros. recording artist k.d. lang and producer Ben Mink, mixing the soundtrack to the upcoming Fourth Vision film *Even Cowgirls Get The Blues*, with the sessions engineered by Marc Ramaer, assisted by Eric Flickinger...MCA act Elton John, mixing the singles "Teardrops" and "The Power" (duets with k.d. lang and Little Richard) for his upcoming opus, with producer Greg Penny, engineer Jon Ingoldsby and assistant Eric Flickinger shepherding the sessions...Sony Music act New Kids on the Block and producer Richard Wolf, mixing the single "Keeping My Fingers Crossed," with engineer Ken Kessie supplying the sonic expertise, assisted by Eric Flickinger...Mercury act Emage and producer Dwayne Wiggins, laying down tracks for Emage's label debut, with the sessions engineered by Ken Kessie and assistant Eric Flickinger.

STUDIO MASTERS: Producer Dr. Jam, remixing the Johnny Gill single "Cute Sweet Love Addiction" for Motown, with mix engineer Elliott Peters manning the console, assisted by Tom Mahn and Jeff Moses. **NRG RECORDING SERVICES:** In Studio 2, producer/engineer Alan

KISS SET



LESTER COHEN

Legendary rock band Kiss is pictured on the set of a special video for "I Love It Loud," a clip being made exclusively by NFL Films for the opening of the "Monday Night Football" game between the Los Angeles Raiders and the Denver Broncos (October 18th). The video was filmed at ABC Television Studios in Hollywood.

Parsons, filming a music video...Also in Studio 2, Matt Sorum of Guns N' Roses, overseeing the debut of Sweet Mary, with engineer Jim Mitchell turning the knobs, assisted by Wade Norton...In Studio 1, Slammin' Gladys, finishing their lat-

est project, with Joe Barresi adding the sonic expertise, assisted by Raymond Taylor-Smith...Also in Studio 1, Thomas Dolby, working on a song for an upcoming movie, with Jay Baugardner engineering and Thomas Schelly assisting.

1171 PRODUCTION GROUP: Atlantic recording artists the Melvins and 1171 Production Group recently pooled their creative resources to shoot a video for the band's latest, "Honeybucket," over the Labor Day weekend. The video, which was directed by Steve Payne and produced by Grant Cihlar (with Bruce Martin the Director of Photography), features an appearance by actress/model Amy Weber, known for her Playboy lingerie covers.

SCREAM STUDIOS: Interscope recording artists Possum Dixon, mixing their debut album, with Phil Kaffel manning the SSL G Series console... Maria McKee and producer George Drakoulis, mixing songs with engineer Jim Scott.

BROOKLYN RECORDING STUDIO: Legendary producer/engineer Eddie Kramer (Yes, Jimi Hendrix), mixing tracks for an upcoming Hendrix tribute release...The Solsonics, mixing their "acid jazz" debut for Chrysalis/EMI, entitled *Jazz In The Present Tense*, with Bill Dooley manning the console...Singer Michael Astin, formerly of Gene Loves Jezebel and producers/engineers Brian Foraker and Richard Baker, completing tracks with his new band, Edith Grove. **MC**

WINTER IN SUMMER



Edgar "They Only Come Out At Night" Winter and band were recently in Music Box working on tracks for an upcoming album. The band, which includes drummer Carmine Appice and guitarist John Duva, has recorded sixteen songs, including a rap version of Winter's 1973 instrumental hit, "Frankenstein." Pictured (L-R): guest bassist Tony Franklin, Edgar Winter, Carmine Appice and John Duva.

MACHINE SET



A&M act Damn The Machine is pictured on the set of the video for the song "The Mission," from the band's self-titled debut. Directed by Jon Reiss, the video was shot at a deserted warehouse outside of Los Angeles. Pictured (L-R): A&M's Martin Kierszenbaum, Jon Reiss, A&M's Bryan Huttenhower, John Campbell and Sue Yeruski, band member Dave Randi, A&M's Jill Glass and band member Dave Clemmons, (kneeling) Chris and Mark Poland of Damn The Machine.

YAMAHA GUITAR FORUM

THE YAMAHA GW50 GUITAR PERFORMANCE EFFECTOR WILL EFFECT YOU IN A SPECIAL WAY

Now that Yamaha has introduced the GW50, your guitar will never be lonely again. The GW50 packs a comprehensive effects processor and a talented back-up band inside a compact pedal board.

The GW50 offers guitarists a vast range of creative options. It

provides memory for up to 50 preset and user-programmable effects and includes a built-in chromatic tuner and comprehensive MIDI functions for extended flexibility.

The GW50's EFFECT section features five basic effects blocks—Compressor, Distortion, Equalizer, Chorus and Reverb/Delay—along with a built-in Noise Gate. Four blocks offer multiple variations: four different distortion types and Overdrive; Equalizer, Wah+EQ and Amp simulator+EQ; two chorus options; Pitch Shift, Flanger

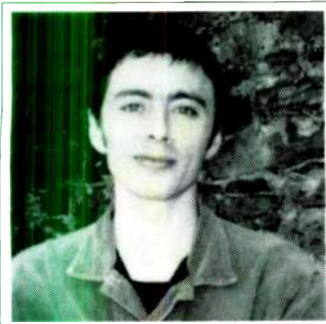
and Phaser; Reverb, Tap Delay; and Delay+Reverb. Each effect has extensive parameter controls, and all five blocks can be used in a wide range of combinations.

The foot-controllable BACKING section uses Advanced Wave Memory (AWM) tone generation to produce dynamic rhythm and instrumental accompaniment sounds. It boasts up to 248 preset rhythm and accompaniment patterns in categories ranging from Rock and Pop to Jazz, Funk, R&B, Latin, Reggae and World Music.

A total of 25 different chord types can be called up in any key on the GW50, either as realtime changes or programmed into complete song sequences. The unit's SONG mode allows players to program changes using step or realtime recording, and edit the accompaniment at will.

For more information, write Yamaha Corporation of America, Guitar Products, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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ROBBIE ADAMS

Adams has helped man the boards on U2's last two projects, *Achtung Baby* and *Zooropa*

By Jonathan Widran

Robbie Adams laughs when presented with the idea that he and Flood—the team responsible for engineering and mixing U2's recent Number One album, *Zooropa*, and much of 1991's *Achtung Baby*—share similarities in their humble backgrounds. "Sure, we were both frustrated bass players going nowhere as musicians," Adams concedes, "but I never tortured myself through the 'tea boy' studio stage he went through!"

Adams, in fact, draws further differences, claiming that his entire engineering career came about by accident. When he found his work as an electrician becoming "somewhat redundant," the Dublin native checked a schedule of night courses at the local college and enrolled in a three-month sound engineering class. Finding he liked the field, he got a job at Starling Studios as a maintenance technician.

Later, when offered the suddenly available promotion to assistant tape operator, he hesitated, not sure if he wanted the added responsibility. He took the plunge, however, which led to several more studio stints before getting his big break as an assistant engineer on *The Commitments* soundtrack, a hometown affair.

"I met Joe O'Herlihy, one of U2's sound monitoring technicians, on the movie set, and he seemed to like the work I was doing and helped me hook up with the band," Adams picks up the story. "It was all a case of being in the right place at the right time."

Adams started out behind the glass on *Achtung Baby* as Flood's engineering assistant, then took over various engineering duties on some tunes (including the hits "One" and "Mysterious Ways") while Flood was away at certain intervals. When Flood returned, he engineered at one studio, while Adams manned the controls at the adjacent studio, splitting the workload.

While he enjoyed working with "the first band I ever went to see live as a teenager," Adams admits there was concern during the recording of *Achtung Baby* that the new direction might alienate the legion of fans it gained from the success of *The Joshua Tree*.

"U2 sought to reinvent itself in a daring way, and we all felt there was a chance that it could go terribly wrong," explains Adams. "They put on a brave face, however, hoping *The Joshua Tree* fans wouldn't reject it, and luckily, enough of those fourteen million came back for more."

Adams claims that the recording process for *Zooropa* was totally different, slightly less by-the-book than the *Achtung Baby* sessions. For one thing, recording was done in only one studio for the most part, but even more importantly, the sessions were originally intended for an EP, till the band realized it had enough material for a full project.

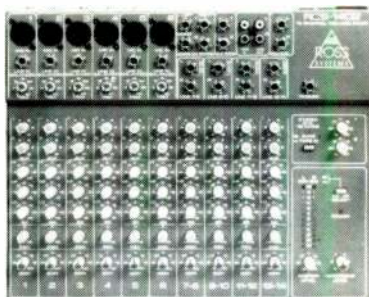
"Remember, *Achtung Baby* began two full years after the previous album was out and signalled a whole change of direction, while *Zooropa* grew out of U2's tour identity," Adams reasons. "Suddenly, when they realized they had all these songs, we had to start mixing as many as we could, as fast as we could. Four months is very fast for a U2 album, yet, as with any album, there are weeks where nothing exciting would happen, followed by great bursts of enthusiasm."

While Adams, ambitious to parlay his engineering and mixing success into producing new and interesting bands, is still constantly learning about the whole process of recording, he seems sage-like when discussing what it takes to be successful behind the boards: "It's all about personality, getting along with the band, understanding when to keep your opinions to yourself, when to voice them and when to think less technically and more out of feeling."

"Then, it's important to avoid formulas and keep an open mind—take your imagination in different directions," he adds. "In turn, you must remember you're working for the band and you must respect their final decision. As a mixer, you initially create the picture. U2 might come in and rather than comment on fixing a certain reverb or echo, just say they want it to sound weirder. It's my job then to interpret their unusual imagery."

While working on two U2 albums has given Adams a great resumé, he's not shy to comment on the one ironic drawback to working with a veteran band. The intangible quality is naivete and the spirit that goes along with it. It's a factor Adams will consider as he decides on the type of band he wants to produce. "Aside from that youthful vulnerability," Adams concludes, "I hope to hear a spark and then do my best to bring out the best in the musicians."

Robbie Adams can be reached through Subsonic. Contact Michelle Needy at 818-762-5648.

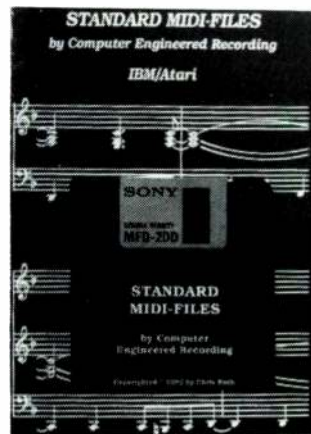


Ross Systems' RCS 1402 Rack Mixer

With a total of 18 inputs, the new Ross RCS 1402 mixer saves space in a crowded keyboard or guitar rack. The RCS has six balanced mono line inputs, six studio-grade mic inputs, four stereo line inputs, two stereo auxiliary returns and a stereo tape in. Each channel has a trim, two post fader and post EQ aux sends, a three-band equalizer, pan pot and level knob. (To save space, there are no linear faders or sliders). There are also insert jacks on each input for patching external equipment and 48 volt phantom powering for

studio microphones. Other features include full LED metering, a headphone jack, rack mount ears and an internal mounted power supply.

The RCS 1402 sells for \$599 and for more about it, contact Ross Systems which is part of the International Music Corp. at P.O. Box 2344 Fort Worth, TX 76113-2344. Phone 817-336-5114.



Standard Music MIDI Files from CER

CER or Computer Engineered Recording has a new line of computer software available for IBM or Macintosh computers. The disk is comprised of standard Type 1 MIDI files setup to conform to General MIDI note format.

This first disk has over 1,000 measures of drum patterns including 10 songs with tempo changes. There are also 200 individual rhythm patterns that run from jazz to hip-hop, Latin, blues, funk and shuffles. All the programming on this disk was played in real time by studio musicians. There are also five complete sequences (songs) of standard blues, jazz, Latin and funk played by real guys playing real MIDI drums and MIDI guitars. There are 400 strummed guitar chords and various scales that can be used in songwriting.

The disk comes complete with instructions and is perfect for the beginning amateur or professional, who is always on the lookout for fresh playing styles. The disk is now available at retailers but for more information, you can call CER at 805-498-8387. The address is 4009 Greenwood St., Newbury Park, CA 91320.



Continental CS-I Tricone from Saga Musical

The original Tricone resophonic guitars were last made before World War II when all the tooling and machinery were melted down and turned into weapons. Saga Musical has located a pre-war original model and started building the new CS-I to exactly the same specifications.

The CS-I has a highly-polished, plated-metal body with a slim round neck. There is the "T" bridge that connects the three cone resonator for that unmistakable sound. This guitar is an exact copy of the original Dopyera Brothers design and represents a guitar that has not been built or even seen for 50 years.

The CS-I sells for \$3,295 and for more information, contact Saga Musical Instruments at P.O. Box 2841, South San Francisco, CA 94080. Phone 415-588-5558 or FAX 415-871-7590.



There is something about Show Biz, and we're sure you'll agree, that really brings out the love in a person. After reading a line or two, we're sure you, like us, just want to sit back and sing something like "Ave Maria" or "You Light Up My Life." Until now, there was no soundtrack to these tender moods; nowhere one could find the two cuts just mentioned alongside really good versions of two different wedding marches. **Scotti Bros. Records** has solved our dilemma with a new collection called *There Is Love (The Wedding Songs)*. You'll want this treasured keepsake for the many memories it generates as, years from now, you play it side-by-side with another Scotti Bros. collection *There Is Still Love (The Anniversary Songs)*. This one gives you lovely hits such as "The Anniversary Waltz" by **Bing Crosby**, "Betcha By Golly Wow" by the **Stylistics** and "Never My Love" by the **Association**. Those feeling out-of-love are not left out of music. Completing this trilogy is *There Was Love (The Divorce Songs)* with cuts like "D-I-V-O-R-C-E" by **Dolly Parton**, "Na Na Hey Hey Kiss Him Goodbye" by **Steam** and our personal favorite, "Why Can't She Lower The Alimony" by **Mickey Rooney**. Pick up all three discs. You're sure to love them as much as we do.

Paris, France, 1925. The city staged the Exposition Internationale des Arts Decoratifs et Industriels Modernes, better known as **Art Deco**. The exhibit saw the beginning

of design trends, architectural experimentation and as **Michael Brooks'** opening liner notes to **Columbia/Legacy's** new collection, *Can't Help Loving That Man*, say, the beginnings of a musical movement typified by the Big Band era of 1935-42. This is interesting historical stuff from a very interesting series of era recordings (other titles are *The Cosmopolitan Marlene Dietrich*, *The Crooners* and *This Is Art Deco*). What is really special about this disc is its particular spin on history. From "Beach Boy" to "Am I Blue?" from "Masculine Women, Feminine Men" to (most notably) **Bing Crosby's** take on "Gay Love," these are all love songs to men, sung by men. How did such recordings come to be? "Back then, song publishers had such a stranglehold on the popular music industry that you didn't dare tamper with a song lyric—even if you were a guy singing a tune written for a gal," explains **Michael Musto** in a second set of notes that, for their camp wit, make the cost of this disc worthwhile.

Acclaimed singer/actor **D.C. Anderson**, chorus rehearsal conductor **Monsieur Reyer** of the award-winning musical *Phantom Of The*

Opera, has announced he will donate all proceeds from his upcoming **Lockett-Palmer** Holiday album, *A Cabaret Christmas Eve*, to **Equity Fights AIDS**. Other stars donating time and effort to the recording include **Lainie Kazan**, **Carol Channing** and **Rosemary Clooney**. Previously, Anderson spearheaded the auctioning of two sets of tickets to the final performance of

the popular Los Angeles production with proceeds also benefitting **Equity Fights AIDS**. His just released **Lockett-Palmer** CD, *Time Was*, features original and show tunes performed by Anderson. For more information on **Equity Fights AIDS**, contact **Michael VanDuzer** at 213-462-2334.

Check out the **Meridian Arts Ensemble's** second recording on Amsterdam-based label **Channel Classics**. On it, we're told, will be arrangements of works by **Billy Strayhorn**, **Jimi Hendrix**, **Phillip Johnston** and **Frank Zappa**. The crossover classical act performed parts of the upcoming CD, entitled *Smart Went Crazy*, for Zappa in Los Angeles earlier this year where the composer gave a critique of their arrangements and suggestions for future interpretations. *Smart Went Crazy* is due out later this year.

It pays to look like a cartoon. That's what happened to **Doctor Dream** recording artists **Swamp Zombies**, whose likeness to the animated characters on the **Cappio Coffee** commercial did not go unnoticed. Hearing of an open casting call for the lead beatnik in one of the company's

Meridian Arts Ensemble



Michael Lavore

commercials, the group rushed down, set up and played for the Cappio people in between reading lines from the commercial. Cappio was impressed and the group was asked to represent Cappio at the **Virginia Slims Tennis Tournament** for a promotion. "Cappio, the product and the commercials are something we've always dug," said lead vocalist/guitarist **Josh Agle**. "If this were for **Sunny Delight**, we wouldn't be doing this." The **Swamp Zombies'** fifth **Doctor Dream** release, *Spunk*, should be in stores now.

Tune in to **Countdown America** September 25 when **Magic 94.3 FM** salutes the music of **Elton John**. The three-hour program, also including an interview with series host **Dick Clark**, airs at 6:00 a.m. and repeats Sunday at 9:00 a.m.

Tune in the **Nashville Network**



Swamp Zombies



George Fox visits the Nashville Network

September 25 as the premiere country music channel broadcasts the **Canadian Country Music Awards** for the very first time. On hand will be popular entertainers **George Fox** as host, plus performances by **Patricia Conroy** and **Michelle Wright**. First airing for the two-hour program is 6:00 p.m. PST.

Show Biz wants you to rush out and pick up the debut from **Ellis Island** recording act **Standard Fruit**. You may recall we told you of the group's song "Abilene" being on the soundtrack to **Touchstone's My Boyfriend's Back**. What we failed to point out was that **Standard Fruit** band member **Andrew Lowery** is the lead character in the film. Previously, Lowery was critically acclaimed for the movie **School Ties**, but now he's just hoping the critics will notice his music. Here's one who



Cast of *Father Hood*

did. Listen to the song "Riverside." It's an irony fan's heaven.

Marky Mark is in trouble again.

Reportedly, the underwear-wearing rapper punched out an employee of **Madonna's Maverick Records** and made a disparaging remark about gays. Mark had agreed to finance and appear in a public service spot denouncing bias-motivated violence to make up for past incidents of racial harassment and assault, but after this latest incident, the groups affected cancelled the ad. "This latest incident made it clear that he has yet to change and would make a poor model for an anti-violence message," said a statement issued by the New York chapter of the Gay & Lesbian Alliance Against Defamation, the Committee Against Anti-Asian Violence and the Anti-Violence Campaign.

Congratulations to local hero **Mark Ferrari** who placed his song "Cold Hands, Warm Heart" on the

soundtrack to **Hollywood Pictures'** latest release, **Father Hood**. The film is the story of a small-time stick-up man played by **Patrick Swayze** who, never having paid much attention to his two kids, suddenly develops parental instincts when he discovers one is being mistreated in foster care. There are no plans to release a soundtrack CD.

Pick up **Ruined**, the latest spoken word offering from writer, performer and sometime **MC** contributor **Pleasant Gehman**. Her debut for **New Alliance Records** features such cuts as "Contents Of Purse, January 1992," "What I Got For My Birthday, March 17, 1992" and "White Trash Apocalypse." Gehman founded the rock gossip column **LA DEE DA** for the **L.A. Weekly** in the early Eighties and later sang lead for the **Screaming Sirens**. She believes that red lipstick and fishnet stockings are as important to everyday life as equal rights and the ability to convey ideas without being censored.

The **Los Angeles Community Festival**, a concert, civic and media event encouraging unity in Los Angeles, is scheduled for Sunday, Oct. 3, at the **Shark Club** in downtown Los Angeles.

Scheduled performers at the all-day festival include **Bang Tango**, former **Will To Power** singer **Suzi Carr** and soap stud **Wally Kurtz**. The **Shark Club** is located at the corner of Grand and Olympic in downtown Los Angeles. For more information, call 213-368-6146.

It's hard catching up with **Stanley Clarke**. The bass legend, hot off the success of his scores for **Touchstone's What's Love Got To Do With It?** and **Columbia's Poetic Justice**, has just released his first solo album in five years, **East River Drive** on **Epic**. This much-anticipated new recording features guest performers **Gerald Albright**, **George Duke**, **Howard Hewett** and **Jean-Luc Ponty** among others.

The latest from **Moonstone Records** is **David Arkenstone's** new soundtrack to the film **Robot Wars**. "Ever since I was a child and exposed to films, I was fascinated by the way sound and music were used to enhance the action up on the big screen," Arkenstone tells us in the liner notes. "What is written musically must integrate with many other factors to complete the whole picture." Arkenstone's score, an integral part of **Full Moon Entertainment's** latest sci-fi feature, includes evocative cuts like "Desert Patrol" and "The Final Battle." Available everywhere. **MC**

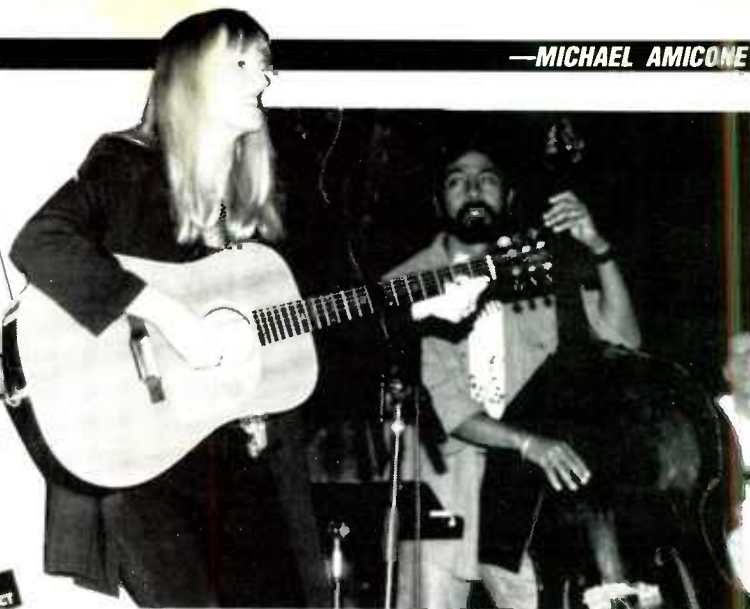


Standard Fruit





EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT PUBLICITY: Leading indie CD manufacturer Disc Makers has released a guide that will help many a fledgling band gain insight into the music publicity and marketing game. Entitled *Disc Makers Guide To Independent Music Publicity*, the 48-page booklet covers such topics as promoting gigs, keeping a fan list, selling your indie release and compiling a press kit. And best of all, it's free. *Disc Makers Guide To Independent Music Publicity*, written by Veronique Berry, President of VNB Marketing Network, is available to working musicians by calling 800-468-9353.



TALENTED TROUBADOUR: Talented singer-songwriter Eliza Gilkyson recently performed at the Troubadour in West Hollywood in support of her excellent new Private Music album, *Through The Looking Glass*. Easily one of the best of the year, the album, impeccably produced by Eliza and her brother, noted guitarist Tony Gilkyson, is a sparkling collection of well-crafted, adult-themed, folk rock musings, including such potential classics as the album's opening track, "Dionysian Love" (also the show's opener), the beautiful ballad "All You Want" and "I Become The Moon." Backed by a supple backing band, Gilkyson, who is obviously on a creative roll at the moment, was in fine voice and spirits. And judging from the quality of her new material, with a little luck and a strong promotional push from new label Private Music (her previous two albums, an auspicious debut and a less successful follow-up, were on Gold Castle), she may finally receive the recognition due this talented, yet relatively unknown, artist.



BUILDING CAREERS: Grammy winning producer Andre Fischer and Damien Hall of Guy fame are pictured at Morningside High School in Inglewood where the students recently staged a production of *The Wiz* as part of the school's Summer Youth Project. Fisher and Hall's visit to the school was part of an ongoing educational program organized by the L.A. Chapter of NARAS in which industry professionals offer students realistic career counsel. Pictured (L-R): Damien Hall, Andre Fischer and Elaine Parker-Gillis, Executive Director, Literacy 2000 Program, Morningside High School.



BACKSTAGE BUDDIES: Bowl promoters Bill Silva and Andrew Hewitt, Whitney Houston and hubbie Bobby Brown and William Morris agent Ben Bernstein are pictured backstage following Houston's recent sold-out gig at the Hollywood Bowl. The Bowl's contemporary music series continues with the much-anticipated Bob Dylan/Santana show on October 2nd.



TILL DEF DO US PART: Rather than simply issue a press release stating that he was dropping the word "Def" from his record company's name, Def American mainman Rick Rubin decided to bury the word—literally. Rubin, realizing that the once-hip word has lost its rebellious edge (it can now be found in *Webster's Dictionary*), held a private funeral commemorating the death of "Def" at Hollywood Memorial Park (the label will now be known as American Recordings). Celebs such as Tom Petty, Rosanna Arquette and a myriad of media and industry personnel crammed into a small chapel to pay their respects. Officiated by Reverend Al Sharpton, the service also featured mentalist Amazing Kreskin, who, by the aid of a posthypnotic suggestion, lulled a few audience members into an embarrassingly silly trance that rendered their prostate. After the service, the "Def" coffin was taken by a horse-drawn carriage to its final resting place, some 100 feet away from where the great film director Cecil B. DeMille eternally rests. Guests then journeyed to an L.A. bowling alley where a private, post-funeral wake was held.

—Tom Farrell



MAGNETIC ATTRACTION: Fledgling A&M act Monster Magnet and various label execs pose backstage for the publicity cameras following the band's recent sold-out performance at venerable West Hollywood venue the Whisky. Monster Magnet is currently on the promotional trail for their label debut, *Superjuggo*.



ROCK N' BOWL BIRTHDAY BASH: Legendary Kiss bassist/co-leader Gene Simmons recently celebrated his 44th birthday with a private party, held at the bowling alley adjoining Jerry's Famous Deli in Studio City. Attending the birthday bowling bash were a bevy of bands, a slew of adult movie stars and several Hollywood celebs, including omnipresent couple Tom and Roseanne Arnold. Pictured with Simmons are members of local band Sykotik Sinfoney, who played at the party while guests bowled and binged on free beer and great deli food.

—Tom Farrell



VALLEY GIRL: Songstress Lauren Wood (behind the keyboards) and her band, including cellist Novi Novog, recently performed two pop/jazz sets underneath the palms inside the Sherman Oaks Fashion Center. The gig was sponsored by the Wave radio station.

ANOTHER ULTIMATE EXPERIENCE: Several months ago, MCA released a great 20-song retrospective, *The Ultimate Experience*, which demonstrated that the Jimi Hendrix legacy, previously the property of Warner/Reprise, was in capable hands. Now, with that initial release under their collective belts, MCA has announced the release of more Hendrix product, including a four-CD collection, *The Jimi Hendrix Experience Box Set*, which contains Hendrix's first three albums, *Are You Experienced?*, *Axis: Bold As Love* and *Electric Ladyland*, in their entirety, with newly created cover artwork, rare photographs and track-by-track annotation. That's the good news. The bad news is that the box set also includes the aforementioned *The Ultimate Experience* CD, which means that many of Hendrix's best recordings show up twice over the course of the box set's four CDs (why not include a CD with rarities, alternate versions or outtakes instead?). On the other hand, *The Ultimate Experience* does contain a few essential tracks from Hendrix's later releases, albums which, MCA has also announced, will be released sometime in the future. In addition, Hendrix's first three albums, with the new artwork and booklets, will be released separately, simultaneously with the box set. Confused yet? Basically, what all this reissue activity means is that MCA will release a plethora of beautifully repackaged Hendrix product, in newly remastered versions, in a somewhat haphazard way, just in time for the year-end Christmas gift-buying season.



PIZZA URGE: Geffen act Urge Overkill recently dropped by the West Coast UNI Distribution branch offices for a beer and pizza party. Urge Overkill is currently greasing the starmaking machinery in support of their debut album, *Saturation*, featuring the single "Sister Havana."

PLAYMATES: Mark Mothersbaugh of Devo fame (far right) poses for the cameras with actor Russ Tamblyn and actress Nancye Ferguson. Mothersbaugh composed the music for the play, *Zastrozzi, The Master Of Discipline*, a black comedy set in Italy, 1893, about a master criminal who uses swords, sex and his wits to do battle with deluded men of God and his own inner demons. Tamblyn plays "Victor" and Ferguson plays "Julia" in the play, written by George F. Walker and currently running through October 17th at the Beverly Hills Playhouse. For ticket information, call 213-660-8587.



MUSIC CONNECTION Tidbits from our tattered past

1985—WEBSTER'S BELIEVE IT OR NOT! In case you didn't know, the dictionary contains some fascinating stuff. Take, for instance, the band name Eurythmics. Although we originally thought that the name was a hybrid of "European" and "rhythm," according to *Webster's Ninth New Collegiate Dictionary*, "eurythmics" is "the art of harmonious bodily movement, especially through expressive timed movement in response to improvised music." Well, now you know.

1988—MAYBE HE'S AMAZED, BUT HE'S NOT AMUSED: Paul McCartney recently issued the following statement regarding the new John Lennon book by that gutless graverobber Albert Goldman: "I urge people to boycott this book, which, in my opinion, is nothing more than a piece of trash. It's disgusting that someone can make up any old bunch of lies he sees fit and is then allowed to publish them without fear of repudiation." With a little luck, folks will heed Paulie's advice. Goldman's work shouldn't be on pages—it should be on a roll!

1990—HOTTER THAN HELL: Sensing the overheated discomfort of her guests during a recent promotional party for her new *Pianissimo* album on the Private Music label, virtuoso Suzanne Ciani remarked, "There wasn't air conditioning in Mozart's day!" True, but Mozart never had to play Los Angeles in the summer.

Bad Religion

By Pat Lewis



For thirteen years, Bad Religion traversed the peripheral of the mainstream music industry and proudly wore their shield of independence like one of the knights who graced Sir Arthur's roundtable. While thumbing their nose at authority (i.e. the major labels) with their "do it yourself" attitude, this post-punk/alternative band self-produced and self-released seven LPs and two EPs, which thus far have sold in excess of half a million units collectively. Guitarist/songwriter Brett Gurewitz even spearheaded his own indie label, Epitaph Records, which today is one of the most well-respected, top-grossing and completely independent record companies in the country. Not only does the label boast the lucrative Bad Religion catalog, but Epitaph's current roster includes Down By Law, Claw Hammer, Insted, Rancid, Pennywise and NOFX, among others.

