

GUIDE TO INDIE PUBLICISTS & TIPS ON HOW TO HIRE ONE

Vol. XIX, No. 18 9/4/95 to 9/17/95

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FEATURES



20 AC/DC

This Aussie hard rock outfit has amassed sales of 80 million albums worldwide, and they're still going strong. We speak with AC/DC frontman Brian Johnson about the band's new album, *Ballbreaker*, co-produced by Rick Rubin, their first studio opus in five years.

By Tom Farrell



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This informative feature traces the evolution of hard rock/heavy metal music—from its late Sixties beginnings to hard rock's new breed. We also surveyed various movers and shakers to get their opinions regarding a variety of hard music topics.

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FEEDBACK

Cover Charge

Dear MC:

The fact that the title of your magazine contains the word "music" should indicate a magazine that genuinely concerns itself with the subject. However, based on my recent experiences with your publication, I have reason to doubt your commitment to exploring, exploiting and objectively reporting on the local music scene. In fact, I feel that if one were to look up censorship in the dictionary, they'd find the reference "See Music Connection."

Your editorial decision to not publish a review of the CD entitled *Role Model*, by Gang A Noise (Soundhole Records), was in my opinion, unprofessional, undignified, unethical and unbefitting a decent-sized publication in a socially diverse market such as L.A. The reasons given me for your choice to ignore reviewing our album had more to do with your personal agenda, as opposed to any valid editorial high ground. You said the cover of the album was unpublishable due to the violent nature of the photo. Therefore we would receive no unbiased review of our material; in fact, no review at all. You, in essence, judged our book by the cover, a cover which contains a close-up of the lead singer's mouth with a shotgun barrel pointed down his throat. Gee, couldn't art be reflecting life? The content of the album is also an issue

with the editorial staff of your magazine. Our album is heavy metal hip-hop with Ozzy-esque vocals and plenty of Cypress Hill style raps.

Musical validity alone is obviously not the primary concern of your reviews, which is why at this point, I consider myself a former reader of this magazine as well as a former advertiser. I also point out that your magazine gladly accepted my paid advertising for the CD in question and had no qualms about publishing paid ads which prominently displayed the cover in question. I guess if we pay, you display, whether the cover is a guy with a gun in his mouth or a girl on a horse!

I offered my renewal of advertising for my label and my recording studio if MC would publish *any* review of *Role Model*. The resulting brush-off was not unexpected. My reply was, "If you won't review our CD, then publish my 'Letter To The Editor.'" Perhaps then we'll see some honesty and integrity.

Meanwhile, even a bad review sells records. I'm certain your [assessment] of Gang A Noise would provoke a lot of people to consider our product, at least enough to judge for themselves. I told your sales representative that if this gets published, I'd be impressed.

Jan Lucas

Soundhole Recording

Jandemonium Recording Studios, Inc.

Editor's Reply: To set the record straight, a paid advertisement does not insure that an artist gets a record review in Music Connection. Furthermore, our assessment of the album's merits was based more on the lyrical content than it was on the cover. We strongly support freedom of speech ideals, but in this case—for better or worse—we felt that the record's negative imagery and lyrical content outweighed any redeeming musical qualities.

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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

A unique collection of artwork and lyric sheets from legendary rock & roll artists will be up for silent auction at the Fourth Annual Real Radio 97.1 KLSX Rock Art Show on September 21-24 at the Directors Guild of American (7920 Sunset Blvd., West Hollywood). Proceeds from the sale of the pieces will go to the Elton John AIDS Foundation and the American Foundation for AIDS Research (AmFar). The silent auction will feature works from such artists as Elton John, Phil Collins, Jerry Garcia and Peter Gabriel. The public is invited to see the show and bid at the silent auction on September 21-24, from 9:00 a.m.-9:00 p.m. All bidding will close on September 24 at 4:00 p.m. Admission to the show and silent auction is free to the public.

The City of Glendale will present the third and final in a series of free summer street parties, Glendale Rocks!, on Saturday, September 9, 7:00-11:00 p.m. The event will feature a free Sixties-flavored concert with the original Big Brother and the Holding Company, including original members Sam Andrew, James Gurley, Peter Albin and Dave Getz. The vocal chores will be handled by Michelle Bastain. Also from the rock archives is Sixties band Spirit, who penned the 1968 hit single "I Got A Line On You" and features original members guitarist Randy California drummer Ed Cassidy. Also scheduled to appear is Doors guitarist/songwriter Robbie Krieger, who will show off his new band, the Robbie Krieger Organization, while performing many of the Doors greatest hits. Opening the event will be Strawberry Alarm Clark, the band who had a national hit in the summer of 1967 with "Incense And Peppermints." The street party is free and open to the public and will take place on a closed section of Brand Blvd., between Broadway and Lexington, in the heart of Glendale. For more information, call 818-548-4844.

On September 13, 1995, the Association of Independent Music Publishers will present "Update on Southeast Asia" as part of its ongoing series of music publishing luncheon panels. The panel will be held at Hotel Sofitel Ma Maison, 8555 Beverly Blvd. (just west of La Cienega Blvd.) in Beverly Hills, from 11:45 a.m. to 2:00 p.m. Featured panelists will include David Cha (Hanon Music, Korea) and Jonathan Ho (People Music, Hong Kong). The cost of admission is \$28 (\$22 for AIMP members) and includes lunch. For more information and to make a reservation, call 818-842-6257.

Eight radio industry guest speakers are scheduled to discuss their dynamic field at UCLA Extension's

twelve-session course, "Introduction To The Radio Business: Careers And Opportunities," starting September 26th. Designed for advertising agency personnel, advertisers, those already working at radio stations and others interested in radio broadcasting careers, it provides an overview of the radio broadcasting industry. The instructor is veteran advertising and broadcast consultant Harry Spitzer of the Harry Spitzer Network. Along with industry speakers, he will cover such topics as: radio station programming and production, station management and operations, strategies for station advertising, promotion and selling radio time, radio syndication, public service and public affairs and radio market research. Guest speakers, subject to availability, include Gordon Mason, President of the Southern California Broadcasters Association, along with Ken Christiansen, General Sales Manager, KFI/KOST; Luz Erdmann, National Sales Manager, KIIS-FM/AM; Carl Goldman, President, General Manager, KBET; Allen Klein, President Media Research Graphics; Ed Krovitz, General Sales Manager, Greater Pacific Radio Exchange; Jerry Symon, Vice President, Sales, KLVE/KTNQ; and Shelly Wagner, Marketing Director, KABC/KMPC. This special course takes place on Wednesday, September 26-December 19, 6:30-9:30 p.m., for a fee of \$265. For complete details, call the UCLA Extension Department of Business and Management at 310-206-1579.

Re-Caps

The Songwriters Guild has some interesting September activities on tap. Beginning Monday, September 11, Phil Swann, Vice President of Southern Cow Music, will conduct an eight-week country writing workshop. Wednesday, September 13, 7:00 p.m., SGA's Ask-A-Pro will feature Michael Horner, film music agent/partner of Film Music Associates, as industry guest. Finally, on Wednesday, September 27, 7:00 p.m., the SGA will present a special Ask-A-Pro event, "Basic Questions About Songwriters," co-sponsored by the American Latin Music Association. Please contact the SGA for additional information, 213-462-1108.

The Inner City Cultural Center is sponsoring Talent Fest '95, a series of talent contests through October 27 featuring actors, singers, dancers, comedians, musicians, poets and more. Held at the now respectable New Ivar Theater, 1605 Ivar Ave. in Hollywood, the contests will take place nightly at 7:30 p.m. (except Fridays); 1:30 p.m. on Saturday and Sundays at 11:00 a.m. Admission is \$7. Call 213-464-3667 for reservations or for additional schedule information.

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CLOSE-UP



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By Karen Orsi

Compact Disc Services is a full-service, one-stop facility that can fully handle your compact disc needs. All design, typesetting and graphics can be dealt with on the premises, as well as all your manufacturing needs.

The company was founded by Rick Goldman five years ago. "I had been in record manufacturing," he recalls, "and worked in packaging for JVC when discs were first coming out. I had also worked in sales for JVC in Alabama and also for another disc manufacturer.

"I felt I had enough background to offer this service to musicians and producers so that they didn't have to mess with getting their graphics done, having their discs pressed and getting them packaged, shipped and so forth," explains Goldman. "I had had the experience, and I know it's a real pain in the neck to put all these components together. I found that there was a need for this type of service."

Goldman started CDS out of his home in Glendale. "Originally, I farmed out everything," he says. "It's amazing how the graphics end of this has progressed. Five years ago you had to find a graphic designer and get it pasted up. Then you took it to a lithographer who would scan the images and strip it all in. It was all done manually, including the type. When I started CDS, I availed myself of various graphics programs and hired a graphic designer who knew Macintosh. It all grew from there."

Through Goldman's mastering experience, he knew most of the mastering engineers in L.A., who referred a lot of business to CDS. He also had contacts in various sales and manufacturing departments. "Also," he says, "there were many people who came to us because they wanted to buy everything under one roof and not have to go to all these different places."

CDS has manufactured product for Cameo, the Gap Band, Down By Law and Sons Of Soul. USC and the Air Force also have availed themselves of the CDS facilities. "Most of our customers want the look and quality of a major label package," Goldman says. "That really is our customer niche. Our prices for discs and printing are competitive. But we encourage our customers to come in and see the place and see what we

do. They can sit in and get exactly what they want. They are going to get quality from a company that will go to great lengths to give them something they're proud of."

When it comes to fostering a great design, CDS encourages the customer to come in and bring their liner notes, photos and artwork and all their ideas to the design table.

"Most of our customers," Goldman says, "go to sleep at night envisioning exactly what their CDs are supposed to look like. Most people have photos and can picture their CD on a shelf at Tower Records.

"We will sit down with them," adds Goldman, "and take as much time as we need to go over the concept for their design. We discuss the best way to put it together, and we're pretty vocal about making recommendations on whether or not their photos are up to snuff. We'll suggest different things they can do and what their options are. We are able to translate what the client sees on the computer monitor."


Because CDS has control over the color used in the design process, from the scanning of transparencies to the final film outputs and match prints, CDS has complete control over what the job will actually look like when it's done.

"We have also selected a printer," Goldman explains, "who prints out the booklets and J-cards, and one we have chosen entirely based on quality."

Most of CDS' competitors don't offer in-house design and graphics services such as outputting four-color film and drum scanning. "We go to great lengths to make sure our customers are happy," Goldman says. "If something is messed up, we will make sure it's done right and that the customer is satisfied."

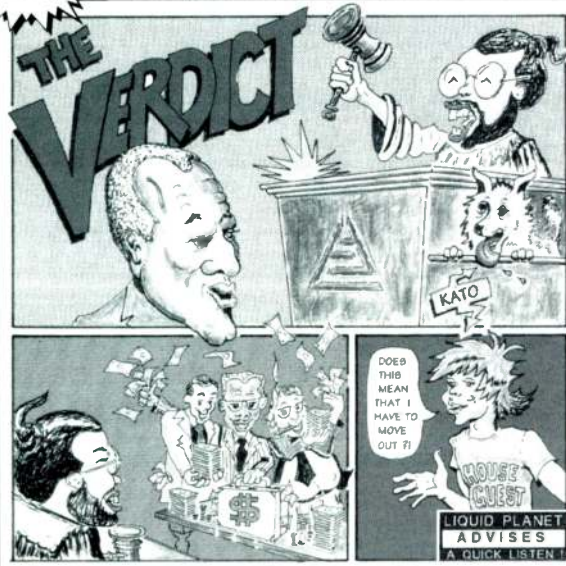
CDS offers compact disc manufacturing (done locally in Southern California), Digalog cassettes and full graphics services, including design, drum scanning and match prints.

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CDS is located at 1220 So. Central Avenue, Glendale, California. Call Amy Strong at 818-241-9103 for more information. 

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RIAA Report Shows Increase in Shipments

By Paul Stevens

CD single shipments enjoy biggest increase, cassettes continue to decline and somewhat surprisingly, vinyl's portion of market grows

Washington DC—With the shipment figures for the first half of 1995 in, the Recording Industry Association of America has announced that the net number of CDs, CD singles, cassettes, cassette singles, LPs, vinyl singles and music videos shipped to record retailers, record clubs and mass merchants grew by 1.8 percent over the first six months of 1994.