Manager-less, and with virtually no mainstream radio airplay to speak of, Bad Religion built the second largest underground fan base—rivaled only by Washington, DC's Fugazi—and has toured around the country (as well as Europe) by their own means more times than they probably care to remember.

For all intents and purposes, Bad Religion was the epitome of the independent ethos. But recently, the band signed a multi-record deal with Atlantic Records, and in doing so, ended their reign as L.A.'s Kings of Independence.

Such an offense will undoubtedly be met with cries of "off with his head" from devout independent music defenders, convinced the band has sold-out. But apparently, the possibility of this didn't sway the band from making their decision. Neither did the fact that the band recently released their most successful album to date, *Recipe For Hate*, which has sold over 180,000 units and spent ten weeks on *Billboard's* "Heatseekers" chart. In addition, their first single, "American Jesus" (which features backing vocals by Pearl Jam's Eddie Vedder), has been in regular rotation on MTV's *120 Minutes* alternative rock program for the last month.

So why did Bad Religion sign with a major label at the height of the band's indie career? "I think you have to show progress," answers vocalist Greg Graffin, who resides in New York and is presently working on his Ph.D. in Zoology. "And this was a natural way to progress. We're as big as any independent band in the country. Now let's see if we can become as big as any band in the world. We certainly couldn't do that on an indie label."

The point that Graffin makes—about not being able to become a "big band" on an indie label—is an interesting one, and an accurate one as well. Certainly, urban music has enjoyed gold and platinum success at the indie level. However, there haven't been a lot of gold records earned by indie bands, who fall in the alternative

music genre.

Instead, most indie alternative bands have had to somehow first catapult themselves onto a major label before they can begin to reap the benefits of mainstream acceptance. Nirvana, Sonic Youth, Nine Inch Nails, Urge Overkill, Smashing Pumpkins, and Jane's Addiction are just a few successful ex-indie bands. And then of course, there are other alternative bands who have entirely bypassed the indie stage and debuted on major labels, including Stone Temple Pilots, Blind Melon, Ministry and Pearl Jam, among others. There is little question that alternative music is making a substantial impact on the music industry and riding high on the *Billboard* charts, so what better time to be in the thick of things, so to speak?

"In the current musical climate, you have to ask yourself, why isn't Bad Religion selling a half a million records, when you've got bands like Nirvana and Stone Temple Pilots who are platinum or multi-platinum," stresses the singer. "Now is that because they're a much better band than us? Maybe it is. But, if that's not the reason, then we have to say, 'Why not?' Maybe it's the distribution. Maybe it's the marketing. Maybe it's the publicity. I mean, I'm not an expert on the record industry, but it seems that the major labels' forte is getting things everywhere. So we just thought, let's try a major label and see what happens."

Bad Religion's Atlantic recording contract includes the re-release of their current LP, *Recipe For Hate*, as well as the firm commitment from Atlantic to release one additional album of new material and the option for three more albums after that. But, while the band is reluctant to give the exact dollars and cents figure of the deal, bass player Jay Bentley does offer this: "The deal that we struck with Atlantic was exactly what we had with Epitaph. What we said was, 'Here's what we make per record, whether it be in a year or an album cycle or whatever it takes. This is how much we've made so far off of each album. Give us that, and at least we won't take a nose dive here.'"

Unlike most indie bands who move onto majors and then release a new album a year or so later, Atlantic opted to re-release *Recipe For Hate*. "They'll just continue what Epitaph has been doing with co-op adds, posters, etc., except where it says Epitaph, it will say Atlantic," explains Bentley.

But why re-release the album in the first place? "On Epitaph, the main sales of a particular record happen within the first three to six months of release," answers Bentley. "And after that, it's just a fairly steady catalog flow. The Atlantic people were excited about *Recipe* in particular, and they felt they could do something more with it. It gives the record a second life."

While there wasn't an industry bidding war over Bad Religion, a few major labels did show some interest in the band during the last several years. But it was Atlantic's

HEMPT/VEB



Greg Graffin

“We’re as big as any independent band in the country. Now let’s see if we can become as big as any band in the world.”

—Greg Graffin



Brett Gurewitz

Senior Vice President, Danny Goldberg, who actually won the guys’ confidence. “We’d been approached by a lot of other labels,” says Bentley, “but we didn’t really appreciate their attitude. It just seemed like they put on a different face to come and talk to us. It wasn’t real. It was big business. And we didn’t want to get caught up in that. Every meeting that we had, we’d laugh, we’d eat and we’d say good-bye. But when we met with Danny, the first thing he said was, ‘I don’t want to embarrass you guys.’ Which was amazing, coming from somebody who doesn’t have to care.”

“Because of Danny Goldberg’s enthusiasm,” concurs Graffin, “we all thought that we should give Atlantic a shot.”

Of course, enthusiasm and even cold, hard cash is no guarantee that Bad Religion will succeed any further on Atlantic than they would’ve on their own. “Maybe Atlantic’s ploy could be to squash Bad Religion into oblivion so that the Melvins will become the biggest hard-core band in the world,” jests Bentley.

“I’m a bit trepid,” he adds, “because it’s a serious move. But I’m also excited.”

“All we want to see is if Bad Religion is reaching its full potential,” says Graffin. “And if we can do it, great. But if we can’t do it, then doesn’t that tell us something about Epitaph and that indeed that’s the place that we should stay?”

Bad Religion’s decision to put all of their eggs into Atlantic’s basket was not made solely by one particular member or the leader of the band. First off, there is no leader of the band. Instead, the band—which, in addition to Gurewitz, Graffin and Bentley, includes guitarist Greg Hetson and drummer Bobby Schayer—made the decision jointly. “We were all on the phone together,” recalls Bentley, “and we said, ‘Do you want to do it?’ Everybody was just silent for a while and finally everybody said, ‘Yeah, I guess so.’ There wasn’t any champagne popping or heavy-duty dancing going on.”

But, while their decision seems like a well-timed and natural progression for the band as a whole, it must’ve been a much tougher decision for guitarist Gurewitz. After all, his “yeah, I guess so” meant he would literally lose the biggest, and certainly, the most profitable, band on his fledgling label.

“I’ve always told Bad Religion that Bad Religion’s desires will always come before Epitaph’s, and in that way, avoid conflict

between the band and the company,” confesses the entrepreneur. “So, when it came time to decide whether or not to go to a major label, I told them, I’m not really qualified to be a part of this decision because I own Epitaph. But I want to make it clear that Epitaph is still an independent with no outside affiliations, whatsoever. Epitaph is the same as ever. We just lost one of our artists.”

And considering Epitaph has sold 1.4 million records since its inception in late 1988, it comes as no surprise that Gurewitz has no plans to close-up shop! “NOFX’s third album came out about six months ago,” says Gurewitz, “and it’s already sold over 50,000 copies. Which, for a label my size, is pretty impressive. Penny-wise, which is probably my most promising new group, just shipped about two or three weeks ago, and it’s up to 35,000 records already. And these are the kinds of numbers all of my acts are doing. I’m not trying to tell you that Epitaph is some kind of a miracle marketing machine, but we are putting out really good records. And even though the mainstream press hasn’t caught on, kids out there are just grooving on it!”

Epitaph has also acquired that ever important indie hipness factor, which certainly doesn’t hurt sales or the quality of the bands that the label is able to attract. “There’s no question that to some extent, Epitaph is hip,” admits Gurewitz, “because it’s the same way that Fidel Castro is hip. He’s like the only one in Latin America who never kowtowed to the west. So he’s kinda

a hero for that. And any label that maintains its independence, has that kinda stigma, which is positive.”

Bad Religion was conceived during the tumultuous Eighties punk scene in Los Angeles. At that time, the members were a bunch of snotty-nosed, angry teenagers from the San Fernando Valley. But now, thirteen years later, most of the guys are married-with-children. And it hardly seems like they’d be angry anymore. “Anger is outward dissatisfaction,” explains Graffin. “People who are angry are carrying around a burden of emotions. And when you’re a teenager, you fit into that category. But once you get a little older and you see the world a little bit, you realize that you don’t have that bad of a rap. But that doesn’t mean that there aren’t things that are angering and that are inexcusable about the world that we live in. And those are the things that we tend to write about. Anger from a teenager is ‘fuck you, let me do what I want.’ Anger from an adult is somewhat more subtle than that, even though the basic theme is still the same.”

It still remains to be seen whether Bad Religion’s jump into the major leagues will be met with any more mainstream acceptance than prior to the deal. But either way, this is a band that’s in it for all the right reasons—the music—and that, above all, should keep them plugging angrily away for many more albums to come. And after all, you can take the band out of the indie, but you can’t take that indie spirit out of the band! **MC**

DISCOGRAPHY

1. 1981, released EP, *Bad Religion*. (7" vinyl, 33 1/3 r.p.m., containing six songs. Out-of-Print.) Sold 1,500 copies.
2. 1982, released LP, *How Could Hell Be Any Worse?* Sold 20,000 copies.
3. 1984, released LP, *Into The Unknown*. Sold 10,000 copies.
4. 1986, released EP, *Back To The Known*. Sold 10,000 copies.
5. 1988, released LP, *Suffer*. Sold 110,000 copies.
6. 1989, released video, *Along The Way*. Sold 10,000. (Filmed in late '88- early '89 during the *Suffer* tour.)
7. 1989, released LP, *No Control*. Sold 110,000 copies.
8. 1990, released compilation/retrospective LP, *Bad Religion 80-85*, which includes *Back To The Known*, *How Could Hell Be Any Worse?* Sold 80,000 copies
9. 1991, released LP, *Against The Grain*. Sold 110,000 copies.
10. 1992, released LP, *Generator*. Sold 135,000 copies.
11. 1993, released LP, *Recipe*. Sold 180,000 copies.



Geoff Bywater

Senior Vice President,
Marketing and Promotion

By Tom Kidd

Success breeds success. That's what the folks at newly established Fox Records are banking on. Right out of the box, Geoff Bywater, senior vice president of marketing and promotion, finds himself at the helm of a little label with great big resources.

Not that the resources behind the label are so big to be unmanageable. Instead of being owned by some huge corporate or international conglomerate, Fox Records has at its helm media giant Rupert Murdoch. This is, according to Bywater, the great thing about the label. It's owned by a man—already owner of the fourth television network, a film company, *TV Guide* and many other companies worldwide—who has a vision for making Fox into a true entertainment giant.

With Fox's paw in so many places, there is a grand opportunity for inter-company synergy. "The basis of what we're going to be doing is," according to Bywater, "we'll be putting out soundtracks—but this is not a soundtrack company. We're signing acts. We use soundtracks if it's applicable to launch artists. If it's applicable to put them in *In Living Color*, we'll do that. It allows a lot of different areas for either television or movie synergy in helping to break new acts."

The opportunity to work with many different creative markets was what first drew Bywater to his current position as head of the small four-man office. With an extensive background in artist development, video production, record sales and marketing, the New York native, who oversaw the careers of such artists as Duran Duran, Tina Turner, Kate Bush, Iron Maiden and Thomas Dolby for Capitol/EMI, was ready for the next step.

"To be involved with something that's connected with a company like Fox seemed like it was a too good opportunity to pass up," he says. "I think when most people hear that Fox is getting into the record business, there's always suspicion. There's always cynics in



this world who say, 'Well, what do they know about getting in the record business?' Those were the same kinds of cynics who said, 'What does Fox know about getting into the television business.' There's no longer too many cynics around laughing at Fox now.

Until now, the only piece lacking from the worldwide working overview of Fox's very serious international game plan was a record company. In order to compete successfully in this crowded market, Fox struck an agreement with BMG, itself an international giant. BMG was looking to step up its presence in Hollywood and get involved with someone who would give them access to film soundtracks. The deal is structured to allow Fox Records to put records out on any of BMG's three wholly-owned labels (Zoo, Arista or RCA). Fox utilizes the promotion, marketing and sales staffs of each of the three individual labels and whatever they need to add, whether it's independent press or some extra

***"The key is to be
as smart as possible
and as aggressive
as possible."***

marketing or promotion staff.

Currently, Fox has records that are either coming out on all three labels or are currently in the stores, including the comeback from Big Country. Their debut single, "The One I Love," according to Friday Morning Quarterback, recently became the most added record in both AOR and Alternative formats in its first week. This was a signing that made sense, says Bywater, because the band has a heritage. "We really felt it was a great way to re-establish an artist and establish a label," he says "We've proven that we can get records on the radio."

Other upcoming releases come from Jamie Foxx, one of the stars of Fox-TV's popular comedy series *In Living Color*, alternative artists the Carnival Strippers and female rapper Simple E. There are also plenty of

soundtracks, twelve or fourteen soundtracks per year, including the country-oriented *Beverly Hillbillies* soundtrack.

This sounds like a lot of product, but with the resources available to Bywater and company, the work load should actually be reasonably light. The label is small, and that's the way they want to keep it for now. "We're not going to sign 30-40 acts and put them all out in the first year," Bywater says. "We want to give special attention to the recording artists we sign and make sure they don't get lost in the clutter."

In order to be commercial and to rise above the clutter themselves, Bywater and director of A&R Wendell Greene feel they need to focus on whatever makes their small crew excited. This is, after all, the can-do attitude that has made the rest of Murdoch's holdings so successful. The Fox conglomerate has identified the needs of Generation X, learned how to successfully exploit it and that in turn has turned on the advertisers.

Bywater defines his audience as the rock & roll kids being born to rock & roll parents. "You see kids graduating from Sesame Street to MTV and they find their artists," he explains. "You find high school and college kids finding their niche artists. And you find adults who are still going out to James Taylor concerts, Jimmy Buffett or the Grateful Dead and who still want to buy Tom Petty." What you end up with, he says, is 22-year-olds who know both Nirvana and the Beatles.

And old movies. To keep up with the current hot demand for soundtracks, Fox is mining their parent company's vaults. "20th Century Fox has all these great soundtracks like *Laura* and *Stormy Monday*," Bywater says, "and we're putting out a *Star Wars* boxed set. Our idea is to basically build catalog."

These discs, which will include such classics as *How Green Was My Valley*, will be released under the label name 20th Century Fox film scores, to keep catalog product distinct from the more current Fox Records product. It will be a line of recorded product made for the serious film collector.

It's not only the audience who loves the Fox mind-set. Bywater tells of bringing bands to the label through relationships he's had with managers. "What's exciting," he says, "is when you talk to managers about Fox, everybody has dreams above and beyond just having big hit records. You can have a boutique feeling yet know that you're part of a huge entertainment machine like Fox and a record machine like BMG.

"Frankly," he continues, "bands want to hear more than 'we're going to radio' or 'we're going to retail.' That's never been the way I've thought. If you're going to think that way in the Nineties and beyond, you're going to lose. The key is to be as smart as possible and to be as aggressive as possible."

Fox Records will accept unsolicited demo tapes, though Bywater cautions that it is usually best for such demos to come in through managers or other known contacts. Fox Records may be reached at P.O. Box 900, Trailer 727, Beverly Hills 90213

MC

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"INSECURITY"

TRAE

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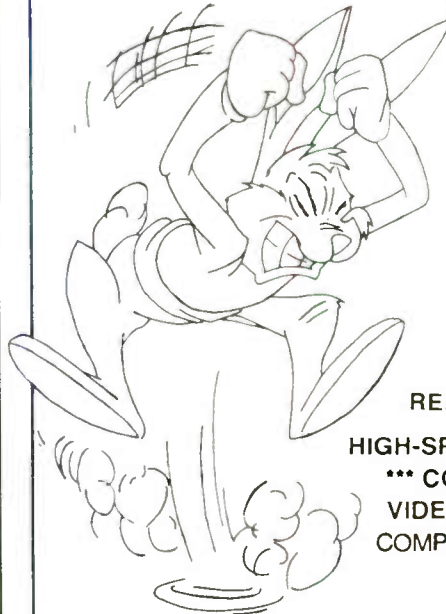
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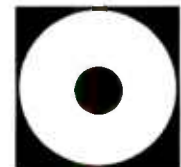
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THE ADVANTAGES AND DISADVANTAGES OF INDEPENDENCE

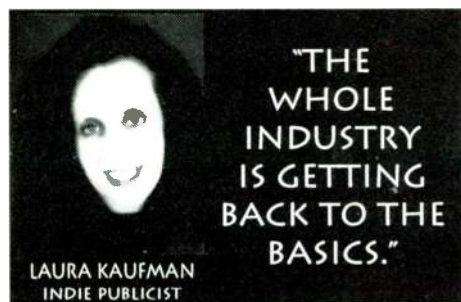
PART 1 PUBLICITY AND PROMOTION

By Tom Kidd

Talk to anybody in business and they'll tell you times are tough. Talk to anybody in show business and they'll most certainly concur. Making it in any business in today's economy is much like walking a high wire without a safety net. It hurts a lot when you fall, but it sure feels good when you succeed.

In increasing numbers, people in the entertainment industry are coming out from the corporate shadows to work on their own. This doesn't surprise independent publicist Laura Kaufman. The one-time publicist for Ted Nugent has been working on her own for some time now. Working independently is the wave of the future, she says. "The whole industry is getting back to the grass roots, to the basics. Besides, you don't want to work for someone else when you've been working on your own for 20 years."

The scariest part of this revolution, she continues, is that more people are going



independent out of necessity rather than desire. With the economy lagging, small independent record companies simply don't have the money to support in-house publicity departments.

One of the advantages of going indie is, there's no one to tell you how to do your job. "I found my legs by trying to walk," Kaufman explains. There's also no one to trade training tips with, no one to share receipts. "You make more money," adds Kaufman, "and you keep all of it."

Adding to this list of advantages is Rick Scott. After beginning his Los Angeles-based life as a publicist for McMullen Public Relations, the Philadelphia native established his own Great Scott P.R.roductions some two years ago. His advantage list tends to the intangible. "When I'm bringing in new business," he says, "it's my name that goes out there. As it grows, I'm very happy about creating something on my own."

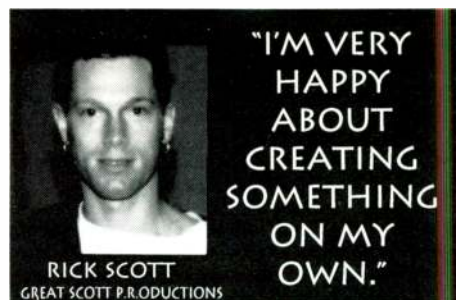
Unlike life at a label where publicity departments are handed the acts they must work, the independent gets to pick and choose the acts. "I look forward to working with someone for whom I have respect," Scott says, who has worked projects for Billy Idol and Elton John.

Echoing a theme, Scott points out that there are many advantages for artists to work with independents. "When you're at a record label with 50 acts and five people to work them," he says, "you're a priority for a month or two. When you're hiring an independent publicist, you're hiring someone to be directly responsible for you. Being with a small firm like mine, you get me. You don't get lost in the numbers shuffle."

Heading most indie publicists' list of disadvantages is the subject of job security. Of those in an artist's team—agent, manager, business manager and publicist—it's the latter who is most likely dropped when things get slow.

Even if they're not the first fired from a project, a publicist may be the last to benefit. "People have no idea until they do it, how expensive it is to run your own business," says Kaufman. "You have the phone, electricity including fax, computer, typewriter and maybe renting an office. We're one of the last to get paid. If I'd wanted to be a collection agent, I would have opened an agency."

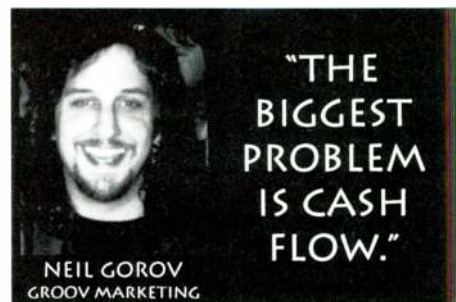
Money is the root of all major problems



facing an independent, whether in publicity or record promotion. Neil Gorov has promoted traditional and avant-garde jazz through his three-man Groov Marketing and Consulting for two and a half years and still has a problem keeping a steady flow of business. "The biggest problem is cash flow," he admits. "There are so many little jazz labels that have the best intentions but they get hit with a cash flow problem themselves. I can't ask the two people who work for me to get the money. That's not part of their job description. Instead, I have to ask them if they can wait for their paychecks. It averages out, but you can't get blood from a stone."

"At times," agrees his second cousin once removed, Cliff Gorov, head of his own record promotion firm, All That Jazz, since 1987, "if you go through a slower period, the paycheck doesn't go on. You have to keep chasing your money and accounts that go with it. However, by being on your own, there is no limit as to what your upside can be."

Both cousins agree that part of this unlimited upside is the ability to pick and choose which records and acts to work with. Cliff bases his decision on the music and/or integrity of the artist. "I listen to everything and make my own decisions," he says. "I try to think like a programmer and decide what will work best for each market." Artists that have



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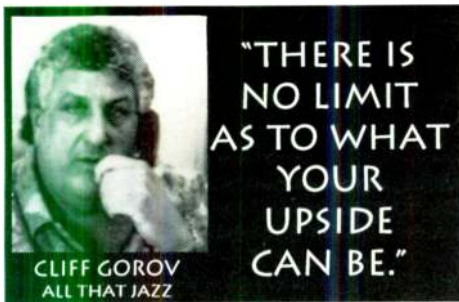
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benefited from that intuition include Pat Metheny, Kenny G, Basia and Sade.

Across town, at Groov, where their client list has included jazz heavyweights Dizzy Gillespie and Herb Ellis, Neil Gorov likes the fact his organization can be a lot more selective than if he worked for a label. This, he says, guarantees each project at least a minimum level of staff interest.

The two cousins also say they feel more free outside the corporate atmosphere. Being independent, they say, allows one to develop a personalized situation where there are no internal politics or competition. "There's no one looking over your shoulder," says Neil Gorov, "if it's only four p.m., the day is nice and you want to take off." There are a lot of people who might find that to be the biggest indie advantage of all.

PART 2
SIGNING
 WITH AN
INDIE
 BY PAT LEWIS

To understand the advantages of signing with an indie label, a potential candidate should first take a crash course in Indie Philosophy 101. "It's a very hands-on and do-it-yourself mentality," explains Laura Landee, who works in the Sales & Promotion Dept. at Cargo Records. "Indies are also a little more lenient as far as deadlines. If you need more time to record, you can have it. And an indie really has that credibility thing going for it—you don't buy into what everybody else does. I think it's really good because we're not necessarily so slick, we do different kinds of things, and we take chances in a different way. It's a lot more personal, it's not a big

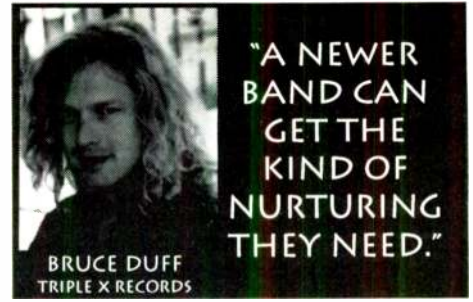
machine. And the bands can get feedback a lot faster."

On the negative side, indies can't offer their bands large advances or, as Landee says, "We can't take big, huge financial chances or do strange promotional campaigns." However, most indies do pay for the entire recording and packaging of the albums and many also offer limited tour and promotional support.

While a burgeoning band may aspire to the kind of commercial success and financial security that usually only a major label can offer, sometimes those dreams may be a few years down the road. In the interim, an indie can be a good place to start. "A newer, younger band can get the kind of attention and nurturing that they need as they're developing," says Triple X Records' Bruce Duff. "It's like a farm team, as opposed to a major league baseball team. You can get your records out with more regional focus, work the mom-and-pop chains, and work in-stores while you're touring."

And then, there's always the non-commercial band, who may find refuge traveling the indie route. "Groups that are really spearheading new sounds and creating new things, sometimes don't have access to major label distribution because they're unproven entities, and in most cases, most major labels are not willing to stick their necks out," says Brett Gurewitz, President of Epitaph Records and guitarist in Bad Religion. "Indies on the other hand, are willing to put out music for music's sake. And I think that the relationship between the indies and the majors is a happy one. After all, an indie doesn't really have the ability to go head-to-head with a major label, who has so much more capital, and resources in general. And that's what Epitaph does. We put out music that major labels aren't interested in."

Once a label has released an album, that album needs to get into the retail marketplace. Sometimes indie labels also distribute their own product and some even distribute other labels product as well (Cargo Records is a good example of this). Usually, however, indie labels sell product to indie distributors, who, in turn, sell the product to retail record stores. Often, these stores are smaller chains or "mom-and-pop" stores. "Basically, indie distribution is pretty much the only way a band who's just starting out can get their



records out to the stores that really make a difference," says Dave Nelson, General Manager, Twin City International. "And the bands get a lot more attention because all we sell is music that's put out on an independent level. Most of the independent stores that we deal with are located in college towns, where people who are really interested in new music tend to congregate. And the people that work at those stores tend to be big music fans. And if you can get somebody in the store really interested in your record, that's where the buzz starts."

The major disadvantage of choosing an indie distributor is that, in most instances, the distributors only service indie record stores. So, if you want to get a title into a Musicland or Wherehouse, you're outta luck. Also, major distributors (WEA, CEMA, Sony, etc.) have the ability to offer large advances, which in most cases, is unheard of at the indie level. However, over the last several years, some indie distributors, such as Navarre Corp., have expanded their scope to include servicing major record store chains with both indie and some major label releases. These types of distributors call themselves independent national distributors. Leave it to the indies to find creative ways to keep themselves afloat while keeping those who hunger for adventurous music well-fed! **MC**



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The following is a comprehensive listing of primarily Los Angeles-based independent record and distribution companies, as well as indie promotion, publicity and marketing firms. Since it is impossible to list (or locate, for that matter) every indie label in town, considering any band who puts out product is virtually its own record company, we've tried to list record companies whose catalogs include more than one title or artist. Also, we did not include labels with major distribution (such as WEA, CEMA, Sony, etc.), and there are several out-of-state labels and distributors in this year's listing, which are included simply because we feel they are too important to ignore, regardless of their location. Unfortunately, there were some companies who chose not to be listed, while others chose to give only certain pieces of information. We want to thank all of the indie companies who participated in this listing and we apologize to those we may have inadvertently missed.

Compiled by Pat Lewis

DISTRIBUTORS

ABBAY ROAD DISTRIBUTORS

2430 E. 11th St.
Los Angeles, CA 90021
213-629-5901

Contact: Sam Ginsburg
Styles/specialties: Full-service audio/video one-stop carrying all formats of music, including a wide selection of Latin and classical, and additional full-inventory of audio/video accessories, including both music-oriented and theatrical laser discs. Offices in five cities.

AMERICAN PIE

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

BALY RECORDS AND TAPE DISTRIBUTORS

P.O. Box 20832
Los Angeles, CA 90006
213-487-2155
Contact: Nissim Baly
Styles/specialties: Spanish music

BALBOA RECORDS

10900 Washington Blvd.
Culver City, CA 90230
310-204-3792
Contact: Fernando Sanchez
Styles/specialties: Hispanic/Latin

CALIFORNIA RECORD DISTRIBUTORS

255 Parkside Dr.
San Fernando, CA 91340
818-361-7979
Contact: George Hocutt
Styles/specialties: All types of music

CAROLINE RECORD DISTRIBUTION

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

DIGITAL WAVES

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

OUTCH EAST INOIA TRADING

81 N. Forest Ave.
Rockville Center, NY 11570
516-764-6200
Contact: Alan Mann
Styles/specialties: Alternative, pop. Singles only.

CISCO MUSIC

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

IDC

3115 Ocean Front Walk, #107
Marina Del Rey, CA 90292
310-306-5105
Contact: Rick Laudati
Styles/specialties: All styles

INSOMNIA RECORDS

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

JDC RECORDS

6100 Palos Verdes Dr. S.
Rancho Palos Verdes, CA 90274
310-544-4888
Contact: Jim Callon
Styles/specialties: 12" dance singles, some cassettes and CDs

KANDAMERICA, INC.

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

LANDMARK DISTRIBUTION

3555 Lomita Blvd.
Torrance, CA 90505
310-325-2680
Contact: Jeanne Iannotta
Styles/specialties: Everything

MORDAM RECORDS

P.O. Box 420988
San Francisco, CA 94142-0988
415-575-1970
Contact: Ruth Schwartz
Styles/specialties: Alternative, punk rock, garage

MOSH PIT

P.O. Box 9545
Colorado Springs, CO 80932
719-633-5752
Contact: Wendy Perelstein
Styles/specialties: Mail order distribution

NARVARRE CORP.

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

NORWALK DISTRIBUTION

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

RECORDS LTD.

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

RELATIVITY DISTRIBUTION/R.E.D.

187-07 Henderson Ave.
Hollis, NY 11423
718-217-3600
Contact: Sal Licada
Styles/specialties: Metal, rap, everything

SOUND OF CALIFORNIA

P.O. Box 93691
Hollywood, CA 90093
818-707-6458
Contact: William Karras
Styles/specialties: Punk, hardcore, skate

TWIN CITY INTERNATIONAL

1263 Donohue Ave.
St. Paul, MN 55104
612-645-0227
Contact: Chad Nelson
Styles/specialties: Cutting edge music including punk, techno, industrial, etc.

LABELS

ALIAS RECORDS

2815 W. Olive Ave.
Burbank, CA 91505
818-566-1034
Contact: Delight Jenkins
Distribution: Caroline, Cargo, Twin Cities, and others
Styles/specialties: Alternative rock
Roster: Hypnotovewheel, X-Tal, Yo La Tengo, Archers of Loaf, Small, Picasso Trigger, Thrownberry, the Loud Family, Matt Keating, Gigolo Aunts

ARHOLIE PRODUCTIONS/FOLKLYRIC

10341 San Pablo Ave.
El Cerrito, CA 94530
510-525-7471
Distribution: Indie
Styles/specialties: Bluegrass, blues, cajun, Caribbean, country, western, Eastern European, ethnic, Hispanic, Latin, Zydeco
Roster: Clifton Chenier, Lydia Mendoza, Flaco Jimenez

AVC ENTERTAINMENT

6201 Sunset Blvd., #200
Los Angeles, CA 90028
213-461-9001
Contact: Jim Warsinske
Styles/specialties: Rock, pop, rap, alternative
Distribution: Indie
Roster: Duncan Farure, John Kontof, Rocca

BAINBRIDGE RECORDS

P.O. Box 8248
Van Nuys, CA 91409
310-476-0631

Contact: Harlene Marshall
Styles/specialties: Easy listening, new age, sound effects, jazz
Distribution: Direct and indies
Roster: Michael Hoppe, Pete Jolly, Mantovani Orchestra, Theodore Bikel

BEACHWOOD RECORDINGS, INC.

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

BOMP/VOXX

P.O. Box 7112
Burbank, CA 91510
213-227-4141
Contact: Greg Shaw
Distribution: Get Hip, Caroline, Cargo, Buried Treasure, Twin Cities and other indies
Styles/specialties: Classic punk, Sixties psychedelic, underground garage
Roster: Distorted Pony, Head, Iggy Pop, Sacred Miracle Cave, the Steppes, DMZ, the Dwarves, Miracle Workers, compilations including the Pebble series

BRASS RECORDINGS

6607 Sunset Blvd.
Los Angeles, CA 90028
213-465-2700
Styles/specialties: Rap, urban, soul, R&B/lunk, urban alternative
Distribution: N/A
Roster: The Angel, the Wascols, Lalomie Washburn

CARGO RECORDS

P.O. Box 9055
La Jolla, CA 92038-9055
619-483-9292
Contact: Eric Goodis
Distribution: Self-distribution
Styles/specialties: Alternative, hardcore, metal, pop
Roster: Rocket from the Crypt, Drive Like Jehu, Shadowy Men On A Shadowy Planet, Fluff, Three Mile Pilot, 3-D Picnic, Big Drill Car, Seven Seconds, Medicine Rattle

CAROLINE RECORDS

114 West 26th St., 11th Floor
New York, NY 10001
212-989-2929
Contact: Duncan Hutchison
Styles/specialties: Independent, punk, hardcore, dance, alternative
Distribution: Caroline
Roster: Hot Rod, Saint Johnny, Idaho, Action Swingers, Walt Mink

CEXTON RECORDS

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

CHAMELEON MUSIC GROUP

6255 Sunset Blvd., #917
Hollywood, CA 90028
213-962-0620
Contact: Chris Long
Distribution: Elektra
Styles/specialties: Alternative, underground
Roster: Ethyl Meatplow, Sonia Dada, My Sister's Machine, Dramarama, Kyuss

CRUZ RECORDS

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

DR. DREAM RECORDS

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

DCC COMPACT CLASSICS

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

DIONYSUS RECORDS

P.O. Box 1975
Burbank, CA 91507
Contact: Mr. Lucky
Distribution: Mordam
Styles/specialties: Retro, rockabilly, garage, pschdelic, surf, punk rock
Roster: The Electric Ferrets, Finks, Superkools, Gloo Girls,

Bean, Big Sandy and the Flyrite Trio
* Does not accept unsolicited material

DISCHORD RECORDS

3819 Beecher St., NW
Washington, DC 20007
703-243-2454
Contact: Ian MacKaye
Distribution: Self-distributed and distribute other indie labels
Styles/specialties: Punk rock
Releases: Fugazi, Jawbox, Shutter To Think, the Holy Rollers, Severin, Lungfish

EPITAPH RECORDS

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

FRONTIER RECORDS

P.O. Box 22
Sun Valley, CA 91353
818-506-6886
Contact: Lisa Fancher
Styles/specialties: Rock, alternative
Distribution: REP
Roster: Heatmiser, Flop, Jacob's Mouse, Young Fresh Fellows

GIGANTIC RECORDS

321 Emerald St.
Redondo Beach, CA 90277
310-372-0435
Contact: Larry Bayless
Distribution: Indies
Styles/specialties: Alternative, punk, hardcore
Roster: N/A

GNP CRESCENDO RECORDS

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

HAPPY HOUR MUSIC

5206 Benito St.
Montclair, CA 91763
909-621-9903
Contact: Judith Wahnnon
Styles/specialties: Jazz, Brazilian, instrumental
Distribution: Mail order or direct sales
Roster: Antonio Adolfo, Paul Cacia, Joe Hackney, Joao Parahyba, Hermeto Pascoa, Olmir "Atemao" Stoker

HAPPY SQUID RECORDS

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

HELL YEAH

P.O. Box 1975
Burbank, CA 91507
Contact: Evil Eye
Distribution: Mordam
Styles/specialties: Over the edge, out the window.
Roster: Fearless Leader, Outsiders/Inside, Butt! Trumpet, Black Angels Death Song, the Smears, Honk If You're Horny

HIGHER OCTAVE MUSIC

23715 W. Malibu Rd., #358
Malibu, CA 90265
213-856-0039
Contact: Scott Bergstein
Styles/specialties: New age, new adult contemporary
Distribution: Indies
Roster: Ottmar Liebert, Craig Chaquico, Cusco, William Aura, Bernhard Koch

ISSUES DOCUMENTARY

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

JONKEY ENTERPRISES

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

LETHAL RECORDS

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

BRENT LEWIS PRODUCTIONS

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

MAMMOTH RECORDS

Carr Mill, 2nd Floor
Carrboro, NC 27510
919-932-1882
Contact: Jay Faires
Distribution: R.E.D.
Styles/specialties: Pop, rock
Roster: Antenna, Big Wheel, Chainsaw Kittens, Dillon Fence, Machines of Loving Grace, Vanilla Trainwreck, Juliana Hatfield, Joe Henry, the Bats

MACOLA RECORD GROUP

8831 Sunset Blvd., #202
West Hollywood, CA 90069
310-659-6036
Contact: Don MacMillan
Styles/specialties: All
Distribution: Navarre, MS, Selecto Hits, Bassin, Titus Oaks, Big State, others
Roster: Black Happy, Citizen Swing, David Burrill, African Music

MERIDIAN RECORDS

418 E. 44th Circle
Long Beach, CA 90807
310-423-0093
Contact: Ed Barton
Styles/specialties: Punk/alternative, CD and vinyl
Distribution: TCI, R.E.D.
Roster: Lidsville, Supernovice, Flying Statues

MESA/BLUE MOON

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

MOONSTONE RECORDS

3030 Andrita St.
Los Angeles, CA 90065
213-341-5959
Contact: Pat Siciliano or Dean Schachtel
Distribution: I.N.D.I.
Styles: Everything and soundtracks
Roster: Quiet Riot and Richard Band

NEW ALIANCE

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

ORIGINAL SOUND RECORDS

7120 Sunset Blvd.
Hollywood, CA 90046
213-851-2500
Contact: Art Laboe
Styles/specialties: Oldies, Latin rock, rap, soul
Distribution: Indies
Roster: Alma, Jakkii-L

PAR RECORDS

11701 Mississippi Ave.
Los Angeles, CA 90025
213-962-6093/Fax 310-312-1875
Contact: Stuart Alan Love, Gene Boyer
Styles/specialties: Rap, jazz
Distribution: Indie
Roster: Wayne Henderson, Wilton Felder, Ronnie Laws, A.L.T., Twitty Bird Loc

PARIS RECORD

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

PRIMAL RECORDS

3701 Inglewood Ave., #133
Redondo Beach, CA 90278
310-214-0370
Contact: Jeffrey Howard, Richard

F. Smith

Distribution: Indies
Styles/specialties: Rock, alternative, new age
Roster: Jeffrey Howard, Paul Korbin
*Accepts unsolicited material

PRIORITY RECORDS

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

QUALITY RECORDS

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

RANWOOD RECORDS

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

REPTILE RECORDS

P.O. Box 121213
Nashville, TN 37212
615-331-7400
Contact: Scott Tutt
Styles/specialties: Rock & Roll, country, southern rock, alternative country
Distribution: National distribution, indies
Roster: Susan Marshall, the Dusters, catalog acts by Government Cheese, old catalog by Jerry Dale McFadden

RELATIVITY RECORDS

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

RESTLESS RECORDS

1616 Vista del Mar Ave.
Hollywood, CA 90028
213-957-4357
Contact: Melanie Tusquellas or Liz Garo
Distribution: ADA
Styles/specialties: Alternative
Roster: Golden Palominos, Buck Pets, Band of Susans, Slim Dunlap, Giant Sand, aMinature

ROCK DOG RECORDS

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

RHYTHMS PRODUCTIONS/TOM THUMB MUSIC

P.D. Box 4485
Los Angeles, CA 90034-0485
310-836-4678
Contact: Ruth White
Styles/specialties: Children's recordings, education focus
Distribution: Self-distributed by Chevior Corp.
Roster: N/A
*Does not accept unsolicited material

ROADRUNNER RECORDS EAST

225 Lafayette St., #407
New York, NY 10012
212-219-0077
Contact: Monty Conner, Howie Abrams

ROADRUNNER RECORDS WEST

20525 Manhattan Pl.
Torrance, CA 90501
310-533-0878
Contact: Kathie Reed
Distribution: R.E.D.
Styles/specialties: Alternative, hard rock, heavy metal, industrial, techno
Roster: Sepultura, Front Line Assembly, Biohazard, Obituary, Decide, Type O Negative, Annihilator, Gruntruck, King Diamond
*Accepts unsolicited material

RODELL RECORDS

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

RODVEN RECORDS

6255 Sunset Blvd., #606
Hollywood, CA 90028
213-469-9565
Contact: Jorge Pino
Styles/specialties: Latin
Distribution: indie
Roster: Garibaldi, Fantasmas Zel Caibe, Ricardo Montaner

RUTHLESS RECORDS

21860 Burbank Blvd., #110
Woodland Hills, CA 91367
818-710-0060
Contact: Terry Heller
Distribution: R.E.D.
Styles/specialties: Rap
Roster: Easy-E, Blood of Abraham, MC Ren

SHIRO RECORDS

8228 Sunset Blvd., 1st Floor
L.A. CA 90046
213-654-2353
Contact: Shrio Gutzie
Distribution: Indies
Styles/specialties: Alternative, hip hop, pop
Roster: Civilization, Tommy Kita

SOLID ENTERTAINMENT INC.

P.O. Box 85701
Los Angeles, CA 90072
213-368-4697
Contact: Jay Arthur, Andy Reynolds
Distribution: Indies
Styles/specialties: cutting edge alternative, metal, underground
Roster: Psycho Love Child, Ultrasex

SYMPATHY FOR THE RECORD INDUSTRY

4901 Virginia Ave.
Long Beach, CA 90805
310-423-0281/Fax 310-422-2601
Contact: Long Gone John
Distribution: Mordam
Styles/specialties: All styles
Roster: Trash Can School, Devil Dogs, Red Aunts, Jack Knife, Sixty Eight Comeback

SST RECORDS

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

SUB POP

1932 First Ave., #1103
Seattle, WA 98101
206-441-8441
Contact: Jonathan Poneman
Distribution: Indies
Styles/specialties: Grunge rock
Roster: Nirvana, Afghan Whigs, Beat Happening, Codeine, Mudhoney, Reverend Horton Head, Seaweed, TAD, Sebadoh, Velocity Girl, Six Finger Satellite

STARBORN RECORDS

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

TOUCH AND GO RECORDS

P.O. Box 25520
Chicago, IL 60625
312-463-8316
Contact: Corey Rusk
Distribution: Self-distributed, sell through other major distributors as well
Styles/specialties: Independent alternative rock music
Roster: Jesus Lizard, the Digits, Tar, Mekons

TOMMY BOY RECORDS

902 Broadway, 13th Floor
NY, NY 10010
212-388-8300
Contact: Laura Hynes
Distribution: Self-distributed
Styles/specialties: Rap, dance
Roster: Naughty By Nature, De La Soul, House of Pain, RuPaul, Digital Underground, 808 State

TRIPLE X RECORDS

P.O. Box 862529
Los Angeles, CA 90086-2529
213-221-2204
Contact: Bruce Duff
Distribution: R.E.D.
Styles/specialties: Underground rock, reissues
Roster: Gun Club, Christian Death, Die Haus, Spougehead, Vandells

TONY NICOLE TONY RECORDS

24222 Undine Rd.
Valencia, CA 91355
805-254-5315
Contact: Tony Lombardi
Distribution: California Records, Big State, Malverne, M.S. Distributors

Styles/specialties: Rock, pop rock
Roster: St Thomas, Joey C. Jones & the Glory Hounds, Christianity, Peter Criss
*Accepts unsolicited material

UNDERWORLD INC.

P.O. Box 85701
Los Angeles, CA 90072
213-368-6594
Contact: Anthony or J.W.
Distribution: Indies
Styles/specialties: Hardcore rap, cutting edge rock
Roster: MFG, Herb, Antron

WELK GROUP

1299 Ocean Ave.
Santa Monica, CA 90401
310-451-5727
Contact: Kent Crawford
Styles/specialties: MOR, jazz, folk
Distribution: Indie
Roster: Joan Baez, Lawrence Welk

VANGARD RECORDS

1299 Ocean Ave., #800
Santa Monica, CA 90401
310-836-1362
Contact: Kent Crawford
Distribution: Indies
Styles/specialties: Folk, blues, blue grass, jazz
Roster: Catalog includes Joan Baez, the Weavers, Buddy Guy, Pete Seeger, and John Hammond. Current roster includes John McEuen, Dave Mallett, Alison Brown, Livingston Taylor, Ian Tyson
*Does not accept unsolicited material

PROMOTION & MARKETING FIRMS

ACCELERATED CHART MOVEMENT

19725 Sherman Way, #160
Canoga Park, CA 91306
818-341-8414
Contact: Rip Pelley
Average No. of Clients: 20 plus
Styles/specialties: CHR, Top 40, jazz, alternative, urban, everything
Clients: Major labels

A.C.M.E. MARKETING

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

ACE PROMOTION & MARKETING

1550 S. Amherst Ave., #202
Los Angeles, CA 90025
310-820-5444
Contact: Ray Gmeiner
Average No. of Clients: 10
Styles/specialties: AOR-format
Clients: Capitol, Elektra, Getfen, American, Interscope

ADWATER & STIR, INC.

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

ADWATER & STIR, INC. NASHVILLE

1303 16th Ave., S.
Nashville, TN 37212
615-320-0083
Contact: Alan Koenig
Average No. of Clients: 5 - 7
Styles/specialties: Country, rock
Clients: David Bowie, Garth Brooks, the Alarm

◀ ANDREY ASSOCIATES INTERNATIONAL

505 S. Beverly Dr., #742
Beverly Hills, CA 90212
818-888-0572
510-832-8372
Contact: Stephanie Ardrey
Average No. of Clients: 30 - 75 accounts
Styles/specialties: R&B, pop, rock, jazz
Clients: WEA, Boom City Records, Mercury, PolyGram Label Group, KDIA-AM, KMEL-FM, WILD-FM

◀ BLUE VIKING PROMOTIONS

P.O. Box 1022
Studio City, CA 91614
818-888-3436
Contact: Bill Larson
Average No. of Clients: 2 - 5
Styles/specialties: Heavy metal, hard rock, alternative
Clients: Warrant, Saigon Kick

◀ EURO TEC ENTERPRISES, INC.

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

◀ CEXTON ENTERTAINMENT

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

◀ CRISS CROSS INDUSTRIES

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

◀ FILMSONIC INC./ WORLD STUDIO GROUP

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

◀ THE GARY GROUP

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

◀ GROOV MARKETING & CONSULTING

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

◀ HGC MARKETING

1456 E. Philadelphia Ave., #65
Ontario, CA 91761
909-947-2515
Contact: Mitch Huffman,
Average No. of Clients: 10 - 15
Styles/specialties: All
Clients: Geffen, Warner Bros., Starship, Atlantic, RCA, CBS

◀ IMAGE MARKETING

7958 Beverly Blvd.
L.A., CA 90048
213-658-8744
Contact: Lee Ann Meyers
Average No. of Clients: 10 - 20
Styles/specialties: All
Clients: N/A

◀ INSTINCT ENTERTAINMENT

2700 Neilson Way, #1521
Santa Monica, CA 90405
310-452-0354
Contact: Michael Rosen
Average No. of Clients: 3 projects per month
Styles/specialties: All
Clients: Tidal Force Adico-A Western Front Quagmire, Roger Nesic, Medicine Sunday, Affirmative Action Rainforest Records, Bryan Wilkinson Mann Mann-Made Records

◀ JK PROMOTION

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

◀ JAMES LEWIS MARKETING

P.O. Box 69
Pacific Palisades, CA 90272
310-820-4006
Contact: James Lewis
Average No. of Clients: 30
Styles/specialties: Jazz, adult alternative, Album adult alternative
Clients: Giant, Island, A&M, Warner Bros.

◀ MACEY LIPMAN MARKETING

8739 Sunset Blvd.
Los Angeles, CA 90069
310-652-0818
Contact: Don Coleman
Average No. of Clients: 6 - 7
Styles/specialties: Pop, rock, country, jazz, new age, everything
Clients: Tina Turner, Neil Diamond, Travis Tritt, Dolly Parton, Prince

◀ THE L.O.M. GROUP

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

◀ LINEAR CYCLE PRODUCTIONS

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

◀ MCD PROMOTION

1384 Camino Cristobal
Thousand Oaks, CA 91360
805-498-7090
Contact: Kevin McDonald
Average No. of Clients: N/A
Styles/specialties: Adult contemporary
Clients: N/A

◀ A. D. MUSCOLO PROMOTIONS

19725 Sherman Way, #160
Canoga Park, CA 91306
818-341-9173
Contact: Tony Muscolo
Average No. of Clients: 20+
Styles/specialties: CHR
Clients: Major labels

◀ MUSIC AWARENESS

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

◀ NATIONAL MUSIC MARKETING, INC.

6535 Wilshire Blvd., #101
Los Angeles, CA 90048
310-285-9515
Contact: Joe Grossman
Average No. of Clients: 25 - 40
Styles/specialties: Top 40, CHR, alternative
Clients: Sting, R.E.M., and many more

◀ ONLY NEW AGE MUSIC INC.

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

◀ PEER PRESSURE PROMOTION

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

◀ PLATINUM MUSIC

100 Wilshire Blvd., #1755
Santa Monica, CA 90401
310-451-4518
Contact: Larry Frazin
Average No. of Clients: N/A
Styles/specialties: CHR, CHURBAN
Clients: N/A

◀ RADIOACTIVE PROMOTION

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

◀ TONY RICHLAND PROMOTIONS

818-548-1332
FAX 818-548-7423

Contact: Tony Richland
Average No. of Clients: N/A
Styles: Adult Contemporary
Clients: N/A

◀ KENNY RYBACK PROMOTION

P.O. Box 93666
Los Angeles, CA 90093
213-468-1010
Contact: Kenny Ryback
Average No. of Clients: varies
Styles/specialties: Platinum artists
Clients: N/A

◀ SRO MARKETING

373 N. La Cienega Blvd.
Los Angeles, CA 90048
310-652-9002
Contact: Scott Martin
Average No. of Clients: 10
Styles/specialties: Alternative, rock, everything
Clients: P.J. Harvey, George Michael, Imago

◀ SDOOP MARKETING

3701 Wilshire Blvd., 7th Floor
Los Angeles, CA 90010
213-381-2277
Contact: Larry Solters, Sheila Scott
Average No. of Clients: Varies
Styles/specialties: All
Clients: N/A

◀ SPEED OF SOUND

1341 Ocean Ave., #119
Santa Monica, CA 90401
818-789-0624
Contact: Jane Hoffman
Average No. of Clients: N/A
Styles/specialties: Metal, hard-rock
Clients: N/A

◀ TIM SWEENEY & ASSOCIATES

317 Rosecrans Ave. 2nd Floor
Mahattan Beach, CA 90266
310-542-6430
Contact: Tim Sweeney
Average No. of Clients: 15 - 20 per year
Styles/specialties: Alternative, rock, metal, Adult contemporary, rap, urban
Clients: N/A

◀ NICK TERRY RECORD PROMOTION & MARKETING

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

PUBLICISTS

◀ ARSLANIAN & ASSOCIATES

6671 Sunset Blvd., #1502
Hollywood, CA 90028
213-465-0533
Contact: Oscar Arslanian
No. of Publicists: 2
Styles/specialties: Fifties and Sixties
Clients: Fabian, Chris Montez

◀ BURSON-MARSTELLER

3333 Wilshire Blvd., #400
Los Angeles, CA 90010
213-386-8776
Contact: Jim Mahoney
No. of Publicists: N/A
Styles/specialties: Television, feature films, corporate publicity
Clients: N/A

◀ NICK DOUGLAS ENTERTAINMENT

20440 Anza Ave., #326
Torrance, CA 90503
310-214-6846
No. of Publicists: 1
Styles/specialties: Rock, alternative, metal, pop
Clients: Engines of Aggression, Mirror Garden, IS, Spiders and Snakes, Shy Boy, Big Picture

◀ GOLD PUBLIC RELATIONS

8961 Sunset Blvd., #2H
Los Angeles, CA 90069
310-276-6693
Contact: Sue Gold
No. of Publicists: 2
Styles: Pop, rock, corporate
Clients: N/A

◀ GREAT SCOTT PRODUCTIONS

135 N. Doheny Dr., #203
Los Angeles, CA 90048
310-274-0248
Contact: Rick Scott
No. of Publicists: 1
Styles/specialties: Pop, rock, alternative, rap, jazz, record producers
Clients: Remedy, Nic Martinelli, the Party, Shiro Records

◀ THE GROUP PUBLIC RELATIONS

723 1/2 La Cienega Blvd.
Los Angeles, CA 90069
310-657-2211
Contact: Patti Mitsui, Bob Gibson
No. of Publicists: 4
Styles/specialties: All
Clients: Imago, Cafe Morpheus, NKOTB, Meatloaf, David Crosby, Graham Nash, Cin-Drome Records

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JENSEN COMMUNICATIONS

230 E. Union St.
Pasadena, CA 91101
818-585-9575
Contact: Michael Jensen
No. of Publicists: 5
Styles/specialties: Rock, heavy metal, jazz, event coordination
Clients: Santana, Kitano, Gorbachev Foundation, Lita Ford

LAURA KAUFMAN

1252 N. Havenhurst Dr.
W. Hollywood, CA 90046
213-654-5685
Contact: Laura Kaufman
No. of Publicists: 2
Styles: Hard rock, metal
Clients: Peter Criss, Accept, David Arkenstone, St. Thomas, Joey C. Jones & the Glory Hounds, Christianity, Ricky Byrd, CMC International Records, Tony Nicole Tony Records

LEVINE/SCHNEIDER PUBLIC RELATIONS

8730 Sunset Blvd., 6th Floor
Los Angeles, CA 90069
310-659-6400
Contact: Michael Levine, Mitchell Schneider
No. of Publicists: 10
Styles/specialties: All
Clients: Janet Jackson, Ouran Duran, Sandra Bernhard

LOBELINE COMMUNICATIONS

8995 Elevado Ave.
Los Angeles, CA 90069
310-271-1551
Contact: Phil Lobel

No. of Publicists: 3
Styles/specialties: All
Clients: Martika, George Michael, Reggae Sunsplash, Hollywood Bowl Pop Series

MCMULLEN & CO.

8500 Melrose Ave., #204
West Hollywood, CA 90069
310-289-8235
Contact: Sarah McMullen
No. of Publicists: 5
Styles/specialties: Pop/rock, classic rock, AC
Clients: Elton John, ELP, Foreigner, Yes, Craig Chaquico, Roy Orbison activity and name of-Paul Rodgers, Diane Warren, David Foster Christmas album

MIRROR PUBLIC RELATIONS

6350 Laurel Cayon Blvd., #205E
N. Hollywood, 91606
213-466-1511
Contact: Janie Bradford
No. of Publicists: 5
Styles/specialties: All
Clients: Claudette Robinson, Regina King, Ray Parker Jr., Jo Marie Payton, Holland Dozier Holland

PARKER PUBLIC RELATIONS

11500 W. Olypic Blvd. #400
L.A. 90064
310-312-4562
Contact: Carolyn Broner
No. of Publicists: 6
Styles/specialties: Everything, including music, film, television, food, sports, corporate
Clients: Arnold Schwarzenegger, Navarre Corp., Atlantis Films, Tom Scott, Little Richard

THE PRESS NETWORK

6671 Sunset Blvd., #1574-C1
Los Angeles, CA 90028
213-466-6277
Contact: Selwyn Solomon
No. of Publicists: 2
Styles/specialties: Country, rock, world beat, blues, jazz, roots rock
Clients: The Igunas, Rhino Records, Windham Hill, Sweet Honey In the Raw, Alejandro Escovedo

PRESS PAK

7985 Santa Monica Blvd., #109-250
West Hollywood, CA 90046
310-532-9448
Contact: Tom Kidd, Tracy Carrera, Randy Karr
No. of Publicists: 3
Styles/specialties: Rock, pop, country, comedy
Clients: Keith Chagall, B.J. Douglas, Mrs. Fletcher

RED ROOSTER PUBLICITY

2028 Dracena Dr.
Los Angeles, CA 90027
213-660-0672
Contact: David Budget
No. of Publicists: 2
Styles/specialties: Rock, rap, R&B, blues
Clients: George Thorogood, Booker T and the MG's, Engines of Aggression

ROGERS & COWAN

10000 Santa Monica Blvd., 4th Floor
Los Angeles, CA 90067
310-201-8800
Contact: Sandy Friedman
No. of Publicists: N/A
Styles/specialties: All, entertainment which comprises

music, motion picture, television, corporate product placement marketing.
Clients: Quincy Jones, Baby Face, Lionel Richie, Warner Chappell Music, the Rolling Stones, Qwest Records, Color Me Badd, Denice Williams, Shaquille O'Neal, Paula Abdul, Clint Black, Billy Ray Cyrus, Julio Inglesias, Arturo Sandoval, David Foster, Van Halen

SCOOP MARKETING

3701 Wilshire Blvd., 7th Floor
Los Angeles, CA 90010
213-381-2277
Contact: Larry Solters, Lisa Vega
No. of Publicists: 3
Styles/specialties: All
Clients: N/A

W-3 PUBLIC RELATIONS

8380 Melrose Ave., #105
Los Angeles, CA 90069
213-852-1043
Contact: Sharon Weisz
No. of Publicists: 2
Styles/specialties: All
Clients: Michael Feinstein, Kid Rhino Records, among others

NORMAN WINTER & ASSOCIATES

6255 Sunset Blvd., #1023
Los Angeles, CA 90028
213-469-3434
Contact: Norman Winter
No. of Publicists: 3
Styles/specialties: Rock, R&B, coporate
Clients: N/A

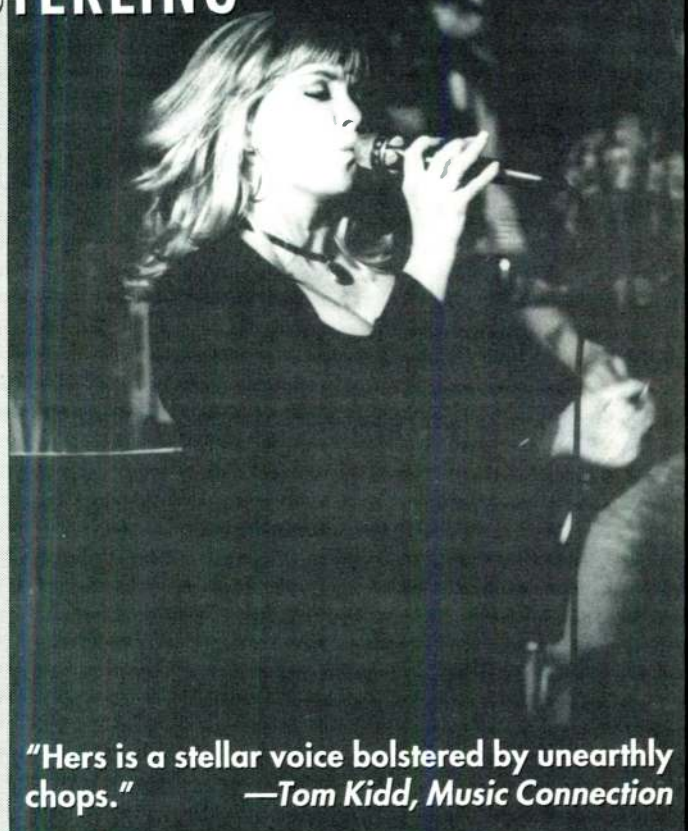
For a complete listing of College Radio stations that play indie records, please see *Music Connection*, Vol. XVII, No. 16 **MC**



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—Tom Kidd, *Music Connection*



MICHAEL LAVINE

Monster Magnet

Label: A&M
Manager/contact: Olga Gerrard, Sound Direction, Inc.
Address: 227 East 31st Street, New York, NY 10016
Phone: 212-545-1440
Booking: Ian Copeland, FBI
Legal Rep: N/A
Band members: Dave Wyndorf, Ed Mundell, Joe Calandra, Jon Kleiman
Type of music: Alternative, metal
Date signed: September, 1992
A&R Rep: Larry Hamby

Monster Magnet is currently enjoying acclaim for their major label debut, *Superjudge*. This is the band's first international release, but previously they released a couple of albums through the independent label Glitterhouse in Germany.

The band was formed back in 1989. Frontman Dave Wyndorf explains how their deal came about: "We had released several records, which we financed ourselves. These came out on small labels like Glitterhouse, but we weren't that concerned about getting a major deal. As long as we were making the kind of music we wanted to make and getting out there and playing live, we weren't too worried about whether a big record company signed us or not."

However, as the band toured relentlessly—making several trips to Europe in the process, where its popularity was quickly growing—it began to attract attention from most of the major labels. As the band was in no rush to jump into a deal, the offers soon grew in number. With several deals to choose from, Monster Magnet eventually settled on a deal with A&M Records.

"I wanted the band to carry on doing what we had done up until we signed—I didn't want a label telling us what we could do, when we could do it and who we could do it with," explains Wyndorf. "With A&M, we've been given that freedom and control. A&M lets us be ourselves. Like with this record, we came straight from the road into the studio and recorded it quickly. I didn't want to wait eight months or whatever for a producer, so I produced it myself, and the label was cool about that. I've been producing for about three or four years now, and it didn't seem out of the ordinary that I do this one, either. This label trusts us to do things our way."

The new Monster Magnet album has certainly taken the band into the next league. The album has received rave reviews, and the band, Wyndorf and the record company are very happy with the way things are moving along. Wyndorf is very content as he not only produced the record, but wrote nearly all of it himself. "I could see us working with someone else," he smiles, adding, "but I don't ever see myself being too far from the console—it's too much fun!" —**Nick Douglas**



WASE STAMBLER

Julianna Raye

Label: Sire/Warner
Manager/contact: Tim Neece Management
Address: 2323 Corinth Ave., West Los Angeles, CA 90064
Phone: 310-914-9664
Booking: Shelly Shaw, ICM
Legal Rep: Don Passman
Band members: Julianna Raye
Type of music: Alternative pop
Date signed: August, 1991
A&R Rep: Lenny Waronker

There's nothing peculiar about Julianna Raye. It's far from strange that the East Coast-bred singer-songwriter originally came to Los Angeles in search of an acting career. It's not odd that, like many starving starlets crowding this town, she simultaneously taught herself the rudiments of both piano and songwriting. And, as usually happens in the entertainment business, she broke through to the recording contract big leagues thanks to a well-placed connection.