The actual figures that manufacturers shipped to all U.S. markets grew from 479.5 million between January and June of 1994 to 488.3 million in the first half of 1995.

In addition, the RIAA announced that the value of that product (calculated at suggested list price) climbed 8.5 percent—up from \$4.8 billion at midyear 1994 to \$5.2 billion for the first six months of 1995.

"In the current uncertain economic climate, these figures represent a healthy picture of our industry," says RIAA Chairman Jay

Berman. "Based on prior year shipment patterns, the highest level of shipment activity is yet to come. The demand for product in the second half of the year represents approximately 60 percent of the year-end total."

As expected, the CD format enjoyed the biggest jump in shipments, with CD singles leading the way with an increase of 43.9 percent, followed by the CD, which had a 12.6 percent bump (up from 276.8 to 311.8).

The biggest dip came in the cassette format, which showed a

downturn of 14.6 percent, from 148.2 million units shipped to 126.5. Surprisingly, vinyl made some noise in the first half of '95 with shipments up 11.1 percent (although the demand for vinyl continues to be the lowest among all the music configurations).

"There is definitely a subculture of vinyl enthusiasts out there," says Berman. "Vinyl is a relic with a tremendous amount of nostalgia that many high-profile alternative acts are capitalizing on in their marketing strategies."

The RIAA's midyear figures,

which are compiled quarterly by the accounting firm of KPMG Peat Marwick, represent direct data from companies that distribute approximately 85 percent of the prerecorded music in the United States.

To calculate unit shipments and dollar values for the remaining fifteen percent, Peat Marwick utilizes actual retail sales data from SoundScan to estimate industry shipments by non-reporting retail companies.

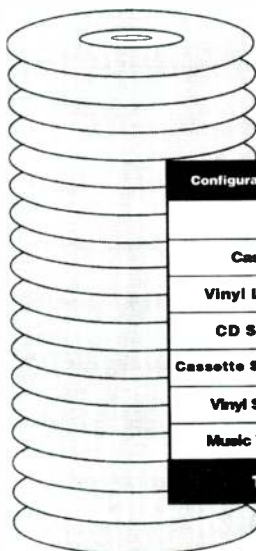
(See accompanying chart for the complete 1994 and 1995 shipments and dollar values.)

1995 RIAA Midyear Statistics

Recording Industry Association of America, Inc. (202) 775-0101

January-June 1994 vs. January-June 1995

Manufacturers' Unit Shipments in Millions (Net After Returns)
Dollar Value in Millions (Suggested List Price)



Configuration	January-June 1994		January-June 1995		Percent Change	
	Units	Dollar Value	Units	Dollar Value	Units	Dollar Value
CD	276.8	3,298.8	311.8	3,885.7	12.6	17.8
Cassettes	148.2	1,236.8	126.5	1,037.4	-14.6	-16.1
Vinyl LP/EP	0.9	7.5	1.0	10.0	11.1	33.3
CD Single	4.1	25.0	5.9	36.0	43.9	44.0
Cassette Single	39.1	131.1	32.9	114.0	-15.9	-13.0
Vinyl Single	6.1	23.8	5.7	24.0	-6.6	0.8
Music Video	4.3	72.3	4.5	93.7	4.7	29.8
Totals	479.5	4,795.3	488.3	5,200.8	1.8%	8.5%

FUTURE GRAMMYS



NARAS has announced that A&M President/CEO Al Cafaro and L.A. Times Executive Vice President/General Manager Eugene Falk will co-chair the L.A. Grammy Awards Host Committee. The announcement was made by NARAS President/CEO Michael Greene (pictured right).

Hard Rock Convention Comes to Southland

By Matthew Davidson

The yearly Foundations Forum convention comes to Burbank, September 7, 8 & 9; Motörhead, Monster Magnet and Paw slated to perform

Burbank—The Eighth Annual Foundations Forum—the hard rock community's most popular convention—will take place at the Hilton in Burbank (for the third year in a row) from September 7 through the 9th.

This annual event features numerous industry panels, as well as live performances from some of the biggest names in the genre, in addition to new burgeoning acts.

This year's list of performers includes CMC International recording artists Motörhead, who will close

the convention with a scheduled 11:40 p.m. performance on Saturday, September 9th.

Other bands playing throughout the weekend include Metal Blade's United and Burnt Offerings' Testament on the 7th, Delicious Vinyl's Excel, Hollywood's Wicker Man, A&M's Paw and Monster Magnet and London Records' Meat Puppets on the 8th.

For more information on the panel topics and registration costs, call Concrete Marketing at 212-645-1360.



Alan Jackson Garner's Most CMA Nominations

By Ernie Dean

Nominees for country music's biggest awards are announced; Alan Jackson leads with six nominations, Alison Krauss' Album of the Year nomination is abruptly withdrawn

Nashville—The nominees for the 29th Annual CMA Awards were announced on August 15 by country superstars Trisha Yearwood and Tim McGraw on behalf of the Country Music Association. As expected, superstar Alan Jackson led the way with six nominations.

"The annual announcement of the CMA Awards nominees is one of the most anticipated moments of the year for our industry," says Ed Benson, Executive Director of the Country Music Association. "This year's slate of nominees is a wonderfully diverse mix of the different styles found within today's country music format—from the traditional sound of Alan Jackson to the bluegrass influence of Alison Krauss to the ultra-contemporary Mavericks."

Rounder recording artist Alison Krauss was one of this year's interesting stories, as she was originally nominated for five CMA awards but almost immediately had her


nomination for Album of the Year withdrawn when it became known that her album had not met the qualification standards of the CMA awards, which specifies that "at least 60 percent of the product in the album must have been first mastered or released during the eligibility period."

It was determined after the nominations were announced that Krauss' *Now That I Found You: A Collection* did not meet those specifications.

"Regrettably, none of us were aware that Alison's album was a collection in which a majority of the tracks had already been previously released," explains Benson. "While we are more than distraught at having to disqualify the album, we had no option. Other greatest hits collections which received preliminary nominations this year had been eliminated during the screening process. We will take every precaution in the future to make sure this situation does not occur again."