What led to Raye's eventual victory and debut recording *Something Peculiar* was less who she knew than who knew her. She'd made many contacts since rediscovering her passion for music after graduation from Duke University as a psychology major. That was when she spent a year knocking around Manhattan trying to utilize her acting, eventually finding it was more expedient to express herself through music than it was to break through as a stage actress.

It was her cousin, conductor and film score composer Michael Kamen, who opened the door to a recording contract. Producer/writer Jeff Lynne, working with Kamen on the soundtrack to the film *Robin Hood*, pulled Raye into the Reprise/Warner Bros. fold. After hearing a bit of impromptu a capella, Lynne asked her to sing backing vocals on the soundtrack. She summoned her courage and asked Lynne to listen to her music.

What Lynne did first with the songs was to take them directly to the attention of Warner Bros. President Lenny Waronker, who wanted to hear more. Lynne went on to produce the demo sessions. This resulted in a production offer and later, a recording contract based on the chemistry between the rookie and the veteran. The duo began work on *Something Peculiar* in Nashville and Los Angeles.

"The nice thing about Warner Bros. is that the artist's vision or the artist's objective is most important," says Raye. "I think ultimately if you're going at it from that perspective, if you can find a way to market it, it's got the potential of being far more interesting than something that is made to order." —**Tom Kidd**



DENNIS KELLEY

Brother Cane

Label: Virgin
Manager/contact: New Era Mgmt. - Conrad Rafield & Jay Wilson
Address: 1914 28th Avenue S. Birmingham AL 35209
Phone: 205-870-5181
Booking: Adam Cornfeld, QBQ Entertainment: 212-949-6900
Legal Rep: Jim Zumwalt: 615-256-7200
Band members: Damon Johnson, Roman Glick, Glenn Maxey, Scott Collier
Type of music: Southern-flavored rock
Date signed: Early 1992
A&R Rep: Aaron Jacoves

In this day and age of grunge rock, speed metal and all the siblings of rock, it's kind of reassuring to see a band that isn't putting too much spin on their sound to leap on the flavor-of-the-month bandwagon. Southerners Brother Cane kick out rock & roll in the vein of the Rolling Stones, with (okay, there's a bit of twist) a dash of Southern fried rock, à la the Allman Brothers.

"We were in the midst of trying to get some label interest, Nirvana and Soundgarden were exploding and the Pearl Jam record was just coming out," explains lead singer Damon Johnson. "We sat around and talked a lot about the thing that should be most important to any band, and that's be true to yourself. Go home and look at your record collection. What really inspires you and what do you want to be playing for the next twenty years?"

Johnson and his bandmates grew up in the rural south listening to Thin Lizzy, the Allman Brothers, Steve Miller and Aerosmith, to name a few. The band started working with music lawyer Fred Davis (Arrested Development and fellow Southern boys Every Mother's Nightmare) when Johnson was playing with another act in Memphis. After Johnson left the outfit in Memphis ("we didn't have the internal chemistry") and returned to Birmingham, Alabama, he kept in touch with Davis. The band piqued industry interest, but it wasn't until Virgin put their hat in the ring that things happened.

Virgin A&R guy Aaron Jacoves flew out to see the band, who were playing on a weekday in a small club in front of ten people and liked what he saw. Johnson laughs now when he remembers that the gig amounted to their last lap as an unsigned band. "We were playing on a weekday in this really tiny club, and there was only about ten people in the whole place, including the bartender."

"But Jacoves liked what he saw. He was the first guy to show genuine interest. He encouraged us to write more songs. That's what it's all about—songs. I know that's a cliché that's been run into the ground, but it's true, and that's what got us signed." —**Tom Farrell**



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SUBMISSION GUIDELINES

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

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

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



Paolo

Contact: Paolo
213-933-6022
Seeking: Label deal
Type of music: Pop

- Package 5
- Production 5
- Songwriting 3
- Musicianship 3

Average

1 2 3 4 5 6 7 8 9 10

Comments: Although Paolo sent in all of the necessary information with his package, the bottom line is that the songwriting, production and musicianship scores were all low. Even making allowances for a tape recorded in Mexico, this one should not make the A&R rounds. The vocals are poor and low in the mix, the playing is below average and the songs are lacking.



Greg Rank

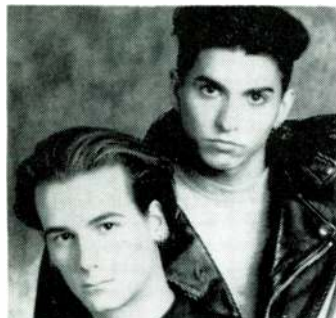
Contact: Mary Sue Ulven
310-479-0220
Seeking: Label deal
Type of music: All styles

- Package 4
- Production 4
- Songwriting 4
- Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: Though lots of effort went into making up Rank's one-page photo/bio sheet, not too much care was taken in the songwriting department. Rank committed the Ultimate Sin by not placing his phone number on the actual cassette. Not professional. Assuming someone likes your material, how will they contact you? Our advice is to come up with a stronger batch of songs.



Project Fate

Contact: Project Fate
818-905-7584
Seeking: Label deal
Type of music: Alternative

- Package 8
- Production 6
- Songwriting 4
- Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: Though the packaging score was based on a full-color, three-song cassette, there was no biographical material at all—save for a single paragraph on the back of a photo card. Both the production and musicianship scores were solid, but in the songwriting department, this duo scored below average. Also, the lead singer doesn't seem to do justice to the material.



Mara

Contact: Chuck Neal
513-761-3694
Seeking: Label deal
Type of music: Rock

- Package 8
- Production 8
- Songwriting 5
- Musicianship 7

Average

1 2 3 4 5 6 7 8 9 10

Comments: Almost everything about this band was above average. They submitted a very professional package that included a twelve-song cassette. It appears the band made a production deal with a recording studio. The area that needs the most work turns out to be the most important—songwriting—where the band scored only average grades. A group video is also available.



James Dantin'

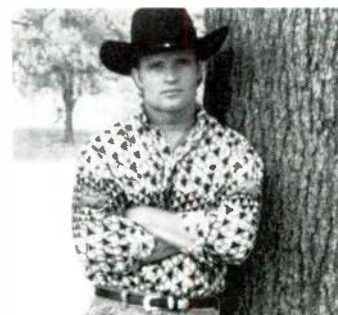
Contact: James Dantin'
818-382-0932
Seeking: Label deal
Type of music: Rock

- Package 9
- Production 3
- Songwriting 3
- Musicianship 3

Average

1 2 3 4 5 6 7 8 9 10

Comments: Dantin' is a singer-songwriter who sent in a professional package which brought up his entire score. Dantin' is asking us for tips about his songs, and we'll oblige. Vocally, the performances lacked strength and seemed lackluster. Also, the songs themselves weren't strong. On the production side of things, many of the horn lines conflicted with the melody.



Gary Kinder

Contact: Chris Warner
213-385-8982
Seeking: Label deal
Type of music: Country

- Package 8
- Production 7
- Songwriting 5
- Musicianship 7

Average

1 2 3 4 5 6 7 8 9 10

Comments: Kinder submitted an entire CD to be critiqued. Recorded in England, this is another case of the packaging outscoring all else. Sequencing is questionable as the artist alternates ballads and medium tempo tunes but opens the set with a slow tune. Though performed by pros, the songs were a tad weak—especially in the choruses. And that's what we should remember.



Mad Margritt

Contact: Randy Zinkil
404-471-5307
Seeking: Label deal
Type of music: Rock

- Package 8
- Production 8
- Songwriting 6
- Musicianship 7

Average

1 2 3 4 5 6 7 8 9 10

Comments: This band rates above average. The playing was tight and together; the production was crisp, with crunchy guitars, and the band has a handle on writing melodies and choruses. There are plenty of strong backing vocals, with "Shout It Out" coming across as a solid power rock track. Their package contained everything from a brief bio to a selection of short local reviews.



U2
Zooropa
Island

1 2 3 4 5 ★ 7 8 9 10

□ **Producers:** Various
□ **Top Cuts:** "Some Days Are Better Than Others," "The First Time."
□ **Summary:** Unlike *Achtung Baby*, in which U2 progressed and experimented and still managed to make a brilliant album, it seems like quality was sacrificed this time around in U2's attempt to simply be "weird." Overloaded with industrial noises and irritating sounds, much of the album is stymied by non-musical attempts at eccentricity. In trying to be bizarre, they have actually produced songs that are less extraordinary than their previous work. Not that the album is without merit. It just could have been a lot better if U2 wasn't trying so hard to be the next Beatles. —*Michael Kramer*



Brenda Russell
Soul Talkin'
EMI

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Brenda Russell
□ **Top Cuts:** "Who Are You?" "10,000 Words," "No Time For Time."
□ **Summary:** Though with one Grammy nominated exception, Russell has achieved greater success as a songwriter than artist, a disc like this proves that she is a tremendous all-around talent at the peak of her pop and soul skills. Lyrically, she never manages to match the clever insight of "Piano In The Dark," but her stylistic diversity, tight melodies and emotional voice make up for the simplicity. Hands down, the real stunner here is the Bill Cantos-penned "Who Are You?," which Russell and Bobby Caldwell caress with loving and jazzy gentleness. —*Nicole DeYoung*



Justin Warfield
My Field Trip To Planet 9
Qwest

1 2 3 4 5 6 7 ★ 9 10

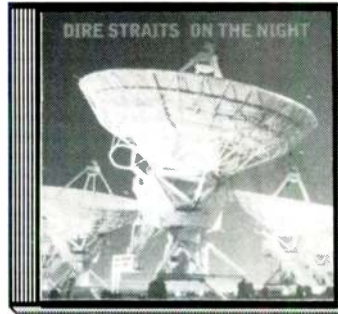
□ **Producer:** Various
□ **Top Cuts:** "Teenage Caligula," "Live From The Opium Den," "B Boya On Acid."
□ **Summary:** Hip-hop has its first Lenny Kravitz exponent in rapper Justin Warfield with his heavy reliance on Sixties psychedelia. Borrowing heavily on such disparate influences as sci-fi writer Phillip K. Dick, John Lennon, beatnicks, lava lamps and, of course, Jimi Hendrix, Warfield deftly takes us on an aural trip that envelops a number of cultures and musical modes. It'll take a number of listens to fully appreciate this retrovision, but *My Field Trip* is no brown acid—rather, a powerful head trip and a flashback to look forward to. —*Gary Jackson*



Surf City Rebels
Fish Stories
Lyra

1 2 3 4 5 6 7 ★ 9 10

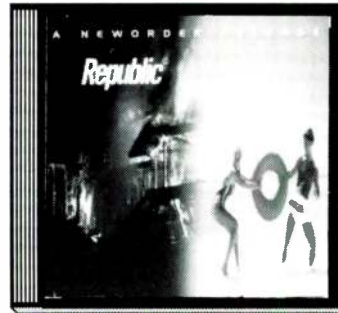
□ **Producer:** John P. Reisman
□ **Top Cuts:** "Glow Surfer Glow."
□ **Summary:** Surf City Rebels are an attempt by Surfaris rhythm guitarist Scott Lash and the band's manager John Reisman to recapture and update those short but sweet summer days when surfing music was both a lifestyle and a chart phenomenon. With vintage instruments and recording techniques, Lash and Reisman reproduce the essence and spirit of this distinctly California sound. Sound keeps the Surf City Rebels true to the Sixties and sentiments bring them into the Nineties. These surfers are as concerned with aging as their forebears were about cars and girls. We have met the future, and it hangs ten. —*Tom Kidd*



Dire Straits
On The Night
Warner Bros.

1 2 3 4 5 ★ 7 8 9 10

□ **Producer:** Various
□ **Top Cuts:** "Romeo And Juliet," "Calling Elvis."
□ **Summary:** Recorded live during the band's 1992 world tour, this album will appeal more to the casual fan than to the avid fan seeking alternative versions of the band's studio material. Superbly recorded, the album's sound is clear enough to pick up the most delicate of Knopfler's guitar playing. The band sounds tight, playing fairly faithful renditions of the group's more famous songs, but extending them a bit. The main problem with this album is its lack of passion. It's an extremely safe recording that's missing a real sense of excitement and risk. —*Michael Kramer*



New Order
Republic
Qwest

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Stephen Haque and New Order
□ **Top Cuts:** "Regret," "World."
□ **Summary:** New Order is one of those strange bands that we really know very little about, yet everyone knows their music. This new album is no exception to that tradition—the sleeve notes give little or nothing away about the individual band members. However, the band can write good pop songs—which is basically the key to its massive global success. Lead singer Bernard Sumner has a very distinctive voice, but it's the winning combination of the four band members that puts the band above many of its peers. A very competent new album from an innovative band. —*Nick Douglas*



Suspended Memories
Forgotten Gods
Hearts of Space

1 2 3 4 5 6 ★ 8 9 10

□ **Producers:** Roach, Reyes, Saiz
□ **Top Cuts:** "Different Deserts," "Ritual Noise."
□ **Summary:** Steve Roach, guitarist Suso Saiz and percussionist Jorge Reyes are invited to play at a festival held on the Canary Islands. One of the scheduled artists cancels, and the remaining performers play, suddenly finding themselves exchanging musical ideas. A year later, the trio enter the studio under the moniker Suspended Memories and put out a CD that bears many of Roach's auditory fingerprints: the rise and fall synthesizer lines, the ethereal guitar driftings and the ancient tribal drums that fuel most of his space music. Sometimes the album drags, but, for the most part, it works. —*Tom Farrell*



TV In Flames
Drool
Reprise

1 2 3 ★ 5 6 7 8 9 10

□ **Producer:** M. Graves, I. Espinoza, S. Graves
□ **Top Cuts:** "Love in Motion."
□ **Summary:** Everybody loves boogie, but you'd never know it from the radio. When was the last time Great White had a hit? The genre's lack of recent chart success makes it curious that TV In Flames would aim for such a place. They've filled their debut with enough kick-out-the-jams blues patterns and almost-mindless lyrics to make this CD a decent party soundtrack if you've lost your Z.Z. Top records. In the end, TV In Flames is like a rowdy guest at a beer bash. They're lots of fun while the house is rocking, but you always end up glad to see them leave. —*Tom Kidd*



ROCK



Tom Farrell

Robert Plant

Happy Birthday to local rockers Blackie Lawless, who turned 37 on September 4th, and Lita Ford, who marked her 34th on the 18th. Lawless joined a host of other rock persona who turned out en masse at the recent Duran Duran show.

And now for Dim Sum—thing completely different: Muzza Chunka will be releasing their debut disc, Fishy Pants, on Rowdy/Arista on October 26th. The label recently held a small gathering with catered Dim Sum (the band has a song called "Dim Sum Brunch") in the garage of one of the band member's Burbank dwelling. The alternative quartet was formed in Los Angeles two years ago, and signed after repeated gigs at Club Lingerie. You can reach them through Arista Records at 213-655-9222

New clubs on the block: California Dreams (714-502-8042) at 2906 W. Lincoln in Anaheim and the Viper Room (310-358-1880) at the location of the former Central (the former location of Filthy McNasty's). The Viper Room hasn't made any grand announcements, nor have we heard any word of their booking policies.



Duran Duran guitarist Warren Cuccurullo, W.A.S.P.'s Blackie Lawless and Duran's Simon LeBon

The club is owned by Johnny Depp. We'll have more in-depth info next column.

Mancini's Club M in the Valley is moving up in the world. Over the last month, the once rather mundane nightspot has recently pulled in the Zeros, Beatles tribute band Rain and the Mentors. Oh well, two out of three ain't bad. You can reach Mancini's at 818-341-8503.

Cool band name of the month: New Bomb Turks. Rent the movie Hollywood Knights if you really want to know what it means.

Recommended: The Reverend Horton Heat hits the Whisky on Oct. 4th and Bogarts on October 5th. It's the triumphant return of the Tall Cool One—Robert Plant—as the former Led Zeppelin frontman plays the Universal Amphitheater on October 18th and 19th. And venerable rocker Iggy Pop hits the Palace on September 30th.

Get ready for an Edgar and Johnny Winter club date around November 1st. No venue has been announced yet, but it will be the first local gig by the Winter boys in years. They'll be joined by drummer Carmine Appice. They're currently re-recording at the Music Box studio in Hollywood—their phone number is 213-462-7761. I've heard rumors that Appice is forming a sidebar guitar project called Guitar Zeus, which will include Jake E. Lee, Ted Nugent and possibly Jeff Beck. Local Cry Freedom (and former the Firm) bassist Tony Franklin will lend his talents to the project.

Jeremiah Weed has broken up, in spite of all their critical ravings.

Real life metal heads Tactics have a new demo out which features material from their forthcoming venture on vinyl, Prey Upon The Weak. You can reach Tactics at 818-753-7791.

So, when is Geffen going to release an album by those vastly underrated local guys Hangmen? After their divorce from Capitol, a lot of short-attention-spanned local industry clowns lost interest in the band, who have been showing why they're definitely worth your time via a series of local gigs. You can reach them at 213-654-7674.

—Tom Farrell

WESTERN BEAT



Billy Block

Miguel Salas

First things first. Thank you to all who made the Western Beat Second Anniversary such a huge success. Those who have sponsored and supported Western Beat from the beginning and those who have recently joined the thriving L.A. singer-songwriter scene all look forward to another year of exceptional growth and excellent songs.

There are some outstanding recordings being made that have crossed my desk recently. Anyee Osborne's Telling Stories, produced by Paul Rothchild (contact: 213-654-3393), smacks of blues tinged country rock with Anyee's own personal flair. Jerome Stocco and the Tenderhearts' (213-650-1056) unplugged demo shows off superb harmonies and arrangements with tastefully understated instrumentals. Stocco's voice is very commercial and the tunes sound very Southern California. Miguel Salas (213-463-3276) has a hot new tape that features his strong country voice and material sung in English and Spanish. We all know from the MC Radio issue how powerful the Latino market is in L.A. Wade Wagoner's new band, Rio Grande (Billy Rose, 310-552-0035), also ventures into the bilingual market with their On The Border release. One of the most

outstanding country/folk/alternative tapes is the new Naked To The World (818-771-7889) offering, featuring Darryl S. and Kevin Fisher. Fisher's finely crafted material is sung flawlessly, accompanied beautifully on violin by the lovely Darryl S. Contemporary roots rocker Barry Holdship's (213-463-2453) tape is brimming with youthful energy and enthusiasm. Guitar driven and rootsy, Holdship reminds you of your favorite singers from rock & roll high school days. Laura Wesley's impressive country package came to me via Nashville from attorney David Wykoff (615-386-0027). A strong voice and well-produced material should take Wesley far. Keep those demos coming, we are listening.

Got a call from Curb Records' Dick Whitehouse recently. He's a little excited about Boy Howdy's first Top Ten record. The Howdys are currently cutting tracks for their big follow-up.

Oh Boy recording artists Wylie and the Wild West Show just returned from Nashville where they completed the TV tour with appearances on all the big shows. Wylie recently played a party for renowned cowboy designer Manuel at the Santa Monica Bootz location. Many of Wylie and Manuel's fans were on hand.

Gavin country reporter Cyndi Hoelzle was in town for Monte Warden's show at the Alligator Lounge. Warden who hails from Austin was a founding member of the Wagoneers who made two albums for A&M. His new record is on the Watermelon label.

Don't miss the premiere of Stage West's Writers In The Round on October 7 at Nightwinds (formerly At My Place 1026 Wilshire, S.M.). Sponsored by NAS and NSAI (310-439-4069), it features country writers John Ims, Steve Dorff, Dennis Morgan, Jenny Yates and Jan Buckingham. Admission is ten dollars for non-members.

We'll see you at Western Beat (310-374-7198) on the first Thursday in October at Highland Grounds with Nashville's Richard Fagan, Kacey Jones, Anne Harvey, Richard LaForge and more.

—Billy Block



Billy Block

Paul Rothchild, Anyee Osborne and Dan Rothchild

JAZZ



ART HIGGINS

Milt Hinton

The 10th annual **Classic Jazz Festival**, a four-day marathon held over the Labor Day weekend, presented Dixieland, small group swing and bebop (masquerading as "mainstream") performed in eleven venues at once in the **LAX Marriott** and **Westin Hotels**. Veteran bassist **Milt Hinton** was given the first Milt Hinton award by the **Jazz Photographer Assn.** and was well featured in many all-star sets along with such greats as trumpeters **Yank Lawson**, **Bob Barnard** and **Tom Pletcher**, trombonist **Dan Barrett**, the reeds of **Bob Wilbur**, **Ken Peplowski** and **Peanuts Hucko**, guitarists **George Van Eps** and **Howard Alden**, pianists **Johnny Varro** and **Ross Tompkins**, drummers **Butch Miles** and **Jake Hanna** and quite a few others. Add to that the many regular groups (including **Marty Grosz's Orphan Newsboys**, **Gene Estes' quartet** with guest **Abe Most** and the exciting **Muggsy Remembered**) and one has a very memorable festival. **Banu Gibson's Hot Jazz Orches-**

tra deserves special mention for Banu is undoubtedly the top singer today interpreting music from the Twenties and Thirties, yet she allows her talented sidemen plenty of space to solo. No self respecting jazz fan (of any idiom) should ever miss this highly enjoyable and very musical festival.

The **Hollywood Bowl** recently hosted three groups, all of whom were in superior form. Tenor great **Joe Henderson's** set was actually most notable for the playing of pianist **Renee Rosnes**, who showed that she is getting beyond McCoy Tyner into forming her own outstanding style. **Dave Brubeck** really tore into "Yesterdays," revived his 7/4 "Three To Get Ready And Four To Go" and featured both clarinetist **Bill Smith** and Dave's son, **Charles Brubeck**, on cello. To close off the night, the **Lincoln Center Jazz Orchestra** played a set of Duke Ellington music mostly from the Forties, including the obscure "Deep South Suite." A very successful concert.

The L.A. area has a vital if somewhat underground blues scene. **Diana Harris** is an up-and-coming talent who was seen recently performing at the **Mint** with a fine trio that showcased guitarist **Paul Warren**. The extroverted Harris displayed a versatile and sensuous voice on a variety of blues-oriented selections while putting on an entertaining show. She's well worth seeing and will be back at the **Mint** (213-937-9630) on Sept. 28.

Upcoming: **Tommy Flanagan's** trio is at **Catalina's** (213-466-2210) Sept. 28-Oct. 3, the great **Doc Cheatham** appears at the **Jazz Bakery** (310-271-9039) Sept. 24-25, **Pedriani's** (213-283-1932) features both solo guitar by **Jamie Tatro** and the **Gerald Wiggins-John Clayton** duo during the afternoon of Sept. 25, and the **Roger Neumann** big band will be at the **Moonlight Tango Cafe** (818-788-2000) on Sept. 28.

—**Scott Yanow**

URBAN



JOHN L. ROBERTS/KEITH ANDERSON/RETNA

Karel

Straight-out dance music is exhilarating, energizing and just plain fun. The late, great **Sylvester** was the most visible and popular exponent of dance music from the Seventies disco craze until his death several years ago. A void has been felt since (with the exception of **Jimmy Somerville**), but that's no longer the case. **Karel**, a vocalist with all the explosive energy of **Sylvester**, along with the charisma to match, appears to be making a growing impact on the dance music arena. His first release, **Get On Up**, released in 1992, contained a soaring falsetto reminiscent of **Sylvester** and puts **Karel** well above (the comical) **RuPaul** in terms of sheer musicality. **Karel** recently released a new, independently distributed single,

"Turn It Up," on the **Orbik Records** label. It also contains "Free Love" and an updated "Get On Up '93."

"It's a **Karel** double feature," **Karel** said in a recent interview. "I'm interested in only being a club artist, something that hasn't happened in the last four years since **Jimmy Somerville's** last releases. I knew **Sylvester**, and he said to me, 'Don't stop. You may sound strange at first, but your audience will get used to it.' My first market is the gay community, but it's harder to get exposure in the gay media. You'd think they'd want to support their own first, but that's not the case at all. The clubs have been extremely supportive, so that's how I'll reach my target." **Orbik Records** is owned and operated by **Karel**. He approached the major labels but "didn't want the bureaucratic headache. My only headache now is capital," **Karel** says. **Karel** will do a Halloween set at a yet to be determined club, although **Studio One** is one of the venues in discussion.

"Turn It Up" was co-written with **Thea Austin**, famed for her vocal contribution to some of **Snap's** best-known hits. While he nonetheless relies on buzzsaw energy, there's a very melodic side to **Karel** that should not be ignored. Check out the B-side single "L.O.V.E.R." Overall, a very worthy artist whose time is now.

MISCELLANY: Rapper **Hi-C** has just released his new album, titled **Swing'n...** Don't forget the **Black Rock Coalition's** September 27 bash at the **Coconut Teazer**.

Pictured below are a lot of bleary-eyed folks from the recent **Tuff Break/A&M Records** party. They are (top, L-R): **Domino**, **Baby Dread** of **Babalu Bad Boys**, A&M's **Rick Stone**, **George Clements** of **Touchdown Management**, **Str8-G**, **Baldoo**; A&M Prez **Al Cafaro** and **Tuff Break's Evan Forster**. Bottom (L-R): **Gummy**, **Str8-G's** manager **Todd Rubenstein**; A&M's **Miller London** and **Tuff Break's Dred Scott**. —**Gary Jackson**



Diana Harris



ANGIE TURNER

Tuff Break/A&M party animals

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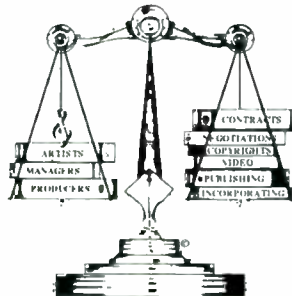
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CLUB REVIEWS



Fear Factory: Metal mayhem.

Fear Factory

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Kathie Reed, Roadrunner Records: 310-533-0878

□ **The Players:** Burton C. Bell, vocals; Dino Cazares, guitar; Andrew Shives, bass; Raymond Herrera, drums; Raynor Diego, keyboards.

□ **Material:** Fear Factory produces hard-core thrash and industrial metal. Tight-sounding locomotive riffs such as "Big God," "Scapegoat" and "Arise Above Oppression" fed a starving audience. Then there were "Crash Test" and "Suffer Age," each heavier than a pregnant elephant. Assault after assault, songs hit like an iron sledgehammer welded by Conan the Barbarian. No time for ballads in this set (I'm afraid subtlety doesn't exist in their vocabulary). The use of industrial samples and keyboards received a big thumbs up. It was great to hear some alternate things happening in the mix, rather than just guitars and growls.

□ **Musicianship:** Most of the time, Bell spattered a string of aggressive one-liners, but when he'd really growl from the depths, he forced the P.A. into a crackling overload. Cazares was a shredder extraordinaire. In his hands, the guitar vanishes and raw metal appears. The thick, crunching tones created by the guitars and keyboards combined really well. The guys played great, especially since they are constantly thrashing around onstage. Like a jackhammer, the rhythm section did some serious damage (snap, crackle, pop; there go my ear drums). He and Shives

were locked in tighter than a madman in a straight jacket. It's a miracle they can keep up the energy level for an entire set.

□ **Performance:** Fear Factory's live set is more action-packed than an Indiana Jones movie shown at double speed. There was boundless energy and a mosh frenzy in the air. Onstage, Bell is more vicious than a thrashing shark attack on warm blood in cold water. He threw himself about and didn't let up for a moment. Not that any other band member was less active. Even the audience was physically part of the performance. At times, a dozen moshers hurled themselves off the stage to be hand swept across the sweaty sea of bodies, then dumped onto the floor for more moshing.

□ **Summary:** Definitely not for the lighthearted. This is the kind of band that would way prefer dying a glorious death on their feet, than living a mundane existence on their knees. Whilst contenders are hobbling along on crutches, Fear Factory is jetting by at a furious speed. Check 'em out.

—Noel Hart

The Reverend Horton Heat

English Acid
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Adam Silverman, Sub Pop Records: 206-441-8441

□ **The Players:** The Reverend Horton Heat, vocals, guitars; Jim "Jimbo" Wallace, upright bass; Pat "Taz" Bentley, drums.

□ **Material:** Saying that the Reverend Horton Heat is "just rockabilly" would be like saying that Woodstock was "just a concert." Actually, the Reverend Horton Heat is to rockabilly what the Winchester Ghost House is to architecture: all disjointed, independent, unique, memorable and very much in a league of its own. It's the spirits of Eddie Cochran and Gene Vincent in union with the musical eclectics of Jerry Lee Lewis and Billy Fury. The RHH gives his nonpareil blend of rockabilly enough twist to give you the spins, by pushing the envelope of his music, much in the same way the Cramps give rockabilly their own horror flick flavor. Lyrically, the RHH is equally out on the edge, with songs like "Eat Meat," the Reverend's anti-vegetarian ode from his debut disc, "Smoke 'Em If You've Got 'Em. Other titles offer a litany of the Reverend's lifestyle: "Fucked Up Ford," "Drinking Beer And Smoking Cigarettes," "Psychobilly Freakout" and "Love Whip."

□ **Musicianship:** The Reverend Horton Heat (Jim Heath) has a definite edge on his rockabilly brethren by way of inventiveness. Sure, he plays the trademark Gibson Lucille like the best of them, but raises the stakes a little by venturing out of the musical confines of your basic C-Bb-A-G "Stray Cat Strut" stuff. Jimbo's stand up bass work is really memorable, and this guy's got a bass slapping style that must be seen and heard to appreciate. Yes, that means he's good. Taz plays with the solidness of a brick wall, yet exudes puissance like sparks leaping from an anvil.

□ **Performance:** Playing on the mi-



GBH: Straight-up punk.

nuscule stage of the English Acid, the RHH and his bandmates worked up a steam like a dynamo straining to break free of unfair confines. The sweat was dripping off the walls of the packed club, whose patrons waited until past midnight to see the RHH's Wednesday night show. Looking like a cross between Eddie Cochran and the kid who played "Whitey" on *Leave It To Beaver*, the Reverend (he earns his nickname from his rambling stage orations) jammed and pumped at his guitar like a locomotive. Jimbo played with utter abandon, singing backup occasionally, all the while keeping the cigarette in his mouth lit—the mark of a true East Texan.

Summary: The RHH is one of the truly exciting new bands to hit the stage, and while he may never go past cult status for you chart watchers, he's more than worth your time. —Tom Farrell

GBH
The Palace
Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Futurist Records: 212-226-7272.

The Players: Colin Abrahall, vocals; Ross Lomas, bass; Colin Blyth, guitar; Joseph "Fish" Montanero, drums.

Material: This is punk served

cally speak out against white supremacists—let's call it the "New Kindness." But don't get the wrong idea, no sir. GBH doesn't preach and is a relentlessly fun and slightly self-mocking ensemble that charges forward with all the refinement of a '71 Chevelle down a mud track. Enter the pit at your own risk.

Musicianship: One thing that distinguishes punk in 1993 from punk in 1979 is that the band members can actually play instruments. Montanero, formerly of Agnostic Front, is a case in point. This guy should be classified as a military weapon; his drumming is so fast and on target it's practically lethal. As a frontman, Abrahall musters all the bawdy intensity and attitude that Billy Idol still wishes he could pull off. Blyth would no doubt feel comfortable grinding for Motörhead, and Lomas' bass makes you want to break some heads (and isn't that what all pre-trash bassists dream of?).

Performance: Except for some awkward moments at the beginning of the gig when the lights wouldn't work, it was a non-stop riot (in the best sense of the word, of course). It was open season for stage divers, and there were smelly moshers in the pit. Ah, just like 1982...makes ya nostalgic, doesn't it? Abrahall repeatedly leapt into the sweating throng or sailed his microphone into the crowd for a few "guest vocals." At one point he even protected a stage diver from the jaws of the enthusiastic but bewildered security guards. Grabbing the kid by the shoulders, Abrahall shouted, "This is the future of punk rock!" May it be so.

Summary: Evolution is not always necessary for the survival of a species. Think of the Monitor Lizard, a creature that probably hasn't changed since the Paleozoic Era but still manages to live alright today. Such is the case with GBH. Dinosaurs, yes, but ones with the survival skills to keep chugging away at least 'til the next millennium.

—Sam Dunn



Reverend Horton Heat: Rockabilly with an edge.

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Queeny Blast Pop: Catchy glam pop.

Queeny Blast Pop

Club Lingerie
Hollywood

1 2 3 4 ★ 5 6 7 8 9 10

□ **Contact:** Band Hotline: 921(3) 878-5572 or (213) 848-9669.

□ **The Players:** Punky Jean, vocals; Lil Dee, guitar; Lesli Sanders, bass, Pepper Sweet, drums.

□ **Material:** Say it ain't so, Pa! A glam-metal band from Seattle? Some people will do anything to be different. But if you ask the guys (?) in Queeny Blast Pop, they've always been glam. And judging from their material, cute, bouncy tunes such as "I Know What You're Thinking" and "Something They Don't Know" could've easily battled it out with Poison's "Talk Dirty To Me" on the MTV Top 20 Countdown years ago. Unfortunately for the Popstars, we're not due for a resurgence in bubble-grunge for another decade. Still, you can't fault these guys for trying. And they certainly have all the tools of the trade: catchy hooks, simple-minded lyrics and multi-colored hair.

□ **Musicianship:** Guitarist Lil Dee

and vocalist Punky Jean must've spent their formative years together in front of the tube watching that S-A-T-U-R-D-A-Y morning show with the Bay City Rollers. And these Popstars aren't bad musicians. Quite the contrary. They have a solid repertoire of tightly crafted, melodic ditties.

□ **Performance:** QBP gives new meaning to the term "performance art." From a blurry distance, their colorful getups come across like a bad Monet. But, overall, these Queens are a fun bunch to watch, especially drummer Pepper Sweet, who stands tall above his bandmates, taking musical inspiration from Stray Cat Slim Jim Phantom.

□ **Summary:** It really doesn't matter what a few thousand Hollywood clubbers think about Queeny Blast Pop. The simple truth is that there are about 250 million regular Joes from the Heartland Joes who are more inclined to listen to a bad Garth Brooks or Michael Bolton imitation than some outfit of would-be cross-dressers. The sad irony is that, in a different time, Queeny Blast Pop could've sold millions of records and all married supermodels.

—Sean Doles



Mortitia: Accessible thrash.

Mortitia

The Roxy
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

□ **Contact:** Shawn Anderson: 818-574-0535

□ **The Players:** Shawn Anderson, lead vocals; Jorge Taracena, drums; Mike Sorbian, bass; Gabe Purpora, rhythm guitar; Ryan Ready, lead guitar.

□ **Material:** Unlike most thrash bands with 30-second trip-to-hell songs, Mortitia has developed their own brand of thrash, one based on tight hooks and organized chaos.

Mortitia combines the likes of Slayer, Ozzy, Danzig, and Suicidal Tendencies into an accessible mosh pit of material that, with some improvement and experience, could send these kids to the top. Oh, did I mention these guys are only 17 and 18 years old?

□ **Musicianship:** Sorbian is a master bassman. His bass almost outweighs his body, as he lugs the guitar around stage while slamming his person to the beat. Guitarists Purpora and Ready, whether they know it or not, commence each song with some mutated Ozzy riff that appears throughout each tune. Heavily influenced by Hendrix and Hammet, these guys rip up the stage together. Taracena is a talented drummer who has incredible feel and energy, but could use a little improvement in his meter.

□ **Performance:** Anderson is a truly amazing frontman. He stomps around the stage with his witty lyrics, ironic sense of humor and angry growls. His audience hangs on his every word and movement. His hat is pulled way down over the brim of his eyes, looking truly evil, until he opens his mouth and you discover there is a talented kid inside. With some vocal instruction, Anderson could take his personality and good looks over to *Teen Beat* and have his face plastered over the girl's locker rooms. Anderson's charisma, along with the huge, active mosh pit, sends bodies flying. The power ignites the other members of the band and the outcome is truly surprising: Accessible thrash.

□ **Summary:** It is just a matter of time. These guys are far better off at 17 and 18 than most of the musical population. With a better demo, some vocal instruction and more experience, Mortitia could have fans breaking down the walls outside of venues to get in, as well as breaking down the walls inside when they play.

—Jeff Blue

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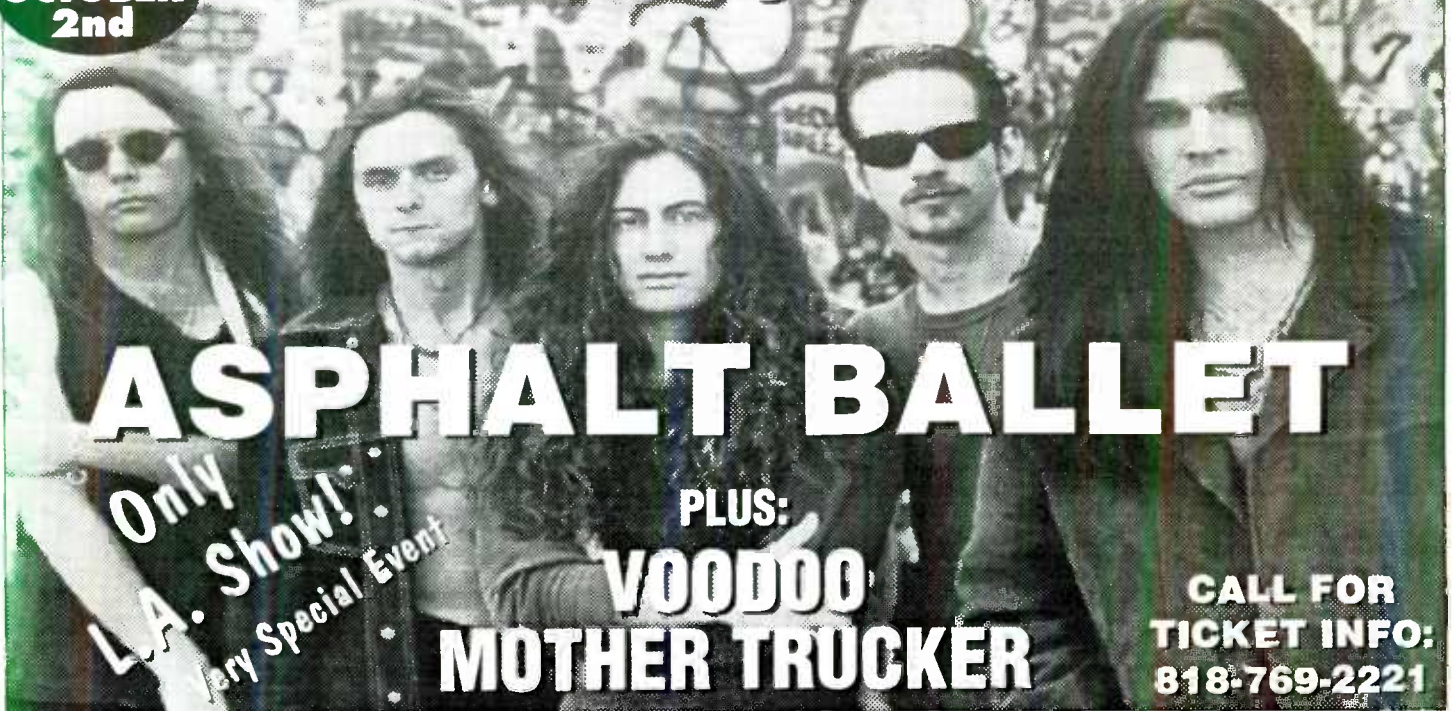


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Simon LeBon

Duran Duran
Great Western Forum
Inglewood

It's been over five years since Duran Duran's level of popularity has allowed them to sell out an arena the size of the Great Western Forum, and much to the group's delight, they did it this time without relying on the teen hype and pretty looks that sent their career into orbit a decade ago.

As far as the staging was concerned, the elaborate setup was memorable, but not as spectacular as the pre-press lead us to believe. The drum riser was a giant bank vault, a large chrome sphere hung to the right and a huge, gleaming chrome bullet later revealed itself to be a lipstick tube. To the right of Nick Rhodes' keyboard setup was a giant television which flickered the occasional video image, while a sloping catwalk ran the length of the backstage area, flanked by two urban warehouse facades. Adding to the theatrical element, a backup singer changed costumes several times, including a hospital get-up, which she donned while pushing Rhodes around in a wheelchair and dropping bits of dry ice in jars of water. Huh?

Musically, the band has never sounded better. The four members were joined by a female backup vocalist, a tour drummer and a three-piece string section. The group's sound is harder and more straightforward than the lush synthesizer tones and syncopated rhythms of their early days, and the spartan approach seems to work well. Frontman Simon LeBon's voice has never sounded better or more confident, and guitarist Warren Cuccurullo proved why he is, indeed, the musical cornerstone of the band.

As for the set list, Duran Duran concentrated on material from their current self-titled CD. And while the

band did include such crowd-pleasers as "Save A Prayer" and "The Chauffeur," they omitted a portion of their teen-oriented hits, with the evening's surprise being, undoubtedly, Duran's cover of the Grandmaster Flash funk classic "White Lines."

In general, this was one of Duran's better concerts. The group has grown up artistically, replacing their teen-driven performances with a solid show full of credible tunes and a sense of adventure, proving to the media and their fans—still mostly females—that Duran Duran was not just a passing fad. —Tom Farrell

Tears For Fears

Wiltern Theatre
Los Angeles

It's hard to escape the influence of Arthur Janov's book, *Prisoners Of Pain*, (which is concerned with Primal Therapy) in the overall lyrical content of Tears For Fears' material. Even the band's moniker is taken from the therapy (confronting fears in order to eliminate them or shedding "tears for fears").

However, this psychological mumbo-jumbo seemed of little concern to this Wiltern audience, who danced and sang along to older hits such as "Shout" and "Everybody Wants To Rule The World" during Tears For Fears' recent one-hour-plus show. Tears For Fears, now consisting of only guitarist/vocalist Roland Orzabal, also performed most of the material from *Elemental*, the first album sans vocalist Kurt Smith, whose vocal contributions were most noticeably missed during the performance of "Sowing The Seeds Of Love."

Remaining member Roland Orzabal was a passionate and visually stimulating performer, as he cocked his head from side to side and dramatically gestured with his hands and arms. Without a doubt, he's a much more capable front person than his former partner, making



Tear For Fear Roland Orzabal

the new TFF an immensely improved live act.

While TFF may not be enjoying the kind of popularity they did several years ago, TFF remains a viable and respectable unit. And while TFF's latest album borrows a tad too heavily from the Beatles, Duran Duran and the Beach Boys, TFF still continues to produce and perform memorable pop material. —Pat Lewis

Spin Doctors
Soul Asylum
Screaming Trees

Greek Theatre
Los Angeles

There's nothing alternative about a bunch of scraggly white guys playing loud guitar rock, especially when they're united under the aegis of MTV, America's leading arbiter of mainstream hipness. That makes the "MTV Alternative Nation Tour" an oxymoron in itself, because, by trying to legitimize the alternative movement, MTV automatically invalidates it. It's enough to cause any true alternative act to invoke the spirit of Groucho Marx as a way of protesting, by using his classic line, "I would never belong to a club that would have me as a member."

So just what was "alternative" about the recent Spin Doctors/Soul Asylum/Screaming Trees show at the Greek Theatre? Could it have been their general disregard for fashion, their obvious disdain for all manner of authority, their espousal of honest, self-expression as the greatest freedom known to man? Sounds like rock & roll to me, folks.

As for opening act Screaming Trees, singer Mark Lanegan would be well advised to check into a monastery for a few weeks to try and give his voice a rest. And guitarist Gary Lee Conner seemed intent on perfecting his Pete Townshend impersonation to the detriment of his playing. Definitely a sub-par performance for the Trees, who have been on the



Spin Doctor Christopher Barron: Alternative music's merry court jester.

road too long.

In this age of hyphenated-music, Soul Asylum follows the path less traveled: They play rock, plain and simple, the kind that would appeal to the patrons of the Minneapolis diner where guitarist/vocalist Dave Pirner used to flip burgers. Known as a great live band and not much more, Pirner and guitarist Dan Murphy have strengthened their material, jumped to bigger venues (adding a healthy dose of volume) and still managed to convey the emotion and energy that made their early shows special. Yes, they included the hits "Somebody To Shove," "Black Gold" and "Runaway Train" in the eleven-song set, but they also offered songs from their two previous albums, as well as an inspired rendition of Victoria Williams' "Summer Of Love," for which Williams and a chorus of singers joined the group onstage.

The Spin Doctors, on the other hand, don't ROCK. They groove, and they jam, but they never flat-out rock. That's not a knock, simply an observation, partly due to guitarist Eric Schenkman's clean tone and bassist Mark White's funky lines. Then again, it's impossible to even imagine lead singer Christopher Barron rocking, he being the merry, court jester of music today, taking the place of that guy in Men Without Hats.

The Doctors play the kind of music that will always be popular at parties because it rocks just enough to be cool and grooves just enough to be sexy, which might explain why everyone was dancing in, on and around their seats during their set. Barron doesn't have the same kind of "I want to screw you all night" charisma that Pirner has, but he'd probably make better conversation and you'd end up feeling a whole lot happier about things—kinda like their tunes. —Sean Doles



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Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
Pay: Negotiable.

BOURBON SQUARE/THE CAVE

15322 Victory Blvd., Van Nuys, CA 91411.
Contact: DB Sound, (818) 996-1857 or (818) 997-8562

Type of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club/c/o DB Sound.
Pay: Negotiable.

CLUB 4222

4222 Glencoe Ave., Marina del Rey, CA 90292.
Contact: Fritz, (310) 821-5819

Type of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable.

COFFEE EMPORIUM

4125 Glencoe Ave, Marina del Rey, Ca 90292.
Contact: Eric Hunt

Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.
Stage Capacity: 3 or 4.
Club Capacity: 50
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Lighting: Yes
Piano: No
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Pay: Negotiable.

ENGLISH ACID

7969 Santa Monica Blvd. West Hollywood, CA. 90046

Club Capacity: 400
Type of Music: Original Rock n' Roll/College/Alternative
Stage Capacity: 8
Piano: No
PA: Yes
Lighting: Yes
Audition: Send or drop off demo package. Must include photo. Contact Janice DeSoto. 24 hr. voicemail, (213) 969-2503
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PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable.

IGUANA CAFE

10943 Camarillo St., N. Hollywood, CA. 91602.

Contact: Tom, can leave message on machine, (818) 763-7735.
Type of Music: Original acoustic, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 6:30.
Pay: Negotiable.

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30 Pier Ave, Hermosa Beach, CA 90254

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Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

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5224 Fountain, Hollywood, CA 90029

Contact: John Roberts (818) 765-3219
Type of Music: All original/except punk & HM. Also known for successful showcasing.
Club Capacity: 60
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable.

PELICANS RETREAT

24454 Calabasas Rd., Calabasas, CA 91302.

Contact: David Hewitt, (818) 222-1155
Type of Music: All types, except heavy metal.
Club Capacity: 360
Stage Capacity: 10
PA: No
Piano: No
Lighting: Yes
Audition: Send tape, promo. kit to David Hewitt at above address.

RAJIS

6160 Hollywood Blvd., Hollywood, CA 90028

Contact: Riff Mercy, (213) 466-8084
Type of Music: Alternative, punk, industrial, rock.
Club Capacity: 185
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to Skin + Bones Productions, 7063 Lanewood, #106, Hollywood, CA 90028
Pay: Negotiable

SACRED GROUNDS COFFEEHOUSE

399 w. 6th St., San Pedro, CA 90731

Contact: Jeanette Roth (310) 514-0800
Type of Music: Jazz, blues, reggae, alternative, folk, pop.
Club Capacity: 99
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Open mike Wednesday nights 8:00-10:30, or send tape and promo package to Jeanette.
Pay: Percentage of door. No guarantees.

SILVERADO SALOON

1830 Fiske ave. Pasadena, CA 91104

Contact: Stan Scott, (714) 537-3894
Type of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069

Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N. Hollywood, CA. 91602

Contact: Bryce Mobrae (818) 766-2114
Type of Music: Acoustic format; all styles
Club Capacity: 175
PA: Yes
Lighting: Yes
Piano: No
Audition: Send Promo to above address.
Pay: Negotiable

ORANGE COUNTY

BEGINNINGS AT CAN RESTAURANT AND NIGHTCLUB

14241 Euclid Street #C 101 Garden Grove, CA 90264

Contact: Dorian Cummings (310) 598-7844
Music Type: All styles, mostly original material
Club Capacity: 575
Stage Capacity: 6-10
PA: Yes
Lighting: Yes
Piano: No
AUDITION: Send demo and band information to: Beginnings, 3155 Armourdale Ave. Long Beach, CA 90808
Pay: Negotiable.

THE GREEN DOOR

9191 Central, Montclair, CA (Inland Empire)

Contact: Elisa (714) 982-8712 after 1pm.
Type of Music: All-original only.
Club Capacity: 300
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info.
Pay: Negotiable.

SUNSET BEACH CLUB

777 S. Main St. Orange County, CA 92668

Contact: Ma'Lady Entertainment, Heidi Murphy (714)750-8358 or Cory (714) 835-7922.
Club Capacity: 350-400
Stage Capacity: 5-10
P.A. Yes
Lighting : Yes
Piano: No
Audition: Call for info.
Pay: Yes, percentage of door.

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positons ONLY. To place your Miscellany ad—mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be cancelled.

COLUMBIA RECORDS seeks energetic and career-minded interns for positions in the publicity department. Must receive college credit. Great experience. Non-paying. Contact Theresa, (310) 449-2500.

INTERNSHIP: EXCITING part-time multidimensional position available at music management company. Excellent phone, Macintosh and organizational skills a must. Phone Alexa at (310) 396-5008 weekdays 9:30 - 5.

PRIMAL RECORDS seeking experienced radio/retail promotion person for paid position. Also seeking interns in all departments. Computer/WP 5.1 and/or general office experience preferred. Send resume to 3701 Inglewood Ave., Ste. #133, Redondo Beach, CA 90278 or call (310) 214-0370.

ENERGETIC, PERSONABLE, serious, self-motivated, conscientious people wanted for new, innovative, professional and service oriented company. Various regional positions available nationally. Commission. Send resume: Polar Records, Attn: Jeff Peri, Rep Dir., 270 N. Canon Dr., #1396, Beverly Hills, CA 90210

RESTLESS RECORDS seeks interns for all departments including radio promotions, retail promotions, publicity and marketing. For more information, call Lyndsey Parker at (213) 957-4357 ext. 240.

COCONUT TEASER seeks soundman with live club experience. Over 21 with car, loves music, treats bands kindly, and does repairs and maintenance. Len (213) 654-4887 or 654-4774, Mon.-Fri., 2:00 p.m. to 7:00 p.m.

INTERNS WANTED for major label publicity department Mon, Wed & Fri's. Must be reliable, on time and willing to learn. College students preferred. (818) 953-7910.

BUSY MUSIC and film related company seeking a well organized, dependable Person Friday. Comfortable with WordPerfect, moderate typing, heavy phones. Fax resume to Attention: Jerry, (310) 659-9675.

BUSY MUSIC and film related company seeking a dependable hardworking intern. Flexible part-time hours, no money, but plenty of experience. Please contact Deborah at (310) 659-9644

MUSIC PUBLISHING company seeks energetic, career-minded person. Must receive college credit. No pay, but great experience. Flexible hours. Call (310) 247-8170.

RECEPTIONIST WANTED for major recording studio/publishing company in Burbank. Full-time (afternoons, evenings & some weekends.) (818) 842-5691

CUSTOMER SERVICE Manager/West Coast (part-time to start) for quality production/record company. Requirements: College grad with high grades+computer+sales experience. Please send resume to P.O. Box 755, Malibu, CA 90265.

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer	(310) 657-0861	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	STEPPING STONE PROD STUDIO. Orchestration credits on Grammy winning album, Platinum and gold records, orchestrator, arranger, producer ** (310) 203-6399-pager	Enjoy working with artists, transforming your musical imagination into a musical reality, anything and everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
KENNY ALTBUSH - Drummer/Vocalist	(818) 780-4612	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive live, touring and recording experience. Recorded and performed with Rose Stone, Little Richard, Irma Thomas, Ellis Hall, Verdine White, Larry Dunn, The Phoenix Horns, David Cassidy. Soundtracks include "L.A. Law", "Quantum Leap", "Full House". Endorsed by Vic Firth and Remo.	Strong drummer, great feeling grooves and deep pocket with rock-solid time. Sing lead and background vocals. Click track no problem. Pro only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DAVID BANTA - Eng./Trmpt./Flugal	(818) 503-9037	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	B.A. Jazz Arranging, Jersey City State. B.S. Music Education, The King's College. Completed A.T.I. Electronic Technician Program. I have over 50 major label and feature film credits, both as an engineer and a player. I also have live touring experience.	Have lots of MIDI, recording and P.A. gear.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MUGS CAIN - Drums/Percussion	(818) 907-3184	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive touring and recording experience. Numerous T.V. and video appearances. Performed and/or recorded w/ Jonathan Cain, Eric Martin, The Divinys, David Foster, and 5 years with Michael Bolton.	Pro drumming for the singer and the song. Hard-hitting, great groove, meter and click playing. Pro situations only please.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DEBORAH RUTH DAVIDSOHN - Vocals	(310) 289-4734	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	20 years experience, multi awards & scholarships. Extensive resume on voice, dance, choreography, producing. 2 independent releases of own act, demos, video demos, arranging orchestrations, wrote a ballet, heavy metal, R&R, blues, R&B, Broadway. 3 superstar awards from Motion Picture Council of L.A. for singing.	Been playing in clubs with my own bands, Yamilia Rose and Sun Goddess. Can read some music, write, fun and easy going. Have done movies, choirs, stage.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
HOLGER FATH - Guit./Songwriter	(818) 865-0436	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years of live and studio experience. Recording, touring, TV and MTV appearances for major label artists in Europe. Top 100* songwriter credit. GIT graduate.	Very reliable and easy to work with, good stage presence, strong rhythm player, back-up vocals.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROGER FIETS - Bassist/Vocalist	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recording and/or performances with Jeff Paris (PolyGram Records), Kim Carnes, David Arkenstone (Narada), Pat Torpey (Mr. Big), Hurricane (Enigma Records), Steve Stone (CBS Records), etc. Several USO World Celebrity tours. Resume and demo available on request.	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. Currently playing with Artica. No band projects, please!!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRYAN FOUNGER - Bassist/Vocalist	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JERRY GABRIEL - Lead Vocalist	(310) 477-9753	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Lead and background vocals. Songwriter, poet, lyricist, producer.	Loves life, loves to perform and work on new music. Confident and capable, masculine and powerful. Very soulful. Have finished 3 LP's.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live soundtracking. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
YOAV GOREN - Producer/Keyboards	(310) 207-2426	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits: Producer, arranger & programmer on Leonard Cohen's acclaimed "The Future"; music for '93 Academy Awards ad campaign; producing music for several TV shows and soaps; music for major motion picture trailers; numerous TV jingles, from hip hop to orchestral.	State-of-the-art MIDI and digital recording studio with all latest synth, drum and sampling gear. Very personable and professional. Tomorrow's sound...today!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JIM HOYT - Producer	(213) 466-2164	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STEVE KALNIZ - Guitarist	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MARK L.A. - Engineer/Producer	(818) 763-0649	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Educated and experienced engineer/producer. Have worked as staff and independent engineer. Various types of music including rock, R&B, country and more. Demo tape and references available.	Need a quality, ready to submit demo? Special interest in modern/alternative rock.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LANCE LA SHELLE - Vocalist	(213) 962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JAMES LOWNES - Bassist	(818) 841-1041	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years exp. B.A. in music. Studied w/ John Scavo, Jim Laceyfield, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Pette Gabriel, Kate Bush, etc.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MICHAEL MCGREGOR - Producer	(818) 982-1198	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Written and/or produced songs for Denece Williams, Five Star, Rozalla, Timmy T, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.	Complete song production, arranging and programming, remixing, scoring, sampling.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Name _____ Phone (____) _____

Instruments and/or vocal range (20 words maximum) _____

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Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

Music styles: Rock Pop R&B Jazz Country Specialty (4 words maximum) _____

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MUSIC STYLES
ROCK
POP
R&B
JAZZ
COUNTRY

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
DINO MONOHELOS - Bassist 5 string Alembic, BSX Upright, Yamaha fretless 5 string.	(818) 761-5020	✓	✓	✓	✓	✓	Recorded for various local tv shows and independent CD projects. B.I.T. graduate. 14 years of experience.	Can read charts. Pro attitude in every situation.	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Kybd. Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).	(310) 476-5285	✓	✓	✓	✓	✓	Over 15 years professional experience, 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. Paper #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓	✓	✓	✓	✓
MARK O'BRIEN - Drummer Gretsch drums with R.I.M.S system, Zildjian cymbals.	(213) 654-3743	✓	✓	✓	✓	✓	15 years as a freelance artist. Extensive touring and recording experience. Reads music. Berklee College of Music. Demo/bio available.	Strong "in-the-pocket" feel player. Pro drumming for the song. Locks to click. Solid, tasteful versatile. Reasonable and negotiable rates. Drug free.	✓	✓	✓	✓	✓
JOEL PELLETTIER - Bass/Stick/Voc. Steinberger bass, custom Chapman stick, BSX 5-string electric upright bass. SWR and Hartke amplification.	(213) 851-9096	✓	✓	✓	✓	✓	Bachelor of Music, Hartt School of Music. 14 years pro experience as studio and live player, all pop/rock styles. Tony Levin/Sting approach to supporting the song and vocal. Demo and references available. Major tours considered. Also keyboardist and guitarist.	I learn VERY FAST! Experienced in all demo to 24 track environments. Schooled player with groove and feel. I won't waste your time or money.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Marshall	(818) 848-2576	✓	✓	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Currently playing with the Hellectasters. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal. Nuke-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new western beat, range rock.	✓	✓	✓	✓	✓
NED SELFE - Steel Guitarist/Vocalist Sierra S-12 Universal pedal steel guitar, IVL Steelrider MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.	(415) 641-6207	✓	✓	✓	✓	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel - it's not just for country anymore."	✓	✓	✓	✓	✓
PETER STANTON - Keyboards/Synths MIDI studio: Stereo/mono samplers (S-750, S-50), digital/analog synths (JD-990, Mini Moog), stereo piano (CLP-560), Vision, DAT (DA-30)	(310) 393-8596	✓	✓	✓	✓	✓	Formal training (20 years classical; Dick Grove graduate); extensive on-the-road touring/studio sessions; owner of "Digital Progressions" MIDI studio; professional attitude.	Specialties include computer sequencing, sound EFX and simulation of all instruments via synthesis. All work guaranteed (or you don't pay).	✓	✓	✓	✓	✓
RICK STEEL - Drums 12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.	(310) 392-7499	✓	✓	✓	✓	✓	Fully endorsed. TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses terms medicolodly. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓	✓	✓	✓	✓
MERRY STEWART - Synthesist/Voc. Full MIDI studio/concert rig; rare analog synthesizers; "lead clarivator" through Marshall stacks & effects. Vocal range: 3 1/2 octaves.	(818) 788-7009	✓	✓	✓	✓	✓	10 years piano Royal Conservatory of Canada; toured for Nina Hagen, Zephyr, Etta James; opened for P.J.L, Quincy Jones, John Lee Hooker, Ike & Tina Turner; wrote CBS single "Only In My Dreams" and Cheech & Chong "Still Smokin" soundtrack.	Cutting edge artist, player, vocalist, writer, arranger, co-producer; huge swirling modern sound; hot stage look; HIRE me! REPRESENT me! SIGN me! (Warning! I shred...)	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	(818) 359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music. L.A. City College. Demo/bio. available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(213) 878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
GEORGE WIETecha - Drummer Yamaha Recording custom with R.I.M.S., wood and metal snares. All equipment is studio and tour ready.	(313) 776-5671	✓	✓	✓	✓	✓	16 years experience playing professionally in L.A. and Detroit areas. Toured Europe, playing Montreaux Switzerland Jazz Festival, jingles, albums & demos in L.A. and Detroit studios. Excellent reader, all styles. Bio and demo available upon request.	Great feel, time, groove, reader and ears. Play all styles. Lived in L.A. '92 til 8/93. Not happy...back in Detroit building career. Will travel.	✓	✓	✓	✓	✓
JONATHAN WILSON - Guitarist Fender Strat EMG's, any George Gorodnitski guitar, "Arpeggione" (guitar-cello.) I can accurately play notes beyond neck (like violin.)	(818) 349-5463	✓	✓	✓	✓	✓	18 years of playing "over" the cutting edge with notes of passion that will terrify those with mile long bragging resumes and send 'em home to mommy. Finalist blues play-off Palomino 5-27-93. Semi-finalist WLA '89 & '90.	Strong improv. tasty, innovative romancer of notes. Can say it with one note or a thousand. Fun and easy going. References and tape available. Lessons by appointment.	✓	✓	✓	✓	✓
DAVID WRIGHT - Drummer 5 piece Tama Granstar kit, piano white. 24" kick, 12" rack tom, 16" and 18" floor tom, double bass pedal, all Paiste cymbals.	(818) 902-1629	✓	✓	✓	✓	✓	Recorded and performed with Sarzo, Black Widow, IOU, the Quin project, etc.	Adapts fast to multiple formats. Specializing in rock, funk and fusion. Experienced in live and recording situations. No drugs. Patient and dependable. Private lessons available.	✓	✓	✓	✓	✓