With the disqualification of Krauss' album, Patty Loveless' *When Fallen Angels Fly* joins John Michael Montgomery's self-titled release, George Strait's *Lead On*, Vince Gill's *When Love Finds You* and Alan Jackson's *Who I Am* as the five nominees for Album of the Year. (Krauss' other four nominations remain in place.) Vince Gill, the top CMA Award winner of all-time (with fourteen awards) earned four nominations, and recent *Music Connection* cover subject Shania Twain garnered two nominations.

Other artists with two nods include Garth Brooks, Brooks & Dunn, George Jones, John Michael Montgomery, Reba McEntire, the Tractors and George Strait.

The winners will be determined by the 7,000 industry professional members of the CMA and will be announced on the CBS telecast from the Grand Ole Opry House on October 4th. Vince Gill will host the three-hour ceremony. 

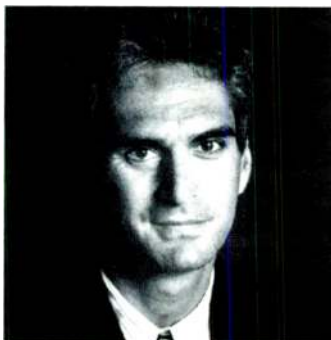
MOTOWN MAVEN



Motown veteran Martha Reeves is pictured during recent festivities at the Motown Cafe in New York. Reeves presented one of her sequined gowns to the collection of classic memorabilia that will adorn the new Motown Cafe, which opens in September.



By Steven P. Wheeler



Jack Rovner

Jack Rovner has been named Executive Vice President/General Manager of RCA Records. Rovner will work with RCA President Robert Jamieson in managing the development of RCA's roster. Additionally, Kevin Evans will now serve as RCA's Senior Vice President, Black Music Division. Evans comes to the label from Scotti Bros. Records, where he was President of the Black Music Division. Prior to that he was head of Black Music A&R at A&M Records.

Both Rovner and Evans will work out of the New York offices (212-930-4000).



Teresa Field

Teresa Field has been promoted to Director of Creative Services for CEMA Distribution. In her new post, Field will oversee the design and development of all marketing materials, as well as supervise the creation of advertisements for trade publications.

In addition, Michael Terry has been promoted to the post of National Manager of Urban Artist Development.

Both Field and Terry will work out of the CEMA headquarters in Woodland Hills, California (818-587-4000).

Arista Records has appointed Jason C. Ricks to the post of Director of Rap Promotions. Ricks was most recently the Director of Promotions & Marketing for Noo Trybe/Virgin Records. Also, Gourav Dalmiya has been promoted to the position of Senior Director of Finance and Accounting, where he will oversee the day-to-day operations of the department, including financial reporting.

Finally, Scott Wheeler was named Senior Director, Financial Analysis, and Diane Weiner was promoted to Associate Director, Marketing Administration, in the Finance Department.

Ricks, Dalmiya, Wheeler and Weiner are based in New York (212-489-7400).

Audio-Technica U.S. recently appointed several new independent sales representative firms. Online Marketing in Wadsworth, Ohio will service Indiana

and Kentucky. Bruce Wismer Sales of Marietta, Georgia will serve as Audio-Technica's rep representative in Florida, Alabama, Georgia, Mississippi, North and South Carolina and Tennessee. Borman Marketing in Edina, Minnesota will be responsible for covering Minnesota, North and South Dakota and western Wisconsin.

You can reach Audio-Technica's Ohio-based headquarters at 216-686-2600.

Nat Rew has been named General Manager of Pandisc/Streetbeat Records, a Miami-based independent label specializing in urban music. Previously, Rew worked as a marketing consultant for a variety of indie labels. Rew is based at the label's Miami offices (305-557-1914).



Dave Kapp

Dave Kapp has been promoted to the position of Senior Sales Manager, Rhino Records. Kapp joined the label in 1988 and was most recently National Sales Manager. Rhino also appointed Colleen Andersen to the post of Product Manager. She was previously Marketing Manager for Epic Records.

Kid Rhino, Rhino Records' family division, promoted Torrie Dorrell to the post of Senior Director, where she will provide leadership and direction.

Rhino Records can be reached at 310-474-4778.

Capricorn Records has announced the appointments of Marcia Flowers-Simms to the post of Director of Operations and Jeremy Much to the position of National Director of Publicity.

Both Flowers-Simms and Much will work out of the Nashville headquarters (615-320-8470).



Michelle Gutenstein

Michelle Gutenstein has been appointed to the post of National Director of Publicity, Elektra Entertainment Group. Prior to the announcement, Gutenstein was Associate Director, Media Relations, for American Recordings. She will work out of EEG's New York offices (212-275-4000). 



ARISTA



Jim Scherer

Title: VP, A&R
Duties: Talent Acquisition
Years With Company: 2 months
Company: Arista/Nashville
Mailing Address: 7 Music Circle
 North, Nashville, TN 37203
Phone: 615-780-9100
FAX: 615-780-9192

Dialogue

Background: Getting his start in the country music industry as an intern for Charley Pride's publishing company, the Pride Music Group, back in 1983, Scherer later embarked upon a studio career, engineering demos, working with writers and pitching songs.

Throughout this time, the industry veteran continued his performing career with the band Moments Notice, who released an album on Camel/MCA Records. After having worked his way to the post of General Manager of the Pride Music Group, Scherer left in '89 to join a new co-publishing venture with Tree Publishing International.

In 1992, Sony Tree executives brought Scherer to the mother ship, and by 1994, he was the Senior Director of Creative Services and was given the additional duties of managing Sony Life (Sony Music Publishing's Christian music division).

At the same time, Scherer was given the task of representing the Nashville catalog to the film and television industry. Another aspect of his duties soon encapsulated bringing new talent to Sony, including Ron Wallace, whose upcoming Columbia debut was co-produced by Scherer and Paul Worley. By April of this year, Scherer was promoted to Vice President of Creative Services.

Recently, Scherer left the Sony family for the newly created position of Vice President, A&R, at Arista/Nashville, a five-year-old label started by Tim DuBois that has produced 43 gold, platinum and multi-platinum albums since opening their doors. Arista has also started another label, Career Records.

Arista/Nashville: "This is my first A&R job, but the main thing that

drew me here was Tim DuBois, because Tim really looks to achieve greatness. He wants to make great music, and he just figures out a way to sell it. He doesn't go by the old standard formulas, whatever they may be.

"I think he has a real vision for that, and he stays focused. He doesn't bring in 30 acts in hopes that twelve of them will sell. There are sixteen acts on the roster, and it's safe to say that most of them are contributing to the bottom line."

A&R Duties: "In Nashville, we still have a lot of artists who don't write all their own material, so we spend a lot of our time with publishers and writers trying to find songs. We aggressively work to try and get the first listen.

"Maybe five or six years ago, there were maybe a 100 or so artists, but today there are probably 200 artists, so the demand on songs is very high, and if we don't get to hear them first, we might not get them at all.

"We have a staff here that is constantly on publishers and writers, trying to get the first listen. So that's probably the main A&R job. The second is trying to find talent, and beyond that, working with our current artists on a technical and a creative level to make sure the records sound great and that we're helping the artists grow creatively in a direction that's going to take them to another level."

Song Search: "Since I got here, I set up a cross-reference file on my computer of great songs that I've run across that may not have been right for the particular artist I was working with at the time.

"I classify them by tempo, by style and lyrical content, and I keep them. I don't tie them up with the publisher, but I know the songs are there because we could sign an act tomorrow and I'm that far ahead if I have all these strong songs in my files."

Career Birth: "I think the reason Career was started was that Tim felt there were only so many people on a label at one time that can properly service the acts.

"There were people at Arista that were ready to grow, and unless something happened, they might have left to find that career growth, because they had gotten as far as they could get with a label that size. That was something that was in the back of Tim's mind—finding a way for his employees to grow. And while Tim is still a very hands-on person, he is helping to grow the next generation of not only artists, but executives as well."

Country Music Explosion: "I think part of it was the fact that rock fans of Seventies singer-songwriters didn't have anything to listen to anymore. I think that the main country boom hit

when there wasn't much in the mainstream, except rap and heavy metal.

"So there was a musical void for a lot of listeners. In addition, the production values and production standards in country music became much higher, and the presentation of artists improved. Plus, country music kind of rediscovered itself at that time—Randy Travis came out with a real strong identity as a country singer, then at the same time country music began to grow and diversify, which you could say resembled some Seventies rock influences, which appealed very much to people in their Thirties and Forties who grew up loving guitar-oriented rock and great lyrics."

Production Values: "I think part of it had to do with when Jimmy Bowen came to Nashville, and he pretty much threw up in people's faces that he was going to spend more money and bring in digital equipment to make better sounding records. He was very determined to do it, even though some of that digital equipment wasn't really ready at the time [laughs].

"But I think he led the charge in terms of the technology changing in country music and the production values. I remember when I started in the country industry about twelve years ago, album budgets seemed to be in the \$15,000 to \$30,000 range, and now the budgets are \$150,000 to \$200,000. So you now have the resources to make better sounding records because you can spend more time and utilize better equipment that wasn't available within a \$30,000 budget."

Talent Acquisition: "I think it has to do with hearing from people I know and trust, as well as getting tapes. Plus, Nashville is such a songwriting town, a lot of artists rise up from songwriting backgrounds, so we see a lot of songwriters every day and we hear a lot of songwriters every day on demos.

"Several artists on our roster happened like that, but we also find artists through networks of people,

and we listen to just tons of stuff through those various sources. So it can really come from anywhere—but mostly from the publishing community and other industry contacts."

Signings: "I have a couple of things that we're going to be signing here, but I can't say anything about either of them yet. We do have a couple of things we're going to be bringing on that we're really excited about, that we really think have the uniqueness factor."

Out-Of-Town Talent: "Quite often I go looking outside of Nashville because we hear a lot about things from all over. Although, if you're a developing artist, I think it can only help you to move to Nashville, because it's kind of like going to college. You really see what the real competition is and you see where everybody is at and you hang out with a lot of people trying to do the same thing. It just makes you better.

"But we definitely hear about things and find artists from all over the country. People from all over discovered country music during the country music explosion, and I think it allowed people to be more free with their expression, which has led to more creative things musically. You hear things on country radio today that would have been blasphemy ten years ago, but it's a big, wide open field today. There's a lot of stuff that can appeal to a lot of different people. You may not love everything on country radio, but you probably don't love everything on pop radio either."

Nashville Growth: "There are a lot of L.A. people, who have moved here, and it's neat to see their influence. I think people in Nashville have open arms for those people and are anxious to make this a true musical community."

New Country Outlets: "You have things like dance remixes in country music now. If you go to a country dance club, you're hearing remixes with a lot of synth-stuff replacing

VIRGIN SHOW



Virgin VP of A&R Danny Goodwin, Kelly Newby of Jeff Wald Entertainment and Virgin Director of Product Management Phil Fox gather round Virgin singer-songwriter Danny Tate at the House Of Blues, where the artist performed in support of his sophomore opus, *Nobody's Perfect*.



MC cover boys, Brian Johnson and Angus Young, were presented with plaques commemorating 80 million albums sold worldwide during recent festivities held in New York. AC/DC's new East West Records award, *Ballbreaker*, their first studio album since the multi-platinum *The Razor's Edge*, is set for a late September release. Pictured (L-R): AC/DC U.S. manager Steve Barnett, Senior VP of Sales Alan Voss, Brian Johnson, AC/DC manager Stuart Young, Executive VP Craig Lambert, Angus Young, Senior VP of Marketing Steve Kleinberg, Elektra Chairwoman Sylvia Rhone, AC/DC business manager Alvin Handwerker, Elektra President Seymour Stein, Senior VP of Promotions Greg Thompson and VP of A&R Derek Oliver.

drums. That didn't happen until five years ago, and it got started by Arista, with Brooks & Dunn's 'Boot Scootin' Boogie' being the first country dance remix.

"Country music today is the result of a lot of different influences. I didn't grow up listening to only country music, although it was part of our household, but I loved to rock. So I bring that influence, albeit subconsciously, into what I do. It's very cool, because there's still a lot of room for creativity here, a lot of 'what the heck, let's try it,' and that's how a musical style develops and expands."