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4. MUSIC ACCESSORIES

- 12 spc anvil rck w/wheels, \$165 obo. 4 spc grey carpet rck. \$50. Kent, 818-348-6065
- *2" 24 trk Ampex tape, used once, \$50 Dan, 818-786-2766
- *Equipment cases, custom made, padded inside. 4 medium to lg sizes, \$150-250 obo. Eves, John, 310-455-4304
- *EV ND757 voc mic, new cond, \$195. Beyer M88, never used, \$295 818-563-1643
- *Home stereo sound sprks, 200 wts, grt concert sound, w/cabs, \$300/pair, 619-325-6020
- *Rockman X100 w/adaptor, \$80, Paul, 213-660-5848
- *Rocktron Huah IICX, \$190 Afternoons only, 818-567-4056
- *Soundproofing foam, Anchoic, best quality, avail, \$3 for 24"x24" pad plus assorted sizes. \$25 per dozen 818-855-0355
- *SKB rck mtl case, 10 spc, flight approved, \$100 obo. Kifer, 714-524-3953

*Yamaha SPX90II multi fx unit, xint cond, incredbl range of sounds, industry standard, \$350. Yamaha MFC Midi fx contrlr, contrls SPX90 or similar units, \$75. 213-667-0798

5. GUITARS

- *1972 Fender Tele Custom, \$700. 1973 Fender Tele Deluxe, \$700. Both chocolate colored, black pick guard, maple neck w/HSC. Bob, 818-881-8786
- *2A Martin gutt, 100% orig, trade for '57 Corvette or similar. Srs inquiries only. 805-254-6606
- *BC Rich American Classic, xint cond, one of a kind org paint job, F.Rose, trem, hmbckr, p/u's. Must sell, \$450 obo. 310-374-4806
- *Charvel Stratbody, black, totally customized, mahogany body. No collectors. \$125 firm. 818-309-1653
- *Fender Precision Elite bs for sale. \$550 obo w/cs. Call oves only, Kyle, 818-537-0008
- *Fender Precision Elite Jazz bs, 1985 model, mint cond, HSC, must see this item. \$440. James, 310-370-3276

- *G&L bs, L2000, 2 yrs old, \$350. Jan, 213-871-8771
- *Guild Pilot bs, xint cond, 4 string, blue, \$400 Miller McMillan, 310-828-6878
- *Ibanez lpalick red bs w/Princeton & Jazz active p/u's, beautiful cond, w/HSC, \$350 obo, 310-592-4787
- *Ken Smith 6 string bs, CR model, paid \$2100, sell for \$1800 obo. Brnd new, 3 months old. Beautfl cond. 310-305-8101
- *Kramer Vanguard '85, white w/gold F. Rose trem, locking system Seymour mini hmbckr, rosewood neck, custom routing, plys grt, sounds huge \$250 w/case, 818-761-1635
- *Ovation 6 String Legend, model 1867, elec/acous, thin body w/cutaway, volume & EQ built in, natrl finish, HSC, xint cond, \$850. Dale, 310-987-1717
- *Ovation Celebrity, slim body, acous. Volume & tone control. Brown w/honey sunburst. Includes stand. Unused. \$350. 818-548-1595
- *Ovation Patriot acous/elec, bicentennial collectors edition, only 1776 made, deep back, ebony fingerbrd, grt sound. \$700. 818-890-1220
- *Several vintage Fender, Gibson & Martin gut's from early 70's, all xint cond w/cases, complete orgs. \$600-1500 obo. 213-667-0798
- *Wid. Ovation Breadwinner, white or sunburst Price negotiable. Howie, 818-752-8658
- *Yamaha elec bs, black lightweight body, easy action. \$350 w/gig bag. 818-990-2328

2. PA'S AND AMPS

- *24x8 pwr recrdng console, Teac M15. Must sacrifice. Orig price, \$3750, sell for \$3000 obo. 818-762-6391
- *Acous bs amp w/125 RMS & 1 1/2" JBL K140 spkr. Used w/Frank Sinatra. \$400. 818-990-2328
- *Ampag 410 DL 500 wft bs cab, new w/warranty, \$360. Oscar, 810-875-4183
- *Ampag SVT 400T bs amp, rck mntbl, gd cond, 1st \$450 takes it. Michael, 818-386-0159
- *Auraton 3way QC66 studio monitors. Perfect main spkrs for studio, \$400. Alexander Black, 310-396-0577
- *Bogert bs cab AF1, road ready, crossed over, time aligned, brnd new. Xint cond, paid \$1400, sell for \$800. 310-305-8101
- *Fender Showman amp, \$700 obo. 213-226-1554
- *JBL Cabaret monitor, \$325. Yamaha monitor, \$225. 310-474-1286
- *Macfie 1202 12 chnl mixer, \$300 QSC stereo amp, MX700, \$350. Cerwin Vega 3way PA spkrs, \$700. All bnd new. Claudia, 714-524-3953
- *Marshall 412 cab, fair cond, white, \$350. Johnny, 213-930-0796
- *Marshall JCM800, 50 wft head w/swtchbl chnls & reverb, brnd new tubes, mint cond, \$350 obo. 213-876-1695

- *Marshall straight 412 cab, w/75 wft Celestion spkrs brnd new, \$400 obo 818-980-2904
- *Mesa Boogie 1/2 stack cab w/2 12" EV's, \$275 obo Ralph, 818-999-3518
- *Mesa Boogie MKIV, combo, fully loaded, xint cond. \$1450. Gil, 310-476-6274
- *Pearce BCI bs preamp, Billy Sheehan modification, dual chnl, 4fx loops, limiter, ft switch. List \$1200, sell \$500. Brnd new. Ted, 310-923-2547
- *Peavey 300 wft bs head, 2 chnls w/ft switch, 2 fx loops, \$250 obo. Dave, 213-851-6523
- *Peavey bottom spkr for sale 4x2 Celestion spkr, black, \$250 obo. Bob, 818-881-8786
- *Peavey Megabass bs head avail Perid cond. Lists \$850, sell for \$450. 310-285-RUDE
- *Peavey Micro bs amp, gd cond, \$75 Miller McMillan, 310-828-6878

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•Peavey Unity 2000 pro mixer, 12x2x2, w/shuttle cs, 1/4" & XLR inputs. Brnd new, sacrifice, \$575 Kent, 818-348-6065
 •Randall bs stack, full stack, 125 wt head, 2 15" bottom cab w/horn & top 2x12 cab, \$800 obo 818-359-3558
 •SWR SM400 bs amp, tube pre amp, stereo pwr amp, 200 wts per chnl, \$625 obo, 818-998-7106
 •Tascam NS1010M pwrld near field monitors. Similar to Auratones. Unused \$125 818-548-1595
 •Yamaha PA system, 12 chnl stereo mixer, EQ, amp console, 2 sprk cabs & cases. Xlnt quality & idelnty, cond \$2000 obo Eves, John, 310-455-4304

3. TAPE RECORDERS

•Akai 1214 12 trk, multi trk recrd, mixer w/latest updates & kill swtch Perfect shape. Addtl tape & patch bay & cables \$2200 Alexander Black, 310-396-0577
 •Fostex 80 8 trk, & 450 mixer w/remote & 2 snakes Low hrs, xlnl cond, \$1275 obo 818-998-3518
 •Tascam 32 2 trk 1/4" r to r. Low recrdng hrs, mint cond \$850 Leanne, 818-769-7260
 •Tascam 144, new belts & motor, \$100 Dan, 818-786-2766
 •Tascam Porta One, grt cond, \$200 Alex, 818-709-9876

6. KEYBOARDS

•Jupiter 8, xlnl cond, w/Midi & Midi selector box, \$750 Alexander Black, 310-396-0577
 •Korg DW8000 progrrmb, digital synth, Polyphonic, Midi w/a lot of grt sounds w/manual \$300 Mike, 818-563-5365
 •Korg M1, brnd new cond w/orig manual & box & sound card, \$1025, 310-551-9033
 •Korg M1R rok module synth, new in box w/ROM card, \$750 Kent, 818-348-6065
 •Korg Poly 800 II, \$150 Flight cs, \$75 Both for \$200, Leon, 818-509-1971
 •Solid Support keybrd stand, 2 tier, easy set up, perfect cond, \$75 w/matching bench, \$100, 818-902-0747
 •Yamaha 48" stand/d uprnt 1, black satin fnish, approx 10 yrs old Unusal artistic tone quality of a grand piano Xlnl cond \$3200 obo 213-851-8842

•Yamaha CP70B elec grand piano. Grt cond, sounds grt, \$1200 obo Yamaha KX8888 key weighted contrlr w/wnvl case, mint cond, phys well, \$1400 obo, 818-982-5134

8. PERCUSSION

•Alesis HR16 drmm machine, xlnl cond w/orig box & manual, \$150 obo, 213-876-1695
 •Peds, set of 3, \$200 or others avail or trade for hvy duty, straight Pearl, Tama stands 213-883-9578
 •Paiste 2002 Sound Edge tri hat cymbals Brndnew, \$180 213-660-0088
 •Tama Imperial Star drm set, 16 pc, complete w/cymbals & hrdwr Gd cond, grt sound, \$1700 obo, Joe, 310-474-3373
 •White 5 pc Gretsch kit, w/cymbals & cases, \$1500 obo 818-223-9006
 •Wld, Tama or Pearl hvy duty stands & Paiste 2002 3000 16-19" crash medium or hvy. Best cond only, 818-243-2512
 •Zildjian 18" China Boy High, brnd new, never used, \$120 obo 818-980-0459

9. GUITARISTS AVAILABLE

•#1 pro guit/sngwrtr, 27, classic HR/HM infl, 9 yrs nat'l touring, studio exp, pro image, att, xlnl equip No posers or flakes Ron, 310-575-9420
 •10 yrs exp, bluesy, shredding gut lkg to join/form HR band. Infl Aero, AC/DC Cody, 818-509-0392
 •22 y/o ld/rhythm gut sks angry band into Helmet, Pantera, Nirvana for gigging, touring, recrdng, 310-473-5752
 •23 y/o creatv, lncl, exp gut lkg to join/form darker edged, altrnv rok band, Infl U2, REM, Floyd, A Chains Pls call Francis, 310-478-0983
 •70's image, vintage gear, ld/rhythm & open tuning, slide gut sks raw sounding band &/or musics w/soul. Infl Crowes, SRV, Kevin, 213-464-5899
 •#1 dedictd, career minded guit/sngwrtr & drmr team avail to join/form hvy, diverse, melcd, blues infl rok band, Infl Zep, Floyd 310-820-4025; 213-654-2825
 •Absolutely unyq keybrd lkg or band that thinks it nds another gut Totally orig, big cinematic sound. Dark & aggrsv. Top plvrs only, Rick, 213-469-6748

•Aggrsv gut plyr, 23, sks muscins to form aggrsv R&R band Drugs & alcohol OK. Tour minded only, pls. Call Rick, 213-223-3658
 •Are you a HR guit? I can kick your butt on electr violin 818-359-7838
 •Baltay, melcd gut avail for band w/strong matr & grt plyrs. Pref 1 gut band Pro only pls. Doug, 213-466-6761
 •British blues rok gut, fresh of Euro tour w/maj labl avail. Small Faces, Stones, Cream, Jeff Beck Grp, Free. Pros only, 310-276-8652
 •Exp pro avail for blues, crnry, rok & reggae gigs. Dependbl plyr, avail for paid sts 818-832-9057
 •Fem funky rok gut plyr/voc avail for paying gigs Pro gear, PA, trnspo, Janie, 310-394-6996
 •Guit & drmr avail. Lkg for bs plyr & rhythm gut to form progrsv, versil, music band. Must know how to swing, John, 310-450-0703
 •Guit & rapper lkg for drmr & bst to create pwrfl, aggrsv music. Infl Tool, Rage, Peppers, PE Call Jason, 805-522-1707
 •Guit avail for any paying sts. T40, rok, blues, cover. Demos, studio, show's, rehrls Very dependbl pro plyr Arnold, 818-753-9512
 •Guit avail for estab band Pro gear, image & att. Ld & rhythm. Grt sound Lkg for band that's ready to go. Marko, 818-784-2869
 •Guit avail for recrdng & demos All styles. Pro sits only. Vector, 213-757-3637
 •Guit, Infl Gilbert, Tabor, Lifson, Dan, 714-826-8252
 •Guit plyr lkg to join/form rok outfit to lk & sound like no one else. Billy, 213-962-8452
 •Guit avail for pro HR band w/focus & intellgnc. Tour & studio exp, exp, image, att. No posers, pls. Ross, 213-464-173
 •Guit plyr w/image & style sks srs R&R band. No HM, pls. Chaz, 818-776-1274
 •Guit sks mature, intellgnt muscins for melcd, groove, altrnv, dance, HR band. Q/Ryche, Extreme, DRN Rok lk isn't prntly! Gd music is. Tony, 310-426-3175
 •Guit w/hillywd rehrls studio, dedictd & peace of mind, avail No women or personal problems, pls. Infl A Chains. White Zombi, 213-461-9149
 •Guit, 26 y/o, blues, R&R, groove music, to join/form proj So Bay area. Brian, 310-540-5919
 •Guit, 29, sks wrkg T40 classic rok cover band. Have trnspo & gd equip Sing ld & harmony Lots of exp. Call Mike, 818-752-7840
 •Guit, rhythm or ld, classcl rok style Ask for Big Evk, 213-664-8331
 •Guit/sngwrtr sks to estab or join HR band w/ing hr image, integrity & drive Lv msg 818-985-3076
 •Guit/sngwrtr sks to join/form band w/ld voc Lkg to mold into something that's soull, deep, aggrsv, loud, beautfl, vulgar & grooves. 818-761-1635
 •Guit/voc avail for paid sts. T40, hl ins, demos. Pro w/top equip, all styles. Call Alex, 818-709-9876
 •Guit/voc/sngwrtr sks band Infl Alex Lifson, Steve Vai, Page, Trevor Rabin, R. Trower Pros only, pls. 310-288-6104
 •Have gun, wll travel Guit avail for HR/HM proj Chops, gear, etc. Mel, 818-752-9257
 •HR guit avail for So Orange Co band. Eddie, 714-770-8508
 •Incredbl guit avail Total pro pkg. Flashy stage presnc,

wast length hr, Mesa Boogie equip'd, signed or near signed acts only. Infl Steve Stevens, 818-386-5820
 •Ld guit avail, nat'l touring exp, album credits, orig style, lng hr, pro gear, lkg for K/A band. Call Joe, 818-787-9565
 •Ld guit plyr, 25 yrs exp, lkg for bs plyr, drmr & ld singr Infl Hendrx, Who, Mountain, Pasadena area. Robert, 818-797-4356
 •Ld guit/sngwrtr avail to form/join the HR/HM. Have lnt, lks, equip, dedictn. 213-654-2872
 •Ld/rhythm, elec/acous guit, 34, voc, publshd wrtr, wnts srs lrtal muscins in Palm Springs area to form U2. Sing type band. David, 619-325-6020
 •Nick Taylor, Keith Richards, etc. Nd I say more? Pro recrdng & touring gut Well connected only. Jay, 602-831-2195
 •Pro guit, 27, fully equip'd, pro image & att. Nat'l touring, studio exp. Sks hvy, HR band w/integrity. Pro sit only. Ron, 310-575-9420
 •Pro ld guit, uniq stylst, magazine features, tons of recrdng/stage exp. Gear, lks, credentials, sks cmrd HR metal band. Pro only, pls. 818-890-1220
 •Pro ld/rhythm gut lkg for complete rok band. I'm fully equip'd, sing bckups & reliable. Based in Whittier, LA, Orange Co line 310-944-4606
 •Reggae, soca, jazz, rok, gut, 34, vry xpressv, flowing improvs, eloquent chord vox'ngs Album, lru credits, X-Ross Michael, Sapadilla, Dominators, Phil Chen. Pro only Dale Hauskins, 310-695-4089
 •Rhythm w/some ld sks srs band, Infl Zep to AC/DC. Ready to ply gigs. No BS. Hillywd, Brent, 213-876-4819
 •Sngwrtr/guit w/vocs avail for signed band only Former maj labl artist, age 25, 805-287-0087
 •Tall, lng hr, rhythm/ld guit, 26, sks Westside based 2 guit, melcd HR band or proj. Team plyr w/tunes, lks, lots of desire. Bob, 310-820-9836
 •Tall, skinny, lng hr gut w/24 hr Hillywd studio, sks full bands only. No wives, no drugs. Infl A Chains. Love Bone. 213-654-0102
 •Top blues gut is now lkg for pro blues/jump grp. Call Rod, 818-501-0377
 •Uniq lnt sks pro sit as bckup or 2nd gut for estab headlnt & artist. Al Conn, 503-585-8063
 •Versil guit plyr lkg for signed act. Call for info. 818-377-4381
 •Versil pro avail for paid sts Appears in Guitar World & Guitar Player mags. Much exp. 818-833-9057

9. GUITARISTS WANTED

•2 hot shot guits, 1 male, 1 fem, must ply ld, rhythm, slide, elec & acous. Plus sing bckups. Must be very versil. Larry, 213-739-4824
 •2nd guit wtd for dark, melcd, altrnv band. Into Pumpkins, Catherine Wheel. Lv msg 818-385-1616
 •2nd guit wtd to complete hvy groove band. Vocs necessary. Infl GNR, Pearl Jam, Extreme & Colour 818-773-ROCK
 •2nd ld/rhythm gut nedd to join band ala Pantera, altrnv, hvy blues. Harmonies & bckng vocs a plus. Dedictd to proj & gd team sngwrng a must. Dom, 818-752-3559
 •Guit wtd to form new proj w/X-sng'r & drmr of the White Devils Must write & ply dramatic, pwrfl, groove rok 213-968-2588
 •A #1 headlnting, melcd HR act nds dynamic gut w/grt chops, vocs, image. Strong sngwrng a plus. Call Paul, 213-467-5413

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•**Acous band**, Zep, O'Ryche, unplugged type, w/cello harp, mandolin, bazouki, sks attractv prg. We are published wrtrs 818-543-4884
 •**Altriv guit** wd to complete band w/srs labl instr, mgr, ally Intl U2, REM, Prefenders Must be melic & creatv 213-654-4216
 •**Altriv RB&B** pop grp forming Nd guit & rhythm Ron or Pat, 818-762-1274
 •**Band currently** holding auditions for ldrhythm guit for gigs, demoing, shows's Voccs a plus Cmrcl R&R 818-907-8891
 •**Billy idiot** God sks hot ld guit Chris, 310-820-7585
 •**Black rhythm** guit w/Prince, Hendrix, Mazerati, glam image, wd for all black, funkaidic mob Bootsy, old Prince 310-372-3208
 •**Blues band** sks guit w/dynamics Voccs a plus Giggng 2 nites/week Rehrrs WLA Intl should be SRV, Clapton, Wolf, Gray Allman Jay, 818-781-1661
 •**Bs & drms** lkg to form org band Intl vary Blues based acid rock Absolutely no image orientd, A#1 killer pros Dave & Kevin, 213-851-6523
 •**Creatv, versatl** guit texturalist wd for exceptnl writing team Intl Saga, Fixx, Floyd, Tears Fears 213-876-4814
 •**Estab band** sks aggrs bluesy grg w/punk att Have mgmt labl instr, gigs Intl Crowes, Stoooges, Hendrix, Pearl Jam Voccs a plus Frank, 818-506-5193
 •**Fam guit** wd for estab, altriv pop band w/mgmt Mixture of ethnc, soul, dance & grunge Joe, 213-851-1680
 •**Fam guit/voc**, under 25, for Christian based, altriv, secular band Intl Beatles, Jellyfish, Belly, Concrete Blonde, Velocity Girl, Matt, 818-846-4420
 •**Fam pop/rock** singer sks pro guit w/grt image for live gigs & collab I have demo deal Call Melanie, 213-851-1680
 •**Folk/rock**, cntry artist, grt vox, snrgs, sks guit for duo, Love to rehrrs, write, collab Cover gigs OK Sean, 213-871-6823
 •**Funk, punk**, reggae guit wd for orig ltrio Call Graham, 310-399-5104
 •**Guit for SCREAMING MAD** GEORGE, psychosis, theatrical, conceptual, altriv rock/proj Combo of industrial, gothic, punk, xperimtl, Ecstasy recdr, possible tour 818-767-1631
 •**Guit plyr** wd Clean sound, non grunge Intl REM, Beatles, Seal Greg 213-368-8153
 •**Guit wd by keybdst & voc** for sngring collab & possible band st Intl Journey, Foreigner, Bad Co, Call Rick or Frank, 818-765-6928
 •**Guit wd** by keybdst to collab, form band Intl Sting, U2, FYC, ie, not GNR Call Justin, 213-462-4586

•**Guit wd** by soull grp of funk/rock fanatics Intl Tone Tony Tony, Tony Maiden, etc Jeff, 213-857-0274
 •**Guit wd** for 70s type HR band into Zep, Sabbath, Aero Pref w/vintage equip Must be srs, must be thr wing nr So Bay area Alex, 310-784-1802
 •**Guit wd** for melic rock band Intl World Party, Soul Asylum, U2, Rick, 310-451-5022, Greg, 909-621-4381
 •**Guit wd** for org, roots rock band now forming ala George Thorogood, Dire Straits 818-508-0307
 •**Guit wd** for pro, org proj Must have strong plyng abil, gd vox & org matrl Demo tape pref'd Bob, 818-998-0443
 •**Guit wd** for SPINDLE, post punk, abusive pop ala Christmas, Pixies Call Carolyn, 213-665-1221
 •**Guit wd** for top wrkg, T40 band Must be extremely funky, exp w/dance/rap/funk Have Crybaby, singld \$300-500/week, some travel 818-592-0366
 •**Guit wd** to co-write w/lem id voc/lyncst for upcmg recdrng prjgs & live shows gigs, English rock sound style of DePeches, Kate Bush 213-258-2401
 •**Guit wd** to form altriv pop band, Morrissey, Cure, REM Brian, 818-886-6320
 •**Guit wd**, ld/side plyr, for cntry/rock proj, Michael, 818-727-1278
 •**Guit wd** Band sks emotionally inspired, versatl plyr, Dedict & willingness to experiment Intl A'Chains, Jane's, Tool Brandon, 213-739-9973
 •**Guit wd** Must wnl to do something that has never been done before Must be srs & dedict & a true friend til the end Patrick, 818-247-4837
 •**Guit/sng/voc** wd for young, aggrsv, punk/pop band Intl Replacemnts, Dino Jr, old Soul Asylum Call Chuck, 310-659-0601
 •**Guit/sng/voc** wd by uniq fem voc w/lots of exp for grp proj ala Concrete Blonde, 4 Non Blondes Susan, 10am-5pm, 213-655-7805
 •**Guit/voc** wd by same for acous duo plyng for happy hour All snrgs are complete w/charts & lyrics L vmsg 310-376-6238
 •**HM band** auditing HM ld guit plyr, Pro plyr a must. Equip, trnsp, artist att & image Intl Maiden, Anthrax, Militants Intl, 213-850-6043

•**Killer guit wd** by voc to form devastating, hi tech, HM band Intl Rush, Megadeth, Priest. Must have srs chops. 213-850-5848
 •**Ld & rhythm** nnd to form very org, xperimtl, hippy outfit, into Primus, Fishbone, Peppers, Lenny, Pearl Jam Tate or Omar, 310-398-7287
 •**Lkg** for inspired guit plyr Reliable, org & versatl Rock, funk, blues Ench, 213-951-9155
 •**Melic HR** voc w/ht snrgs sks pro guit, 25-35 Must have demo, writing skills, Jovi vein Carmelo, 310-301-3983
 •**Nd funky, funky, funky** guit plyr for wrkg band Contact Aca Michaels, 213-871-8055 x 653
 •**Rhythm** guit wd by ROADKILL CAFE Intl Allman Bros, Aero, Crowes, 213-856-2438
 •**Rhythm/ld** guit wd for Rex Isaac James, the next big star Intl Sly Stone, Temptations, Aero, Crowes 213-851-1557

•**NON STOP TRASH** is skg ld guit/sngwrtr We are bubblegum, altriv music We rehrrs in Venice Rachel, 213-979-2030
 •**Page, Kravitz**, Fraley guit nnd for estab act w/upcmg gigs Pref Fender or Gibson plyrs only, or be willing to ply one 818-771-7870
 •**Pop/rock** band sks 2nd qud Ld & rhythm Intl Catherine Wheel, Radiohead Must have image 213-851-1680
 •**Pro guit wd** by hvy band Intl Tool, Pantera, Sabbath, Helmet Must be exp, lnd, focused on the intense, hvy sound Call Andre, 818-761-0288, Brian, 818-783-9166
 •**Recdrng artist** Leigh Gates from Austin TX now auditing blues/rock guit Mgmt 213-856-2481
 •**Rhythm** guit wd by guit/sngwrtr Have strong tunes 10 yrs exp No fat, bald or females Intl Aero, AC/DC Cody, 818-509-0392

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- Rhythm/did guit w/hvy, funky, psychdc grooves. Rhythm & dynamics most important. 310-391-7364
- Rock star guit nnd immed for upcoming video, 24 trk recding w/maj prod. Infl Sly Stone, Crowes, 70s image. Srs only. Flex or Lonnie, 213-851-1557
- SCREAMING DEMONS sks kd guit w/rw prw. Gibsons, Marshalls & black hr a must. White Zombi mts Ramones. 818-363-9279, 818-831-1825
- Singr/sngwrtr/guit sks gnt/sngwrtr to collab for gigs & possible recding. Pop/rock w/groove. Ania, 818-886-3683
- Singr/wrtr w/mage, infl & desire sks gnt/wrtr to write snrgs & form hr, funky, acous, bluesy rock band w/cheese. Fate Antony, 818-985-2792
- Solid, creatv, rhythm guit, for folk/rock band. Committed pro. Infl REM, Tom Waits, Michelle Shocked, Kate Bush. Slide playng a plus. 213-934-1487
- Soufl. 2nd guit w/bkgrnd vocs w/d 100% dedicatd HR band. We're diverse, energetic, focused & studio ready. No shredders, pls. Jess, 818-992-1300
- Srs guit w/d for cmrcl, dance/rock band. Fem kd singr/dancer. 213-874-7483
- THROUGH THE WOODS is lkg for acous guit/keyboard. Bckgrnd vocs a must. Gigs waiting. Infl Waits, Thompson, Davies, Burnette, Call Siewart, 818-386-1313
- Visionary soul guit w/d for visionary soul band w/every maj labl intrst. Infl J. Page, E. Hazel, D. Novaro, Hendrix, The Edge. Must be pro. 21-27, 213-549-0139
- Voc/sngwrtr/keyboard forming inspired, uniq, melcd band w/gals, prof gd vocs, wrtrs, world beat ideas, sometime hr dge & danceable. Dan, 818-988-2171
- Wtd. fem guit for punk rock gr. Call 24 hrs. Dawn, 310-281-6721
- Wtd, guit/sngwrtr to join voc. bst & dmr. We like Husker Du, Miles Davis & Chris Whitley. 818-508-4645
- Wtd, hrdrwkr, energetic guit plyr, rhythm & kd. pro only. Gd lkg, must sing. I have album, studio time w/Madonna. Tara, 310-277-7655

PRO HARD ROCK BAND

SEEKS
LEAD GUITARIST

Must have pro equipment, back-up vocals, dedication. We have major connections, management and tour pending.
(310) 868-0269 Ted
(714) 890-7551 Bobby

- K/A bs plyr & frontmn avail. All styles of R&R, but prefl glitter rock. Infl T-Rex, Sweet, Bay City Rollers, Slade. 310-542-8426
- Pro bs/drm team w/xtlnt image & equip sks pro HR/HM band w/same. Rob, 310-594-6178
- Upright bs plyr sks traditl blues band. Keith, 818-355-9554
- X-Whip Smack bst. 27, solid groove, lks & sounds like AC/DC, Rhino Bucket, Stones. Get the picture? 818-785-4367

10. BASSISTS WANTED

- #1 bst w/d. Estab grp, hi energy, agrsv, grooving, lots of gigs. labl intrst, altrntv, U2, Temple. Srs only. Paul, 213-855-4346
- #1 HR band sks ballsy, youthfl, dedicatd, tasty. lng hr bst. Have own rehsl spc, pro equip, many snrgs. Videos, gigs, pending. 818-763-3894
- Bs plyr w/d wgd att & bckng vocs a plus. Sng oriented rock band w/studio & connex. Many Infl. 310-214-7276
- Bs plyr w/d. Innovatv, hr dged, folk rock. Must be dedicatd, versatl & creatv. Lv msg. 213-368-6470
- Bs plyr w/d. Jazz, Jane's, Floyd, Dead, Pocket plyr w/new outlwk for full member of RAT BAT BLUE. 310-392-5376
- Bs plyr/voc w/d for orig rock proj. Distinct American, southwests, hr dged/vibe. 70% elec, 30% acous, groove oriented, guit driven. Craig, 213-936-3787
- Bs w/d w/60s, 70s style for pop, noise band. Jordan, 213-664-9826
- Bat nnd to join THE BIG CHILL, hvy HR style, image concious, no BS distractions. Gigs booked. 818-727-9654
- Bat wtd by guit/sngwrtr. 10 yrs exp. No fat, bald or females. Infl Aero, AC/DC, Cody, 818-509-0392
- Bat wtd by UGLY AMERICANS. Regular gigs & album credits. Infl Ramones, X, AC/DC, Call Keith. 213-665-8227
- Bat wtd for cover proj. Modernizing 50s, 60s, 70s classics. Beatles, Elvis, Motown. Paid gigs, recding, some travel, vocs a plus. 619-322-9246
- Bat wtd for gigging band. Must have groove & feel. Infl Kravitz, Crowes, Tom Petty, Mark. 213-463-7778
- Bat wtd for hr driving, groove oriented R&R. 213-261-9533
- Bat wtd for imminently important band Infl include Beatles, Stone Roses, Velvet, early Stones, Ride. Eli or Jeremy. 510-236-5122
- Bat wtd for orig groove, R&B, rock, funk band. Rick. 310-202-0895
- Bat wtd for signed rock act. Seasoned pro only. team plyr, must write, vocs a plus, gd gear, rock image. Dokken, Lynch Mob-ish style. Robert, 310-698-6546; Neil, 818-908-2472
- Bat wtd into blues & other. Must know something dynamics. Open minded. Infl Allman Bros, Neil Young, Willie Dixon, James Taylor. 213-666-8408
- Bat wtd to complete progress, agrsv, HM band. Infl Fates, Priest, Megadeth. 213-850-5848
- Bs plyr w/d for blues band w/album & tentative tour. HOMEWRECKERS, 310-288-1174
- Bs plyr w/d to form new proj w/x-sing & dmr of the White Devils. Must write & ply dramatic, pwrfl, groove rock. 213-968-2588
- Bat wtd to form band into Metallica, Nirvana, White Zombi, for gigging, recding. 310-473-5752
- Bat wtd w/groove, time & feel for gigging rock band. Infl Stones, Petty, SRV. Blbl, 213-462-7465
- Bat wtd. Dark glam, street tough image, 24 plus, prof only. 818-594-1031
- Bat wtd. Hvy altrntv style. Agrsv & melcd, currently plyng LA & Orange Co. 310-840-4096
- Bat wtd. Pros only. For contmpy rock band w/mgmt. To complete album proj & do payng gigs. Must be pro. xnt gdr, own trnspo. 310-452-0844
- Bat/voc w/d to form rock trio. Infl Rush, Kings X, Dan. 714-826-8252
- Choclate coated funkster ala Bootsy w/Prince, Hendrx, Mazerati, glam image, w/d for all black, funkadelic mob. P-