Country Video: "I definitely think the visual part is very important. I think that years ago, looks weren't as important in country music, but at the same time, the marketing was a little different, too. You either got songs on the radio, or you didn't. Now people see you on television and they see you in the press, so it's just a fact of humanity that people respond to the visual."

"But obviously, not everybody on this label goes by their looks alone. For example, the Tractors are not young 20-year-olds with hats and starched shirts. They're just guys playing their music, and they are who they are."

Roster Expansion: "Right now, there are probably about thirteen to sixteen artists spread out over two labels (Arista/Nashville and Career Records), so that's really not a huge roster to deal with."

"I doubt that it will get much bigger than that, although it will expand some. There are only two artists officially on Career right now [Lee Roy Parnell and Brett James], so there is room to grow, but at this point, I don't think it's anything that we'll have to deal with anytime soon."

News

Dwayne Goettel, a member of **American Recordings** group **Skinny Puppy**, was found dead on Wednesday, August 23, at his parents' home in Edmonton, Canada, the victim of an apparent heroin overdose. Goettel had been in Canada since May of last year, working on the band's first album for **Rick Rubin's** American Recordings.

Skinny Puppy vocalist **Ogre**, who left the band several months ago due to extreme internal friction between the band members, released this statement: "I am completely devastated by the loss of Dwayne. The loneliness and separation that comes when faced with the unbearable realization of addiction can sometimes prove too much."

The news of **Russ Thyret's** appointment to the post of **Warner Bros. Records** Chairman/CEO has met with praise from most corners of the music industry, helping to ease growing fears concerning the storied label's uncertain future. Industry pundits regard Thyret as a very capable record man and a good choice to lead Warners back to glory.

Clueless, featuring babe of the moment, **Alicia Silverstone**, has proven to be one of this summer season's biggest hits, both on the movie charts as well as the record charts. One of the **Capitol Records'** soundtrack's best tracks, "Supermodel," by **Lava Records** recording artist **Jill Sobule**, has been released as the follow-up to her quirky ditty, "I Kissed A Girl." The song, which is not on Sobule's current album, will be added to all subsequent pressings.

Atlantic recording artist **Jewel** won top honors at the recent **San Diego Music Awards**. In addition to Artist of the Year and Best Acoustic Act honors, Jewel was awarded Al-

bum of the Year kudos for her Atlantic debut, **Pieces Of You**. Accepting the award for Jewel was Wally "the doorman" Medina, well-known to San Diego fans as the guy who works the door and sells T-shirts at all Jewel's San Diego area shows.

Restless Records President **Joe Regis** has announced the formation of a new booking agency, the **Van Go Agency**. Industry veteran **Kio Novina** will be Managing Director for the new company, whose roster includes **Lori Carson**, **Penny Dreadfuls** and **Gem**.

The Van Go Agency can be reached at 213-856-8050.

Chart Activity

The Michael Jackson camp and **Epic Records** have finally received some good news. The self-proclaimed King of Pop's new single, "You Are Not Alone," has become the first single to debut at Number One in the history of the **Billboard** singles chart.

The single's hot shot debut can be attributed to the immense buzz created by the accompanying video, which is the most played in the country.

With his album slipping down the charts, this is just the sort of news to make the Jackson camp crow, as in this statement from a Jackson spokesperson: "Michael has accomplished something that the Beatles or the Rolling Stones could not manage. No one can beat him now—his record can only be tied!"

Speaking of great accomplishments, the debut album, **Cracked Rear View**, by **Atlantic** act **Hootie & the Blowfish**—the success story of the year—has become the biggest and fastest selling debut in the history of Atlantic Records—surpassing such stellar company as Led Zeppelin's 1969 debut and Crosby, Stills & Nash's inaugural offering.

Cracked Rear View is on its way to selling over seven million copies.

Deals

Alternative Nashville-based indie **CORE Entertainment Corporation** has inked an exclusive manufacturing and distribution agreement with Redondo Beach-based **Macola Record Group**. Macola Record Group (310-937-3789) was established in the early Eighties and is known for having released early product by such seminal rappers as Dr. Dre, Ice-T, N.W.A., MC Hammer and 2 Live Crew. Beginning life in 1991, CORE's roster includes **Engelbert Humperdinck** and his new album, **Love Unchained**.

Hollywood Records (818-560-5670) has been doing a lot a staffing these days. The Disney-owned pop label has named **Robert Seidenberg** to the post of Director of A&R.

Rick Rubin's **American Recordings** (818-973-4545) has announced the appointment of **Dino Paredes** to the label's A&R staff. Prior to joining American, he was the A&R Director for Priority Records.

On The Move

Capitol Records has named **Karyn Rachtman** to the post of Vice President, A&R and Soundtracks. Based at the label's Hollywood digs (213-462-6252), Rachtman will be responsible for acquiring and music supervising new soundtracks for the label. Her first project for Capitol was the soundtrack to the Paramount Pictures' **Clueless**. She has worked on the soundtracks for **Reality Bites**, **Pulp Fiction** and **Judgement Night**.

Elektra Entertainment Group (212-275-4000) has announced the appointment of **Janet Weber** to the post of Senior Director of A&R Administration. Weber previously helmed her own company, Janet Weber Management, supervising recording projects for Epic, Columbia and Disney Records. MC

SOUL SET



Virgin Records and **Noo Trybe Records** have announced the signing of **Teddy**, the first R&B artist to be signed to **Virgin Records America's** label division. **Teddy's** inaugural effort, **Soul**, is set for an October release. Pictured (L-R): **Noo Trybe** Director of Rap Promotion **Shirlene Head**, **Virgin Records America** President/CEO **Phil Quartararo**, **Noo Trybe** President **Eric Brooks**, **Teddy**, manager **Jorge Hinojosa**, **Noo Trybe** GM **Mike Mack**, **Noo Trybe** Director of Artist Development **Carmonique Roberts** and **Virgin** VP of R&B Promotion **Wayman Jones**.



NAS GRABS THE GOLD



LESTER COHEN

The National Academy Of Songwriters recently inaugurated a new concert series, NAS Gold At The Cinegrill, at Hollywood's historic Roosevelt Hotel, with a sold-out performance by hit songwriter Allan Rich, whose hits include "Run To You" (Whitney Houston), "I Live For Your Love" (Natalie Cole) and "I Don't Have The Heart" (James Ingram). Pictured (L-R) are concert producer Dan Kimpel, MCA Music VP Carol Ware, NAS Executive Director Brett Perkins, Allan Rich, BMI's Barbara Cane and NAS President Jeff Barry.

ASCAP Workshop

The ASCAP Foundation has announced its Seventh Annual "Musical Theatre Workshop." This year's event will be presided over by composer/lyricist Stephen Schwartz, whose credits include *Godspell* and the blockbuster *Pocahontas*. The first of the nine weekly workshop sessions is slated for December 11th.

Participants in the workshop will have the opportunity to present selections from their original works in progress for professional critique. Each session will feature prominent guest from all aspects of musical theatre, including producers, directors, performers, composers and even the dreaded critics.

Interested parties should submit a resume and a cassette tape containing four original theatre songs

(including a copy of the lyrics) and a brief outline of the musical, to: Michael A. Kerker, Director of Musical Theatre, ASCAP, 1 Lincoln Plaza, New York, NY 10023. Deadline for entries is October 31, 1995. Due to space restrictions, only a limited number of applicants will be selected. ASCAP workshops are free of charge and application is open to everyone, regardless of performing right affiliation.

ASCAP Licenses The Net

As reported in our last issue, BMI has reached an agreement with Atlanta-based music company MultiPreviews, which now affords the company access to the vast BMI archives.

BMG SNAGS GILES



LESTER COHEN

BMG Music Publishing has acquired the catalogs of top Nashville songwriter Rick Giles, who also signed an exclusive co-publishing agreement with the company. Giles' catalogs, Rickenpat (ASCAP) and Patenrick (BMI), contain a slew of Top Ten hits recorded by the likes of Patty Loveless, Tanya Tucker, Reba McEntire, Collin Raye, Ricky Van Shelton and Restless Heart, including three chart-toppers. Pictured in BMG's Nashville offices are (L-R) Henry Hurt, VP/GM, BMG Music/Nashville; Rick Giles; Nick Firth, President, BMG Music Publishing Worldwide; Randy Hart, Senior Director, Creative.

Now ASCAP has joined the on-line surfing party, signing their own agreement with MP, which allows MusicPreviews access to the several million copyrighted musical works in the ASCAP repertoire. MusicPreviews offers music buyers worldwide Internet access to samples of music CDs and tapes and can be found at <http://mpmusic.com>.

If you have any questions about this ASCAP agreement, call Randy Castleman, Director of New Media & Technology Strategy, at 212-621-6221. For more information about MusicPreviews, call 404-237-7825.

Songwriting Contest

Applications for the Seventh Annual Billboard Song Contest are now available through any Gibson

guitar dealer, or by calling 918-627-0351, or you can send a self-addressed stamped envelope to: P.O. Box 35346, Tulsa, OK 74153-0346.

This contest was created by Lee Zhitto, a 50-year veteran of *Billboard* magazine, and veteran music agent Jim Halsey as a way for amateur songwriters to get their songs heard by top industry professionals. To qualify for the competition, entrants must not have received more than \$5,000 in annual income from their songwriting over the last five years.

Eve Horner, Tom Horner and Tim Starnes won first place in the country category at the sixth annual contest, and as a result, they will receive a BMG Music Publishing contract, a Gibson Chet Atkins SST guitar and \$1,000.

Good luck in '96 to all you would-be songwriters!

MANGRAM IN THE WARNER/CHAPPELL FOLD



LESTER COHEN

Qwest Records artist Kenneth Mangram was all smiles after signing a publishing deal with Warner/Chappell Music. Mangram's album, *Interwine Da Fold*, was released last month. Pictured (L-R) are Rick Shoemaker, President, Warner/Chappell; John Ryan, Executive Producer; Rachelle Fields, Sr. VP, Creative, Warner/Chappell; Kenneth Mangram; Les Bider, Chairman/CEO, Warner/Chappell; Denise Weathersby, Director, Creative, Warner/Chappell; Joe Porter, attorney.

FAMOUS GOES PUBLIC



LESTER COHEN

Roger Charlery (Ranking Roger of Epic recording artists General Public) has signed a worldwide co-publishing agreement with Famous Music. Along with Dave Wekling, Charlery was a founding member of both the English Beat and General Public. Since disbanding in 1987, General Public made a strong comeback with their party-time version of the Staple Singers' classic, "I'll Take You There," from the Epic soundtrack to the film *Threesome*. Pictured backstage after General Public's performance at the Palace in Hollywood are (L-R) Jon Blaufarb, band manager; Roger Charlery; and Ira Jaffe, President, Famous Music.



Caroline act Ben Folds Five recently performed at the BMI Showcase during the first annual Macintosh New York Music Festival. Pictured following their performance are (L-R) Alan Wolmark, band manager; BMI's Mark Fried; Ben Folds; BMI's Jessica Young; band members Darren Jessee and Robert Sledge; BMI's Marc Kleiner.

Bug News

Indie publisher Bug Music has inked a deal with critically acclaimed singer-songwriter Graham Parker (if you missed his brilliant Razor & Tie release, *12 Haunted Episodes*, you're missing out on one of 1995's finest albums).

Bug plans a massive campaign that will focus on exposing Parker's powerful catalog, not only to other artists but also the motion picture and television markets. "He has a strong catalog of nearly 200 songs that have never really been aggressively exploited," says Bug Music Senior VP Garry Velletri, who signed Parker in Bug's Nashville office. "If you check out the material on the fifteen albums that he has recorded, you will find that he did very, very few

covers. It is mostly all vintage Parker, which means melodic, beautifully crafted songs laced with wit, humor and comment. There are limitless possibilities to introduce this music to other areas and to other performers."

In addition to the Parker signing, Bug welcomes other new writers, including Chris Smither, Suzanne Cox, Colin Morris, Gene Aquilera, Richard Gabai, Jeff Coppage, the Farm Boys, Jo Carol Pierce, Jovino Santos Neto and Bob Tyler.