TOP 40 BAND


SEEKS LEAD GUITARIST/VOCALIST

Must have good stage image & strong voice capable of singing U2, Spin Doctors, Prince, Poison. Dance, Rock, Alternative. Oldies. Work 2-5 days/wk. 45-50 wks/yr. Salary approx. \$200-400/wk.
909-949-1318

- Funkadelic, etc. 310-372-3208
- Christian bst. We ply R&R w/occasional ethereal tangents. Does that make us altrntv? No where near me! Thanks, non ministry. Doug, 213-257-0846
- Cmrcly altrntv/rock band w/widie recrd dealsbst. Days, 818-780-7708; eves, 818-884-3994
- Complete our intene, org, melcd, pwr trio. Sugar, Firehose, REM. Pro chops, stable personality, committm req'd. Call Dan, 213-658-8264
- 1 dynamic solid, versit bst w/d by BMJ sngwrtr/singr/orangr now forming new band. Male or fem. Any race. Over 21, Responsbl, Larry, 213-739-4824
- A #1 bst plyr w/d for notl notch voc & guit for orig groove oriented band. Infl Sly, Roger/Machine, Dave. 818-558-7291
- A cmrcal rock band now skg bst w/vocs. Grt stage presnc, etc. Call for more info. 818-907-3058
- A swirling vortex of sound in this grt sonic waste land. Jane's, S'Garden, Pumpkins, Fugazi, Nymphs, etc. Edward, 818-994-2596
- A1 melcd bst w/d for diverse, melcd, hvy blues infl rock band. Keybirds a maj plus. Infl Zep, Floyd. 310-820-4025
- Agrsv, progress pwr rock w/groove ld guit & dmr sk bst w/same for 3pc instrmntl band. Have gigs & connex. 310-474-1289
- All pro bst w/d for orig metal band. Must have trnspo, equip & dedicatd. Bckng vocs a plus. Srs calls only. Robert. 310-868-8416
- Altrntv bs plyr w/d for band w/very strong matr & very signablr. Infl U2, NIN, Argent. 818-503-8959
- Altrntv bst w/d for rock band w/str labl intrst, mgt, atty, Infl U2, REM, Pertrm. Must be melcd & creatv. 213-654-4216
- Altrntv HR act is skg pro or semi pro bst. Dedicatd. Style somewhere between Maiden, U2 & Zep. Lkg to get signed in the next 60 days. 818-905-8827
- Altrntv pop band sks clever bs plyr. Infl Jellyfish, Replacers, Brian Wilson, Goo Goo Dolls, Material Issues, Vocs helpfl, writing Gk. 310-445-8975
- Altrntv, orig, gigging band w/mgmt, labl intrst, wrts young, imaginatv, pwrfl bs plyr. Stick your neck out. Mike. 213-467-9144
- Ambitious pro bs plyr w/d wgd att & bckup vocs a plus. For melcd rock band that doesn't follow the latest trend. Heart, Giant. 310-214-7276
- BOB lkg for amazing bs. Infl Alice's Helmet mts Jane's Tool w/ouch of Primus. Estab muscns. 24 hr lockout studio. No drugs, pls. Liberty, 818-386-8369
- Bs or key bs plyr w/vocs w/d by pro conty rock act. Road wrk including Euro tour. Must relocate to Las Vegas. Linn, 702-438-8798
- Bs plyr into blues, jazz & rock w/d by guit/singr. Infl Mose, Allison, Tom Waits, Rick, 818-879-7434
- Bs plyr nnd immed for wrk/rock, funk, T40 group. Must sing & have gd groove. Srs inquires only, Chris, 818-774-9034
- Bs plyr nnd to complete HR band. Infl Aero. Zep. Must be willing to wrk hr & to rock. 818-545-9027
- Bs plyr nnd to join/form melcd HR band. Must be reliable voc, exp pro plyr. No drugs, no flakes. Arnold, 818-753-9512
- Bs plyr req'd for altrntv new sound. Must be solid wgd timing. 310-379-1603
- Bs plyr who obs on vocs nnd for classic rock band to ply dance clubs up & down coast. Must be capable of singing some ld. 213-465-1402
- Bs plyr w/d by guit/sngwrtr. Forming orig HR band. Must have exp. Ages 25-40. Infl Floyd, Sabbath, Rush, Rick. 310-690-0221
- Bs plyr w/d for conty/rock proj. Michael, 818-727-1278
- Bs plyr w/d for estab classic rock cover band. Must sing kd. Call Jeff. 818-896-4800
- Bs plyr w/d for HR/HM act w/mgmt, labl intrst. Must be dedicatd, 6 ft plus. Have pro image, att, chops. 213-465-2266
- Bs plyr w/d for rock & soul band. Singing a plus. Zep mts Sly Stone. Have gigs & mgmt. 213-876-9898; 213-876-8087
- Bs plyr w/d for rock, pop, noise band. Trent, 818-766-6117
- Creatv bst w/d by guit/sngwrtr to collab on HR proj. lng hr image, drive, 818-985-3076

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BASS



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- Driving, unlig pwr bs for orig indie rock band w/mgmt, labl intrst & gigs. Call Mike, 213-467-9144
- Estab band sks agrsv, bluesy bst w/punk att. Have mgmt, labl intrst, gigs. Infl Crowes, Stogoes, Hendrx, Pearl Jam. Vocs a plus. Frank, 818-506-5193
- Estab grp, hi energy, grooving, Palace gigs, labl intrst, altrntv infl, rehsl U2, Temple. David, 213-874-9590
- Euro American cmrcal HR act w/album is lkg for permanent bst. Alan, 818-765-2626
- Fretless or upright pref'd. Altrntv, orig, acous musk w/s acous humor. Randy Newman mts Talking Heads. Randy, 818-577-8715
- Got the muscle to send us into space? Join the resin scraping mutant brigade recruiting shameless freaks now. 310-473-6618
- Guit plyr/singr/sngwrtr w/10 yrs exp. moody, rootsy, psychdc rock, sks rhythm section immed to make it happen. Craig, 213-668-0700
- Guit sks mature, intellgt muscns for melcd, groove, altrntv, dance, HR band. C'Ryche, Extreme, DRN. Rock lks isn't priority! Gd musk is. Tony, 310-426-3175
- HARBINGER lkg for solid bs plyr w/bckng vocs. Various infl. Wide variety. Call Rob. 310-930-0003
- Hi energy, altrntv rock proj sks bst for completion of 4 pc. Gigs pending. Infl early Jan, Social Distl, Cure. Lock down in Venice. 310-396-7734
- If you're fem, no need for a pretty face. Join our band if you ply bs. Have club dates. Infl T-Heads, V-Femmes, Firehose. Jim. 310-578-8738
- James Brown & Bob Dylan mt & had a tall, blonde baby boy & now he nds a bs plyr for his orig band. Erich, 213-951-9155
- LA based English band w/mgmt, industry intrst, sks young, hungry, driving, dynamic bs plyr from Stogoes to Stone Roses. Feeling Lucky? Charlie, 213-467-9144
- ONLY THE BRAVE, native American rock grp, sks bst plyr for upcoming gigs & touring. Sean, 818-765-2811, Kurt, 213-254-4736
- Orig bs plyr w/d. Must wnt to do something that has never been done before. Must be srs & dedicatd & a true friend til the end. Patrick, 818-274-4837
- Orig, altrntv, pop, R&B grp forming. Skg strong bst. Paid gigs involved & shows's. Ron or Pat, 818-762-1274
- Pop altrntv band sks pro bst wrgt image. Band has demo deal. Infl Echo, early Prince, Catherine Wheel. 213-851-1680
- Pro bst w/d. Opportunity only knocks once. 4 string pick plyr. Rock, altrntv. Maj labl & mgmt intrst. Early 20's only, pls. 310-374-8406
- Rapper & guit sk creatv bst for hrd core live proj. Into Rage, Tool. Hve tape. 818-340-4917
- Rhythm section w/d by guit for hvy funk, rock bluesy trio. Srs inquires only. Call Rich, 818-769-0392
- Rock solid groove bst w/style, charisma w/d for rock band w/hew LP, labl & immed tour. No hangups. 310-855-8749
- Skg versatl & creatv bs plyr. more groove, less flash, for dynamic, fem fronted rock unit. 714-776-6467, 310-538-5816
- So, all the image cats sold out. Kenny Queens, Crystal, Damage or facsimiles, call now. It's just a phone call. 213-883-9578
- Solid rock band sks solid bst w/gear & greatness. Must be road ready & hungry. New LP & labl. No hangups. 310-855-8749
- Solid, creatv, rhythmic bst, for folk/rock band. Committed pro. Infl REM, Tom Waits, Michelle Shocked, Kate Bush. 213-534-1487
- SOUL DE SIR, the enlightened, erotic, dance grp, is skg evolved, pocket bst for touring & shows. Publish, mgmt agreement. Must love Kate Bush. Srs only, 310-288-5009
- Soufl bst w/d by funk/rock fanatics of musk. Infl Tione T'oni T'oni, Chaka Khan, etc. Jeff, 213-857-0274
- Ten bst w/d for melcd rock band w/mgmt & labl intrst. 16 & under only. 310-288-8281
- Teen bst w/d for young, melcd rock band w/mgmt & labl intrst. 16 & under only. 310-288-8281
- This ain't no disco, this ain't no party, this ain't no fooling around. RIFF R&F nds bst, Sheehan to Blades. Perfrm & sngwrtr. Jeff, 818-713-9420

Bassist Wanted

High Energy Bassist wanted for original alternative project a la Jam/Social Distortion.
Call (310) 396-7734

HARD ROCK BASSIST WANTED

WITH VIBE OF TOM HAMILTON MEETS JOHN PAUL JONES. MUST BE GOAL-ORIENTED, DEDICATED, AGE 28+.

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GUITARIST/PROGRAMMER NEEDED

WHO IS AN EXPERIENCED SONGWRITER FOR AN AGGRESSIVE METAL/INDUSTRIAL BAND

- * Have keyboard skills using mechanical **SEQUENCING/SAMPLING**
- * Write rhythms in a dark robotic groove style against sequences.
- * Sequencing with robotic moving lines and dark synth sounds.
- * Have strong lead technique and tight aggressive riffing
- * Are you willing to relocate to the Chicago area?

ALL top notch equipment is provided to the right person
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CALL (708) 984-6300
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11. KEYBOARDISTS AVAILABLE

- **Absolutely** uniq kybrd plyr. orig. dark, aggrsv, altrntv, big, cinematic sound. Total pro. Grt lk, top gear. NIN mt. Zap. Rick. 213-469-6748
- **Do you keyboardists** for your recrdng? Exceptnl texturalist avail 213-876-4814
- **Exp kybrdst** avail. Verstl, gd equip, sing ldn, bckup. Tenor vox, left hand bs, gd credentials. pro sfts Call Burt, 818-889-2109
- **Extremely** pro kybrdst sks wrkg T40 gig on cruise ship. Have xint state of art equip, read charts, lg bck log of matrl. Ready to leave now. 818-773-0551
- **Fem voc** skg band, blues/rock orientd. Pro only. 805-581-0295
- **Ken James**, pianist/arrngr, state of art elec piano. Pro inquiries only. 818-563-1643
- **Keyboard sks** wrkg R&B, jazz, fusion or blues band. Pro sfts only. Jerry, 213-750-7436
- **Keyboard/arrngr** avail for T40 band. Piano, synth. Paid sfts only. 213-666-8593
- **Keyboard/gut** w/voc abt sks rock band w/melody, diverssty, texture. Pref an existing grp w/mgmt, album, but will consider all sfts. 310-376-6238
- **Multi keyboard**, Bernie Worrell type, but all styles. Top grp, chops, strong vocals, for paid, live/studio, tour sft. Lv msg 213-969-1646
- **Pro accompanist**, formerly w/Sarah Vaughan & Joe Williams, avail for sings, projs. Herb Mickman, 818-990-2328

11. KEYBOARDISTS WANTED

- **A #1** headlinng orig band w/maj industry buzz in nd of dynamic kybrdst. Must have current rgn, gd image & strong vocs. 213-467-5413
- **Attn**, Nick Rhodes enthusiasts. Voc/lyrcst/instrmntlst sks ambitious kybrdst w/seqncrs, etc. to conceive 90's new romantic prj w/dge. No flakes. Nick, 818-985-6956
- **Fem pop/rock** singr sks kybrdst w/grt image for live gigs & collab. I have demo deal. Call Melanie, 213-851-1664
- **Guit/voc**/wrttr sks keys/voc/wrttr to create team for inevitable signed rock act. Vocs, perfrmnc exp a must. No money yet. 213-960-5149
- **Keyboard wtd** by all orig band. Must know how to ply. No ego or att. Flehrs in N Hlywd. Call Sam, 213-888-1531
- **Keyboard wtd** by ROADKILL CAFE, Piano & Hammond, organ. Intl. Allman Bros, Crowes. 213-856-2438
- **Keyboard wtd** for cover proj. Modernizing 50s, 60s, 70s classics, Beatles, Elvis, Motown. Paid gigs, recrdng, some travel. vocs a plus. 619-322-9246
- **Keyboard wtd** for LIVE NUDE GIRLS, 7 pc altrntv act. Robert, 818-243-9602
- **Keyboard wtd** for pop, rock, soul band. Anthony, 818-347-2523
- **Keyboard wtd** w/Workstation to lay sounds for eccentric, odd meter, jazz/punk band. No pop, no rock. 213-368-6169
- **Keyboard/voc** ndd for 3 month R&B pop Japan gig. Leaving 12/1. Roz, 310-973-8669

MUSICIANS WANTED

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- **Keyboard plyr wtd** by guit/sngwtr. Forming org HR band. Must have exp. Ages 25-40. Infl Floyd, Sabbath, Rush. Rick, 310-690-0221
- **Keyboard wtd** by guit plyr in Malibu w/gd connex for csl gigs in piano bar, Malibu area. Must sing pl. Giovanni, 818-879-9522
- **Keydst/seqncr** wtd for cmrcl rock band. Must sing, have grt equip, grt att, sns of humor, hunger. Have labl instr. 818-377-2701
- **LOCAL HEROES** currently holding audits for keyboard plyr for gigs, demoin, showcs's. Vocs a plus. Cmrc R&R, 818-907-8891
- **Mexican/Spanish** band lkg for kybrdst. Pro w/commmtnt for various proj, Tex-Mex, Latino music, for recrdng & tour. Very srs. 310-542-9149
- **New rock band** w/album sks llnkd kybrdst w/bckng vocs. Call Jame, 310-993-7913
- **Orig, altrntv**, pop, R&B grp forming. Gigs & showcs's paid in future. Ron or Pat, 818-762-1274
- **Partridge** Family cover band nds exp kybrd plyr for verstl parts. Must be srs & deditcd for this proj wlt go lng term. Howie, 818-752-8659
- **PYRAMID SKY** sks brd plyr. Q'Ryche, Priest, Maiden Must be team plyr. Sample our wares 9/24, 9:30 pm at Night Rock. Billy, 818-955-9553
- **Skg supportive** keyboardist who dbls on rhythm guit for dynamic & verstl fem fronted rock unit. 310-538-5816, 714-776-6467
- **Solid keyboardist** wtd for funk, hip hop, wrkg band. Ace Micheals, 213-871-8055 x 653
- **Srs R&B** voc nds funky kybrdst w/prodctn skill & recrdng studio. Possible gigs as B-team for maj prodcrs. Rick, 818-998-1447
- **Tony Banks**, Steve George, Adrian Lee aren't avail. Intellng rock proj sks next best thing. Nd exp/plyr/programm w/current gear. Vocs helpfl. 818-998-7106
- **Voc/sngwtr/kybrdst** forming inspired, unq, melcd band w/goals, pref gd vocs, wrtrs, world beat ideas, sometime hrd edge & danceable. Dan, 818-988-2171
- **Wtd**, keyboardist to dbl on guit for org, hi energy, multi infl rock band. 310-217-7533
- **Young**, exp, reggae keyboard plyr wtd for band. 213-291-2563

12. VOCALISTS AVAILABLE

- **22 y/o** fem voc, pop, R&B, soul, all styles, 3 oct range, can sight read, harmonize, improv, grt sounds, reasonable rates. Esther, 310-597-0036
- **6 ft blonde**, 175 lb, scratchy, ballsy, Jack drinking, bar

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- **brawling** voc lkg for band in muscl vein of Crue w/street tough image. Mid to hi range vocs. Billy Cure, 781-3472
- **Beginning** voc, 31, wnts to join/form classic rock cover band leading to orig. Infl Tyler, Rogers, 60s, 70s blues. Don't have demo. Keith, 310-815-1041
- **Best voc overs**. 818-359-7838
- **Crntry** voc from Texas lkg to form rockabilly/cntry band. Mike, 310-312-8815
- **Exp male** bckgrnd voc, blends well w/grt harmony R&B, gospel, pop. Avail for sessions, demos, perfrmncs. Srs ggs w/plyr only. El Garner, 310-978-9695
- **Fem artist** sks T40, funky band for gigs in November as ld or bckgrnd. Have indie deal. Call collect, 604-732-9285
- **Fem bckgrnd** voc avail for jazz session, live perfrmnc. Exp. many credits. Strictly reggae, soca & soul music. 310-290-3250
- **Fem jazz** voc avail for jazz ggs & big band wrk. 818-788-4330
- **Fem ld** voc sks estab, HR, blues w/groove orig band. Infl Zep, Crue, Crowes. Srs only. I also write, have sngs on 24 1/2. 310-458-6739
- **Fem R&B**, pop singr lkg for gigs & session wrk. Pro only. Riscilla Neigel, 818-577-9179
- **Fem singr/wrttr** w/soul, persona, lkg to join/form a new band w/new ideas. Like Suede, Chaka, Sly, Bowie, Etta James. Ruby, 908-8924
- **Fem voc** avail for R&B, hip hop, rap proj. Ask for Vicky, 818-757-5116

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- **Fem** voc avail for recrdng, pertrmg & demos. Total pro ld & bckgrnd. Pro sfts only. Michelle, 213-755-6942
- **Fem** voc avail for sessions & demo wrk & showcs's. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
- **Tlnkd** bsd wtd for modern rock band w/album. Bckng vocs pref'd. Call Jamie, 310-393-7913
- **Fem** voc, exp, natrl, ready to join band w/gd chemistry & vision of success. Call Jill, 818-605-8455
- **Fem** voc, motto, just do it, tremendous potential, nds exp. yrs of training, infl Melissa Etheridge, Pat Benatar, Edie Brickell, Page me, 800-946-4646 PIN # 097342
- **Fem** voc/lyrcst sks blues, rock, org or cover band or musicians to jam with. Mature, srs musicians only. pls. 310-247-3313
- **Fem w/solid** gold vocs avail for sessions & demos. Pwrlf, melcd lds, no screaming. Tape avail on request. Pros only. Francoise, 310-534-8006
- **Folk**, rock, cntry artist, grt vox, sngs, avail for cover ggs, demos. Srching for perfct team. Sean, 213-871-6823
- **Frontwoman** w/leostosterone, sngs, lks, ambition, imagination, humor, adventure, sks creatv, orig musicians to join/form band. Infl Joplin, Tyler, Morrison, Turner Pen, 714-489-8655
- **Hrd**, abstract singr skg creatv band w/crnch & no limitations. Locatd in Hlywd area but lv msg at 714-493-8743
- **Killer** X-natl' in voc sks big groove gds. Must have sngs, image & att. Mgmt or bckd only. No idiots. 310-820-7278

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- *Ld voc w/recrdng & publishing credits sks gud plyr to write, for prof. HR, pop, altmtv. Kevin, 213-852-4939
- *Male pop singer avail for demos, jingles & session wrk. Exp. ltnld, most styles covered. When you nd a real singer, call me. Steven, 213-876-3703
- *Male voc avail to join HM band. Tenor w/wide range. Infrl Axl Rose, Robert Plant, Steven Tyler. Chns, 310-274-3730
- *Melodic HR voc w/kllr sngs sks gd muscians over 25 yls to do shows's. No blues or funk. Carmelo, 310-301-3983
- *Orig metal voc. Music, lyrics, arrangmnts. Pantera, Skid, Metalica, GNR. Skg individuals who know who they are. No posers. Must live real life. D.C. Ray, 913-345-2538
- *Orig, 1st tenor, soufl, blues rocker. Comparisons, Terrace Trent D'Arby, Prince, Lenny Kravitz, Michael
- *Versil w/groove, solid, for band w/video, tape, studio, ready to go. 310-823-7003; 213-261-9533
- *Voc/guit sks fem bst, 25-30, w/bcking vocs. Nd drmr too. 3pc simple, 60s pop mts MB Valentine & Poxies. Jeff, 213-932-0027
- *Voc/sngwrtr/keybdst forming inspired, unq, melcd band w/gals, prel gd vocs, writings, world beat ideas, sometime hrd edge & dncable. Dan, 818-988-2171
- *Wtd, hrd wrkg, energic bts plyr, must sing, pro only. Gd lkg. I have album & studio time w/Madonna. Tara, 310-277-7655
- *Jackson If together we make a stronger team, call. L, 310-837-3756
- *Paul Rodgers, Mick Jagger, Steve Tyler. Nd I say more? Pro recrdng & touring voc. Well connected grps only. Jay, 602-831-2195
- *Pro singer sks pro band Infrl Bono, Morrissey, Mercury, Orbison, Morrison. Take advantage, unq voc! Let's sell music, not crap! Nat, 818-980-6452
- *Pro voc lkg for HR, hvy groove, little funk & some blues. Lv mgs. Lavelle, 310-559-7406
- *Pro voc w/gut, keybrd exp, lkg for estab, wrkg, T40 band. Based in Orange Co. Infrl Plant, McCartney, Collin, Perry, Anderson, Mercury, 714-951-6897
- *Pro voc/sngwrtr/lyrcist lkg for estab wrkg, cmrcd, rock band. Perfrrng & recrdng exp. Infrl Plant, McCartney, Perry, Anderson, Mercury, 714-951-6897
- *Progrsv metal voc, 5 oct, Dream Theater, Styx, Fates. Mark, 206-878-7105
- *Singer, 29, lkg for artistic quit, bkt & drmr to form poetic,

- moving mass of sound. Acous, elec styles. U2, Floyd, INXS, The The, etc. Robert, 213-876-2812
- *Singer, Japanese fem, rds R&B band, not metal. Infrl Janis Joplin, Tina Turner, 213-463-4398
- *Singer/sngwrtr sks flashy, showbiz, sng oriented rock band w/burning desire to be pro entertainers & recrdng artists. Billy, 909-734-8245
- *Soufl fem lnd voc lkg to join/form bluesy, funk, R&B. Infrl gospel, k, a sng. Annie Lennox. Live & studio exp. Sharon, 313-665-2448
- *Soufl singer/frontmn, poetic lyrics/melody man. X-Warner/Chappel staff wrtr. Sks special proj &/or band. Music & business must be top notch. 818-902-0747
- *Unblfvable sng lkg for muscians to plyr my sngs. I have 26 sngs w/ Greg, 213-368-8153
- *Uniq ltnld sks pro sft w/estab headliner or artist. Can also plyr guit & keybrds. The best references. A1, 503-585-8063
- *Uniq, spirually inclined singer sks dedicd & together band or plyrs. Infrl Police, Pretenders, Gary Newman, INXS, The The, Dan, 310-644-2550
- *Voc new to area, 30+ origs, 200 covers. Instrmnt abil, studio & club exp, lab/mgmt intrsl. Altmtv, Stones, Petty, Cougar type sound. 714-848-0906
- *Voc skg altmtv band. Not thrash. Call Curtis, 213-851-8637
- *Voc sks altmtv band w/psychic twist. Infrl Nymphs, Jane's, Doors, Airplane. Call Brian, 818-786-2766
- *Voc w/exp & voc sks to join/form band. Infrl Pearl Jam, Tool, Love Bane, Jane's & A'Chains. David, 213-653-8109
- *Voc w/grt stylistic flexibility, moody, poetic, soufl, strong wrtr, tons of exp. sks unq, altmtv proj or grp. Aggrsv business, music chops. 818-902-0747
- *Voc, 24, sks to join/form intensely psychd band to create acid art. References, not infrl, include Floyd, Primus, Faith, Pumpkins, etc. Clinton, 818-762-1510
- *Voc/lyrcist sks band. Hvy w/groove. 310-698-1259
- *Wkcd voc/sngwrtr w/grt range & clarity is hungry for muscians from the school of old VH, TNT, Extreme. Must have image, vocs, gear. Steve, 519-657-4786
- *World class fem singer in srch of 1940s style band for 90s. Wnt to try something different? 818-788-7539
- *World class voc ala Steve Perry, Lou Graham, w/maj album & tour credits, sks pro rock act w/ideal & mgmt. Lv msg. 714-440-6296
- *Young male voc sks rock band. Must be in love w/their music. Many infrl. David, 818-908-9082

- *Amazing vocs w/d. Infrl Alice's Quicksand mts Jane's Tool, Estab muscians. No drugs, pls. Liberty, 818-386-8369. Angelo, 818-789-2277
- *Annie Lennox for co-ld vocs in altmtv band. Ballys, fem better. Imprdr, gospelphrasing, Sexy, funk/rock chanteuse to duet. Demo tape, commtmtl, L.Colour. 213-969-4093
- *ASAP, black fem voc between 5'4"-5'6". Must be exotic & have xltl voc. 310-208-0558
- *Atmosphc, spacey rock ala Floyd, Jazabel, etc. Must have very, very cool pipes. Call machine, hear sngs, 24 hrs. 818-786-4287
- *Attn rock voc & frontmn. If you have the range & personality, are not signed because you don't have the right band, call me. 818-905-8827
- *BIA voc w/d which, deep, charismtic voc for funky, industrial, psychd, hypnotic, Zepplin-ish w/some rap type music. 310-559-7586
- *Black fem voc, 20-29, w/d for wrkg fem trio, Motown sound, 70s & 80s. Able to harmonize a must. 213-874-5609
- *Blues band forming. Singr w/d. We do Cream, Muddy, Wolf, Winter, Hendrix, etc. George, 310-456-9986
- *Blues orientd w/rock edge of 90s. Infrl James Brown, P.Rodgers, Wilson Pickett. All orig. srs only. Bob, 213-882-8531
- *British blues rock voc w/d by guit/sngwrtr w/maj credits, connex, for collab, band. Steve Marriot, Chris Robinson, Paul Rodgers, early Rod Stewart. 310-276-8652
- *Christian HR singer, strong stage presnc & proclamation, srs ministry, wnt to talk. Steve, 818-848-8758
- *Cover bands nds frontmn, classic & modern rock to HR via Aerosmith, Pearl Jam, Spin Doctors. Tenor range. 310-376-6238
- *Creaturs X-ld guit skg hrd rocking, tall, thin, pro lkd exp extraordinary ala Coverdale, Gramm, Harnell. Have atty, demo, 24 trk. 310-474-1286
- *Creatv, star qual voc w/d for exceptnl wrting team. Infrl Saga, Fixx, Floyd, Supertramp. Tears/Fears 213-876-4814
- *Doing the image thing? Sick of flakes? You, dyed straight hr, skinny, ready to wrk. Us, no hype, direction, all image pros. 213-883-9578
- *Estab HR band w/whit matrl, image, hilywd lookout, atty, industry connex & bckng vocs sks perfll male vocalist for awesome band. Pete, 310-281-9995
- *Estab indie labl band nds responsbl, commtd, inventive, moody &rdk voc ala Asterberry, Bono-esque. No clones, 80s metal or rock stars, pls. 818-954-9318
- *Estab pwr metal band, SHADOW INSANE, sks hvy, agrsv voc w/PA. Styles of Dickenson, Halford, Dio. Call before 9 pm. Brian, 310-214-9931
- *Estab, gigng rock band replacing singer. Tyler, Redding, Lennon, Jagger, Bowie, etc. 818-761-2985
- *Exceptnl male singer w/d by rock band ala VH, Hardine, Mr Big, Extreme & Thunder. Killer sngs, bckng of industry hvyweights. Keith or John, 818-990-3724
- *Fem bckup singer w/d. Hi range, very, very soufl. Infrl Martha Wash, Snap, U2, Aggrsv, labl intrsl, Palace gigs. Call Paul, 213-655-4346
- *Fem bckup voc w/d for forming rock band whvy, funky, psychd groove. Garry, 310-391-7364
- *Fem lnd voc rdy by ong, seey, pop/rock, dance band. Must be seasoned, pros only. 310-421-8616
- *Fem or male ong sngwrtr person ndd for orig, eclectic

- band, psychoc fo melcd, punk/funk, loud guits, ethnic rhythms. Tark, 213-748-7417
- *Fem voc w/d for top fem grp. Killer vocs. Nd soufl voc. Must dance & lk grt. R&B/funk. Able to travel & recrd. There is pay. Deal is waiting. 818-881-6845
- *Fem voc w/d for top pop/rock act. Prodr w/maj recrd labl & movie studio connex. Media household now forming. 310-281-1881
- *Fem voc, under 25, w/grooves Prince girl image ala Vanity, Paula Abdul, w/ing hr. Wtd for funkadelic proj. Old Prince, Bootsie, Hendrix, 310-372-3208
- *Fem voc: HR band nds agrsv voc w/melcd style, image, dedicat, att & wrting abil ndd. Labl intrsl. Send demo, PO Box 70201, Pasadena, CA 91117
- *Flamboyant sngwrtr sought to collab, form band w/publshd sngwrtr/guit into Beatles, Queen, Saigon Kick, Jellyfish. Gender, race unimportant. 818-985-3617
- *Frontmn ndd for cover band. Classic HR & modern styles via Whitesnake, Aero, Pearl Jam, A'Chains. Tenor range, sngs waiting. 310-540-0468
- *Funky diva w/d by soufl grp of funk/rock fanatics. Infrl by Chaka Khan, Annie Lennox, etc. Jeff, 213-857-0274
- *Goran, 1st overweight HM band, sks fat, unruly voc god for touring & recrdng. Claude, 818-788-4466
- *Guit skg male voc into Aero, Extreme, Beatles, Queen, to form w/rdk & emotional band. Exp & image a must. Mario, 813-303-5162
- *Guit/sngwrtr lkg for fem voc/lyrcist. Infrl blues, punk, folk. 213-938-1558
- *Guit/voc/sngwrtr sks lnd voc/lyrcist to collab. Music, ugly, beautiful, loud, quiet, disticd, soufl, deep, nice, vulgar. Call for info & sngs. 818-752-3559
- *Hilywd based 4pc sks voc. No drugs, women or personal problems, pls. Must be able to travel. Infrl GNR, A'Chains, 213-654-0102
- *I have studio & plenty of matrl sks strictly R&B fem voc for career opportunity. Nd tape, photo & Imspo. Michael, 213-851-6391
- *Intense metal voc for internal recrdng act lkg for Halford, Dickenson, U2. Infrl frontmn. Must have hvy rap & melcd cane. John Schaffer, 813-971-9497
- *Intense pwr voc ndd ala Pantera, hvy blues, altmtv. Raw pwr, conviction, stage presnc a must. 4 oct range unimportant. Lockout, gear. 818-752-3559
- *It's the singer and the sngs that we nd. Frontmn/wrtr infrl by Lennon, Bowie, Bad Finger, Mercury, Zander. Srs only. Estab act. 818-385-4052
- *Ld voc w/d by keybdst w/studio & killer rock tape ready now for pwrfl, soufl, creatv singer w/chansma. Call Kurt, 818-780-1846
- *Ld voc w/d for rock band. Must be dedicd, strong lyrics, pro minded. 310-792-0302
- *Lkg deal. Black fem voc to sing R&B, hip hop, etc. Possmo recrd deal. Contact Doc, 213-757-2053
- *Male & fem singer rdy by keybdst/arrng for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron, 213-883-1786
- *Male singer/ala Lou Graham, Steve Perry, Michael Bolton w/d for CHR/AC solo recrd proj. Must have hi tenor range. 818-841-0256
- *Male voc w/d by guit/sngwrtr to collab & form core of HR band. Lng hr image. Pro att, 818-985-3076
- *Male voc w/d for altmtv rock band. We have a guit based, melcd sound. Srs only. 818-953-8562
- *Male voc/lyrcist w/d for altmtv band. Infrl by Pearl Jam, STP, Pumpkins. Call Andy, 818-375-5144
- *Must be an intense frontmn, stage exp necessary, prolific lyrics, charismc qualities of Morrison, Rollins, Manson, Maynard, the devil & vox to match. Dave, 818-303-6521
- *New altmtv rock band sks voc. All orig sngs. Infrl include Crowded Hs, U2, Toad/Sprocket. Rehrrs in Valley Under 26. Kelly, 805-287-4453

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12. VOCALISTS WANTED
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A #1 voc w/d by HR band w/groove, studio, PA & sngs. Must be pro, dedicd. Infrl A'Chains, STP, Kirk, 818-248-8013
A pwrfl voc w/d to complete agrsv 4pc. Able to yell rudely & sing melcdly a must. No glam boys. Call Dan, 818-799-0531
Agrsv voc w/PA w/d to complete hvy, melcd band in style of old Metallica, Armored St. Upcmng gigs & lookout studio. Call John or Nardo, 310-697-4984

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No Metal

***Orig voc w/d.** Must want to do something that has never been done before. Must be srs & dedic'd & a true friend 'til the end. Patrick, 818-247-4837

***Pro German R&R band** sks male voc w/vox, range, groove & feel. Pro & srs only. Free lodge & food. Olaf, 00-49-11-51-95-1444

***Pro male voc w/d** for estab HM band. Infr O'Ryche, Dream Theater, Fates, Rush, Odd meter, dedic'd, pwr, range ala Tate, etc. Andy, 818-773-8708

***Pro male voc w/d** for estab, melic metal band. Srs only, no flakes, pls. Wide range tenor pref'd. Infr O'Ryche, Dream Theater, Michael Shanker Grp, Extreme, 818-248-3008

***Progress gospel** choir sks new members. Prodrctrs, writers, singers, have church sponsored choir for 90s. Get it in shape. Alan, 818-765-1487

***Pwr voc w/d.** Dio, Tate, Solo, Dickensens style vocs. Lyrics & music ready. Have PA & studio. Also will collab. 213-467-6876

***Rapper w/d** to complete band. T40, hip hop & house. Pls send tape to PO Box 2768, Bev Hills CA 90213

***Rapper w/d.** Fierce hip hop poet w/skills, male or fem, any race, any image. Cool G Rap, Brand Nubian. Jay, 310-644-9082

***RUFF RAFF** sks male voc. Must sing, not scream. BLR to Jovi, Yankees. Stewart. Image not as important as tint. Jeff, 818-704-1060

***Rock grp w/pwrlf.** moody music sks voc w/abl to write thoughtful lyrics & memorable melodies. 818-241-4435

***Signed metal act** sks vocal god for touring, gigging & recrdng. Must have passport & non jaded att. 310-285-RUDE. 213-461-7172

***Sng w/d** to collab w/guit/voc. Outgoing frontmn w/pro image. vox like Steve Perry, rock w/R&B. Call Alex, 818-709-9876

***Sng w/d.** age 17-20, to form altrntv pop band. Morrissey, Cure, REM, Brian, 818-886-6320

***Sng frontmn w/d** for srs rock band. Exp only. Must be team plyr & collab. Infr Free, UFO, Zep Shows, recrdng pending. Tim, 818-994-5770

***Sng/rng w/rtr/guit ptyr w/d** for young, aggrsv, punk/pop band. Infr Replacemnts, Dino Jr, old Soul Asylum. Call Chuck, 310-659-0601

***Soprano** or mezzo for Bush, Gabriel, Anderson style proj. Must have voc & writing chops & something to say. MTV, this sn't. Jim, 310-865-1699

***Soufl, bluesy** vocs ncd for all org, pwr, groove proj. Must be studio ready & able to relocate to Phoenix. 602-829-0774

***T40 band** sks black fem voc for paid gigs & rehrls. Kenny, 310-984-7511

***Visionary** voc/frontmn w/d for visionary soul band w/ every maj labl intrsd. Infr Perry Farrell, Robert Plant, Funkadelic, Sly Stone, Morrison. Must have stuf together. 21-27-213-549-0139

***Voc ncd** to complete band w/rehrl lockout & PA. Infr Ministry, Jane's, Floyd, NIN. Fat, ugly, drunk OK. 714-960-6286

***Voc w/d** ala Dream Theater, Skid, TNT, O'Ryche. We offer & require stage/studio exp, team plyrs, strong image, obsession w/success. 213-913-4225

***Voc w/d** for estab Hillwyd area band w/labl intrst. Infr Jane's, Pumpkins, early Cult, Iggy Pop. Riff, 213-466-8084

***Voc w/d** for HR band in the mode of Chris Robinson, Eddie Vedder. Band into Zep, Sabbath, Aero. Must be thin w/ing hr. Srs only. Alex, 310-784-1802

***Voc w/d** for melic HR band. Must have sns of melody

gd att. Music writing styles are like O'Ryche, Warrant, VH, Skid. Contact Dave or John, 213-851-5521

***Voc w/d** for pop/rock band w/hl quality org snrgs. Infr Beatles, U2, Dada. Srs only. Ray, 818-883-9802

***Voc w/d** for T40 ballads & hi energy dance snrgs. Infr Martha Wash, Loretta Holloway, Taylor Dayne, Tape to Vocalist, 270 N Canon Dr #1283, Bev Hills CA 90210

***Voc w/d** to complete band w/labl intrst, lockout studio & gigs pending. Must along lines of old Maiden, Megadeth & Metallica. Oscar, 310-679-4183

***Voc w/d** wrap base. Pappers, Beastie Boys, Rage. Uniq sound. call for info. Jesse, 818-788-5643

***Voc, get paid** for your tint & complete our combo cover & orig proj. Must have strong vox & xint perfming skills. Call for app. Steve, 714-992-2066

***Warner Bros** intrst. Hvy groove act sks ballsy, low end voc. 20-28. Voc Infr Metallica, A'Chains. Pros only. Lv msg for Steve Owen, 818-995-8691

***We nd a sing fast.** For So Bay rock band. Pls be orig & have gd range. Dan, 310-402-8762

***Well estab cmrcd rock band** sks hot, fem ld voc, age 20-28. Infr include Yankees, Pat Benatar, Bad Co. Promos & live audits req'd. 909-829-4040

***Wtd for signed rock act,** pwrfl, soufl vox, no grunge, must write, team plyr, solid rock image. Dokken, Lynch Mob-ish style. Robert, 310-698-6546, Neil, 818-908-2472

***Wtd,** 1 fem guit or bst who sings by altrntv band w/dmo deal & infr by MB Valentine, Lush, Curve, Belly, XTC. Call Sean, 213-655-7123

***Xint sng** in tradition of James LaBrie, Bradley Del' & Rick Emmett ncd for extremely tintd, uniq, new, HR/HM band. Matt, 818-761-1396

13. DRUMMERS AVAILABLE

***Hired gun** avail for gigs, showc's, sessions. All styles of rock. Gt style, sound & image. Dan Dodd, 213-968-2588

***15 yrs** touring & studio exp. lkg to joinform pop band, Beatles, XTC. Infr Ringo, Kallner, Steve Jordan, etc. John, 310-652-5817

***24 y/o** drmr, gd image & very gd chops lkg for pro band w/srs att. w/deal or tour coming up. Reggae, funk, altrntv pop. 818-907-6434

***A1** dedic'd, career minded drmr & guit/sngwtr team avail to joinform hvy, diverse, melic, blues inf rock band. Infr Zep, Floyd, 310-820-4025, 213-654-2825

***A1** real hvy rock drmr who plys J. Bonham feel, lkg for band. Dedic'd & att a must. 213-654-2825

***Avail.** Pro drmr w/rls of touring, recrdng exp. 2 nice kits, tempo, reliable. Wd paying gigs, covers, orig, studio wrk, all styles. Michael, 818-386-5888

***Bonham** stlye avail. Pro gear, pro plyr, lkg for simple, hrd groove. Zep, Aero, H. Pie. Rhythmic orientd. 1 ply a Bonham replica set. Steve, 213-660-0088

***Bonham.** Pro plyr. Replica set. Pro sit only, pls. Simple drmr wrts non cluttered, rhythmic style band to groove with Steve, 24 hrs, 213-660-0088

***Drm & bs** team w/xint image & equip sks pro HR/HM band w/xint image & equip. Rob, 310-594-6176

***Drm** progrmmr avail for dems & related projs. All styles. Call Victor, 213-757-3937

***Drmr** avail for band w/mgmt. Infr Shooting Gallery, Dogs D'Amour, Throb. Srs only. 818-793-7571

***Drmr** avail. Formerly of Moss. Very aggrsv & pwrfl. Skg hvy, pro sit only. You must have something going on, if not, don't call Joey. 310-395-3963

***Drmr** avail. Into glam & HR. Paul, 213-346-4950

***Drmr** avail. Into HR & glam. Paul, 213-465-1778

***Drmr** sks band. Infr range from Neurosis to Mud Honey & lots in between. Tour & recrdng. Exp. pro gear & att. Douglas, 818-996-2952

***Drmr** w/abnd lkg for side proj. Have equip, image, tmosp & meter. Pls, no irash metalers or politically correct types. Soni, 818-848-9751

***Drmr** w/tem bs plyr avail for srs sits. Pro recrdng & touring exp. Hvy groove. No drugs. 213-937-5323

***Drmr** w/stage & studio in all styles, strong groove & chops, top of line equip, pro sit only. Ron, 818-999-2945

***Drmr.** 25 yrs exp, rock, blues, jazz, soul, pop. Lkg for live, orig or studio perfmcn. Doug, 310-394-8732

***Drmr,** 25, exp, x-Berklee, rock, blues, jazz, soul, pop. Lkg for orig or live perfmcns. Also studio perfmcns. Doug, 310-44-8732

***Drmr,** 25, sks orig band. Infr Beatles, Jam, Replacemnts, XTC. Jonathan, 213-658-1958

***Drmr/sng/rng w/rtr** w/10 yrs exp sks moody, rootsy, psychic rock band. Craig, 213-668-0700

***Euro** drmr w/abnd & tours avail for pro sit in groove orientd rock band w/world class voc. 818-907-0360

***Fem** drmr w/xint chops, stage presnc, equip, vocs & exp sks srs, estab band. 818-509-7914

***Flashy,** image drmr sks skinny, aggrsv, dyed hr bs plyr to start up. LA Guns, Crue inf band. Lazy, hate rehrlng? Don't call. 213-883-9579

***Funky** drmr sks funky R&B or altrntv band. Infr are Omar Hakim, Dennis Chambers, Steve Smith, Parliament, Pearl Jam, hip hop. Hank, 818-503-5864

***Groove orientd** drmr sks estab HR, grunge band w/sngs & vision. Infr Aero, STP. Dan, 818-382-4508

***Muscl, instincive,** prodmr lkg for wrkg band. Relocation is no problem. Very unq style. Improv, live, studio, pressure gigs are my forte. Dan Devers, 508-429-5878

***Pro** drmr & bs team w/xint image & equip sks pro HR/HM band. Rob, 310-594-6176

***Pro** drmr skg estab rock band. Relocating to LA. Infrsd in recrdng & touring. Have xint equip, tint & exp. Roger, 619-792-5569

***Pro** drmr/percussnt avail for pro video wrk, club wrk & possible touring. Exp in all styles. Call John, 818-760-4569

***Pro** hrd hitng, tintd, groove drmr avail for touring or recrdnct act. Call me. 213-957-4733

***Rock** drmr lkg for wrk. Tourng, recrdng exp. 818-503-9005

***Slamming,** funky, hip hop drmr avail for signed or close proj. Infr P-Funk, Graham Central Station, Sly I have wrkd w/Digital Undergrmd, Teddy Riley, Jonathan, 310-477-4314

***Top notch** drmr sks srs wrkg ctnryor rock band. I have 13 yrs exp, showmship, verstl image & promo pkg avail. Pls call James Michael, 310-370-3276

***Wrkg** pro drmr avail 24 hrs per day. Csls, sessions, showc's, paid sits only. Pro equip, att, verstl, flexible. Bobby, 818-584-0192



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13. DRUMMERS WANTED

- 1 dynamic, solid, versatile drummer with BMI songwriter/singer/arranger now forming new band doing rock, jazz, odd meter, elec & acous. Larry, 213-739-4824
- A peasant rock band seeks male/female drummer who understands pocket & dynamics. Must be consistent, committed & comfortable. Infi Fleetwood Mac, REM, Bob, 310-827-3439
- Acous band arching for percussive variety of styles ranging from rock to funk. Have gigs & studio. Pros only. Call Candace, 818-760-0546
- Aggravated hard hitting drummer with heavy thrash, metal prog. We have gigs, labi instr, rehearsal spec. Mel, 818-752-9257
- Aggravated rock band looking for drummer that can play more than average, run of the mill straight rock. Call Ricky or Lucy, 213-957-3079
- Alternative drummer sought for thoughtful, cool pop band. Infi Replacements, Jellyfish, Posies, Goo Goo Dolls, Brian Wilson. Vocals plus, 310-445-8975
- Ambitious drummer with whvy, funky, dynamic, psycholic groove. Gary, 310-391-7364, Alex, 818-799-4014
- Ambitious pro drummer with melodic & alt wtd for melodic rock band that doesn't follow latest trend, just plays gd music. Heart, Giant, Yankees, 310-214-7276
- Blues drummer needed to complete band, 818-894-4505; 818-982-8346
- BOXX drummer needed for Alice's Helmet mts. Jane's Tool w/ouch of Primus. Estab musicians, 24 hr lockout studio. N drugs, pls. Liberty, 818-386-8369
- Christian based alternative secular band seeks drummer w/vocs. Infi Jellyfish, Billy, Prefeniers, Beatles, 818-846-4420
- Christian drummer. Tribal, non-conventional, passionate, percussive. For R&R band w/intriguing twists & turns. Non military. Doug, 213-257-0846
- DARWINDANCE seeks missing link. Driven, seismic, groove

- drummer ready to commit. Hearing EP late October, gigs, etc. Call Jeff, 818-766-7593
- DBI seeks drummer wtd by So Bay metal band. Must be exp & aggrsv w/pro att. equip & image. Bckng vocs a plus. Jim, 310-833-7012
- DBI seeks drummer wtd. Progres, pwrful, creatv, melcd, rock, metal style. 213-467-6876
- DBI seeks monster ndd for orig proj. Infi Racer X, Megadeth, Dream Theater. Exp pros only. John, 818-705-4376
- Dedicated drummer needed for srs, HR act w/many infl. From Floyd, Zep to Tesla. No other commitments, pls. Be willing to relocate. 310-288-7167
- Dedicated, dynamic, creative & exp drummer/percussnist is really all we're lkg for. Infi Eagles, CSN, America, Shawn, 818-705-8407
- Deep, emotional music inspired by U2, Jane's, REM. Call John, 213-469-8805
- Drummer needed for fem fronted R&R unit. Versatile & creatv w/ tasty licks. 310-538-5816; 714-776-6467
- Drummer needed for orig, cmrcl hrd edged rock grp. Infi VH, Starship, Rush, Foreigner. No drugs. Peace, 818-344-7484; Janet, 818-766-9573
- Drummer ndd, over 30 y/o, for R&B, blues proj. Must know Star/Delta sound for orig recording plus some playing. Al Jackson style. Mo, 310-677-5561
- Drummer wtd by alt/mv punk band. Male or fem. Sonic Youth, L7, Bowie, 213-850-7183
- Drummer wtd by guit & bst to complete HM pwr trio. Styles ranging from grunge to progres to speed metal. Ron, 310-671-3429
- Drummer wtd by guit/sngwrtr. Forming orig HR band. Must have exp. Ages 25-40. Infi Floyd, Sabbath, Rush, Rick, 310-690-0221
- Drummer wtd by HR, groove oriented band. Must be srs but we don't care if you smell. Call Rocky, 213-957-3079
- Drummer wtd by hvy groove band, MUSTARD. Infi A.Chains, S'Garden, Sabbath, Rob, 805-526-4746
- Drummer wtd for 70s style rock band. Hvy, funky, folky, bluesy, soul, eclectic & creatv. Grl sngs, image, drive & desire ndd. Sean, 310-306-9315
- Drummer wtd for all org, non Seattle, non metal, unusual pop/rock grp now showcsng & shopping demo. Only solid, exp plyrs nd apply. Rehrsl WLA, 310-396-9558
- Drummer wtd for band into Helmet, Jane's, Cyprus Hill & U2. Call Todd, 310-358-6077

- Drummer wtd for entry/rock proj. Michael, 818-727-1278
- Drummer wtd for esab rock band. Infi, society today & its crumbling morals. We love Queen, Hendrix, Beatles, Zep, Metallica, but have own vox. James, 818-831-1638
- Drummer wtd for HR band. Must have gd dynmcs, gd meter. No flakes. Band's music infl are Q'Ryche, Firehouse, Warrant, old VH, John, Dave, 213-851-5521
- Drummer wtd for HR band. Solid meter, rock image. We have grt sound & maj connex. Call now. Marko, 818-784-2869
- Drummer wtd for imminently importnt band. Infi include Beatles, Stone Roses, Velvet, early Stones, Ride, Eli or Jeremy, 510-236-5122
- Drummer wtd for srs, esab, pwr metal band. Vinnie Paul, etc. style. Srs only. Robert, 818-985-4191
- Drummer wtd for live, hrd driving, pop/funk act. Must play various styles w/authority, video, gigs, recording, travel. Gd equip, dynamic. Srs only. 213-668-2608
- Drummer wtd for orig groove, R&B, rock, funk band. Rick, 310-202-0895
- Drummer wtd for pop/rock band w/hl quality orig sngs. Infi Beatles, U2, Dada, Srs only. Ray, 818-863-9802
- Drummer wtd for pro orig proj w/mgmt. Must have strong playing abil gd vox & orig matrl. Demo tape pref'd. Bob, 818-988-0443
- Drummer wtd for SCREAMING MAD GEORGE, psychosis, theatrical, conceptual, alt/mv proj. Combo of industrial, gothic, punk, xperimtl. Ecstasy recds, possible tour. 818-767-1631
- Drummer wtd for sng orientd, alt/mv band. Tint, equip & car a must. 310-821-4079
- Drummer wtd to form band into Metallica, Nirvana, White Zombie, for gigging, recording. 310-473-5752
- Drummer wtd. Clean, acous type sound. Infi like REM, Seal, Greg, 213-368-8153
- Drummer wtd, HR w/pop edge. Infi Sweet, T-Rex, C.Trick. Team plyr & image importnt. Srs only. 310-542-8428
- Drummer wtd. Must be into blues & other. Must know something dynamics. Open minded. Infi Allman Bros, Neil Young, Santana, Willie Dixon, James Taylor. 213-666-8408
- Drummer wtd. Have sngs, mgmt, commitment. Nd the right drum. Call Kevin, 818-352-4271, Ryan, 818-557-1287
- Drummer/programmer wtd by keybdst & voc for sngwrng collab & possible band sit. Infi Journey, Foreigner, Bad Co. Call Rick or Frank, 818-765-6928
- Elec band seeks eccentric drummer. Able to Moon, Mitchell & jam w/mt. 213-739-4413

- Fem pop/rock sngs sks pro drummer w/grt image for live gigs & collab. I have demo deal. Call Melanie, 213-851-1680
- Funk, punk, reggae drummer wtd for orig Inco. Call Graham, 310-399-5104
- Guit plyrs/sng/sngwrtr sks drummer, bs/plyr, formooody, rootsy, psycholic rock proj. Let's make it happen. Craig, 213-668-0700
- Guit sks mature, intelligent musicians for melcd, groove, alt/mv, dance, HR band. Q'Ryche, Extreme, DRN, Rock Ink isn't priority! Gd music is. Tony, 310-426-3175
- Guit w/Hlywd rehearsal sks drummer to form band ala White Zombie, A.Chains. No drugs, women or personal problems, pls. 213-461-9149
- HR drummer wtd to complete melcd HR band. Music infl are like VH, Q'Ryche, Skid, Warrant. Must have gd time. Dave or John, 213-851-5521
- HR, blues, groove band seeks very solid drum w/gd image. Pro gear, for studio wrk & gigs. Gd att a must. Srs only. Call Rick, 310-694-6744
- HR/HR band, infl Q'Ryche, Metallica, Maiden, skg new sound. Srs only. We have lockout & severe decdn. No flakes. 818-766-4966
- HR hitting groove master ala Bonham, Castronova, & Alex VH, wtd for hvy groove rock proj. Have bkng of industry hvyweights. Keith or John, 818-990-8724
- Hungry, single kick drummer, under 30, wtd for grooving, non poser band. Infi. Anything real. Hillywd rehearsal, PA, upcmng shows, tape, mgmt pending. 213-856-6125
- Kenny Aronoff, Charlie Watts. Straight ahead American rock band w/grt sngs & grt future nds dependbl, career drum. Gd att, no mopes, Harry, 213-874-4496
- Monster dbi kick drummer ala Travis, Bozzio, wtd to complete progrrs HM band. Infi Rush, Q'Ryche, Megadeth, 213-850-5848
- Monster drummer ndd for resin scraping, fuzzi muscle, thunder gun freak show. Slow, tension building to pwr climax again and again. Feels so gd. 310-473-6618
- Nd K&A drummer wfeel. HR, metal w/ltt funk. Eddie, 818-886-3610
- Nd pro, funk drummer for wrkg band. Peftrmg locally. Contact Ace Micheals, 213-871-8055 x 653
- New alt/mv rock band sks solid, pro drummer. Infi include Crowded Hs, U2, Toad/Sprocket, Rehrs in Valley. Under 26. Christopher, 805-287-4529
- ONLY THE BRAVE, native American rock grp, sks drummer for touring, both nat'lly & internatly. Sean, 818-765-2811; Kurt, 213-254-4736
- Orig band skg creatv, open minded, diverse drummer/percussnist. Music ranges from hvy folk/rock to psycholic, new age blues. Scott or Greg, 310-305-8101
- Outstanding drummer/percussnist w/desire to make it ndd by very pro acous rock band ala Eagles, CSN. Creativly, decdn a must. Dave, 213-939-3387
- Partridge Family cover band is lkg for drummer who can

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reproduce Hal Blaine's drum parts exactly. Click Trk & sequenced parts. Howe, 818-752-8658

- **Pro drummer/percussionist w/creative, dynamic & dedicated mind ndd to complete acoustic rock band.** Infil CSN, Eagles, America Matt, 818-343-1489
- **Pro HR drummer w/ Whitesnake, VH, Skid, Q'Ryche.** We have quality demo material. Mark, 213-851-9380
- **Rapper & guitarist/creative drummer for hard core live prog. Infil Rage, Tool, PE.** Have tape. 818-340-4917
- **Rock band sxs pro, hard hitting drummer.** Meter & image a must. Infil Bonham, Peppers, Kramer, Tommy Lee. Call Ricky after 5 pm, 310-214-1197
- **Shock rock band REBEL.** sxs drummer into old Kiss, Plasmatics, Pistols. Equip, money & tempo a must. Any area. 909-875-9521
- **Single kick drummer w/diverse tastes & open mind, pref. educated but not overly technical, w/d for musically ambitious rock band.** 818-241-4435
- **Single kick drummer under 30 w/steady beat for cool band w/real tunes.** We have rehearsal, PA, shows, tape & mgmt pending. No married posers. 213-856-6125
- **Small kit drummer w/d for eclectic, electric acoustic, rock band.** Swampy wooden sound. Snare & brushes percussion. Infil

Bob Dylan, REM, Neil Young, Cracker, CCR. John, 818-243-1740

- **Verst! rhythm machine ndd.** Timid nnd not apply. Image not important, any race. For non typical, funk, thrash, call for info. Jesse, 818-788-5643
- **Verst!, HR, full band nds drummer.** Infil VH, Journey, Mr Big, Call Danny, 818-894-7034
- **Will Calhoun, P-Funk type drummer for groove oriented, alt/mv band.** Swing, slamming R&B, pro w/demo tape, xln timing, commitment. Vocals help! Gender/race not important. 213-969-4093
- **Wtd, hrd wrkng, energetic drummer, pro only.** Gd lkg. I have album & studio time w/Madonna, Tara, 310-277-7655
- **Progrsv d/b/s drummer w/d.** Pwrl, creatv, melcd, rock/metal style. 213-467-8875
- **Psychdrc tribal folk band w/labl intrst & mgmt sxs drummer.** Lockout rehearsal. Alt & gear & image a must. 213-661-6648
- **Randy Allen, pls call Jimmy Larrck, formerly w/Electric Blue.** 310-657-4453
- **Rapper & guitarist pro minded drummer for hard core live music.** Into Rage, Tool, P.E. Flakes, don't call. 818-340-4917
- **Single kick drummer, under 30, w/d for grooving, non poser band.** Infil anything real. We have Hillwld rehearsal, PA,

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- **Single kick, under 30, straight forward, Jon Bonham drummer.** No flakes, posers, soloists or career marriage boys. Brian, 818-508-9994
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- **Skin beating, stick eating, hvy htr w/dynamics & in the pocket feel.** Stage & studio exp a must. In vein of LA Guns & Crue, 213-658-8522
- **Slow, killer, groove oriented band sxs single kick, steady beat, non poser drummer.** w/his stuff together. Under 30, not married & srs. Dave, 818-508-9994
- **Solid drummer w/d for Tears/Fears, Duran style band.** Must be very hard hitting, very exp. Michael, 805-287-0087
- **Southern rock rock voc & guitar player sk entry infil pocket drummer in early 20's w/single kick, lng hr & personality.** Call Rich, 818-780-1183
- **Stones tribute band nds drummer for touring.** Must be pro & a fan. Must have Charlie down pat. Dave or Bnan, 213-

664-4671, 213-463-9879

- **Straight ahead rock drummer w/d.** K Aronoff, C.Walts. Dependbl career musician that has feel for American rock. This is the gig. No jobbers. Harry, 213-874-4496
- **TRANSYLVANIA now auditioning drummers.** Infil Aero, old AC/DC. Have rehearsal spec & gigs pending. Joey, 213-582-6663
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- **Neil Pert w/d.** Male voc forming Rush tribute band, early Rush only. 818-783-2533
- **Old blues & R&B time keeper ndd to complete E Valley band.** Peter, 818-894-4505; 310-608-6821
- **PAINTED FACE nds F/T alt/mv rock drummer for industry shows.** Have atty & labl intrst. Bking vocs a must. Randy, 213-460-2405
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*Recrdng engineer avail. 20 yrs exp. Studio setup, grounding for noise reduction & wiring too. Call Michael 310-573-3550
*The worst violin p/yr avail. Grt chops & equip. Don't call me. Straightjacket, 818-359-7838

- *Wtd, a piano & a place to practice it. Doug, 310-641-1679
*Wtd, film student to exhibit flm prodctns on screen in back of rock band during club performcs. Must own, operate & insport all equip. 310-399-6528
*Wtd. BIG UGLY FISH has a CD. Nds mgmt to shop it to labs & take care of business. Lisa, 805-257-7997
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• **Fem sngtr/sngwrtr** sks same w/studio to collab & expand on sng ideas. Male or fem. Ann & Nancy, Tubes, Nicks, Utopia, Madison, 818-548-8127

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