Celebrating its 20th anniversary, Bug pioneered the system that allows artists to retain their own copyrights while still having the support system of a publisher actively promoting their music at all levels. Bug's Hollywood office can be reached at 213-466-4352. **MC**

ASCAP BEAUTIES



Kaper/RCA group Blackgirl was caught hanging out with singer Aaron Hall at the recent ASCAP Award ceremonies in New York. Pictured (L-R) are Aaron Hall and group members Pamela Copeland, Tye-V Turman and Rochelle Stuart.

EDDIE GOMEZ

Creative Director, Bug Music



Currently celebrating their 20th Anniversary, Bug Music has become a thriving \$15 million a year enterprise with offices in Hollywood, Nashville and London—a long way from when Bug Music Chairman Dan Bourgoise and his brother, Bug Music President Fred Bourgoise, opened their doors in a \$50 a month magazine storage room in Hollywood.

A publishing administrator that acts like a creative publisher, Bug Music has carved out its own niche in the highly competitive publishing world and has become one of the most respected indie publishers in the music industry.

Eddie Gomez came to Bug a little more than a year ago as Creative Director, following numerous internships in the A&R Department at Virgin Records and Famous Music, which led to a seven-year run at All Nations Music, as well as dabbling in management throughout that time.

As Bug's Creative Director, Gomez acts as an A&R rep—seeking out new talent, signing writers and bands. And he is quick to note that even though Bug is mainly a publishing administrator, they are also an aggressive publisher, serving the interests of their wide-ranging roster of talent that includes such artists as Dave Alvin, Peter Case, Danny Elfman, Buddy Guy, John Lee Hooker, John Prine and the Estates of Willie Dixon, Harry Nilsson and Muddy Waters.

"People think of us as just an administrator," says the easy-going publisher, "but we're an aggressive administrator with a creative department that a lot of administrators don't even have.

"It's all about coming up with innovative ways to exploit the copyrights," continues Gomez. "I think Bug has kept its vision clear and its integrity high over the past twenty years."

When it comes to the talent search, Gomez says, "A lot of times young writers and bands won't even consider publishing until later in the game because all they're focused on is getting a record deal. Bug can be very instrumental in helping them to secure that deal. We're also trying to educate young writers and young bands about the advantages of retaining their copyrights, which is what an administering publisher does, as opposed to selling the copyrights off for a publishing or a co-publishing deal."

A songwriter can accept a co-publishing deal and give up his copyright (and creative control) or he can turn down the big advances and keep his copyright (and creative control).

"An attorney or manager is definitely going to want a co-publishing deal because they get their commission," states Gomez. "But those people may just be in it for the short term—whereas an administration deal is going to be a lower advance or no advance but the writer or the artist is going to retain their copyright ownership and get higher percentages down the line, and that's a better deal for the writer.

"We find ourselves working with a lot of young writers who have previously gone the route of the big publishers and got burned," relates Gomez. "Bug takes care of the business side of things, but unlike a majority of administrative publishers, we have a creative division that I head up. We're working for the benefit of the writer, helping them to set up their own publishing company—which we run for them—and they get to work closely with the creative department, where we're working to secure covers, as well as television, film and commercial usages."

Comparing this deal with the better-known major publishing and co-publishing deals, Gomez points out: "When writers or artists sign publishing or co-publishing deals with a major publisher, they're getting a big advance up-front, which basically benefits the managers and the attorney and just about everybody but the writer. And because they're getting that advance, they're often giving up creative control because the publisher has to do whatever they have to do to recoup that initial advance and those ideas don't always meet the writer or the artist's desires."

As for the unsigned writer or artist, Gomez gives Bug's philosophy, saying, "We're open to any source. A lot of our writers came to us through recommendations from attorneys, managers or label people that we've worked with in the past. But the biggest source comes from our other artists."

Gomez works out of Bug's Hollywood-based headquarters and says he sees a strong club scene in L.A. "I definitely see a healthy music scene in L.A. It's opened up to the point where almost anything goes. But it still comes down to great songs, and we're sifting through it all and picking up great writers along the way."

Bug Music can be reached at 213-466-4352.

MC



ZOMBIE NOD: White Zombie leader Rob Zombie has been recognized by MTV with a Best Hard Rock Video nomination for "More Human Than Human," which Zombie directed himself. The MTV Music Video Awards take place September 7 at Radio City Music Hall in New York.

RECORD PLANT: The Record Plant recently hosted Lionel Richie; sessions were produced by James Carmichael and David Foster; engineered by Milton Chan, Humberto Gatica and Fred Law and assisted by Robbes Stieglitz and James Saez...Film scoring veteran Ira Newborn was in producing the soundtrack release for Universal's new film *Mall Rats*; Frank Wolf engineered, Brandon Harris assisted.

STUDIO 56: Motown Records has kept all three rooms at Studio 56 very busy with a revolving door of talent. Engineer Booker T. Jones III has been working with producer Keith Crouch in Studio A on the Neve VR 60 console and in Studio B on the Trident console with such artists as Brandy, TLC and Jason Weaver. Producer Derrick Edmundson, along with Jones, has kept Studios A and

C (equipped with a Neve 8028) busy with the likes of Jody Watley, Toni Braxton, Tevin Campbell and Ronee Martin.

SKIP SAYLOR RECORDING: Love & Rockets were in tracking and mixing their upcoming American Recordings release; the self-produced project was engineered by Sylvia Massy, with Erin McInnes assisting...Atlantic recording artist Brandy was in mixing her new single, "Broken Hearted"; produced by Soul Shock & Karlin, with Jay Lean engineering and Erin McInnes assisting...A&M's Ce Ce Peniston was in mixing a track for her upcoming album; Oji Peirce produced, with Jim Ebert engineering and Erin McInnes assisting...Big Beat/Atlantic recording artist Hi-C was in mixing his upcoming album; produced by DJ Quik and Hi-C, engineered by Chris Puram.

ROCKET LAB: Harvey Mandel mastered his new Clarity Recordings album, *Snakes And Stripes*; Paul Stubblebine mastered the project...Stubblebine also mastered Henry Kaiser's *The Sweet Sunny North Vol. II* (the follow-up to his

Grammy nominated *A World Out Of Time*, also mastered at Rocket)...R&B legends the Drifters recently re-recorded their all-time favorites, along with new renditions of other oldies, at a live benefit concert. Ken Lee mastered the project, which is entitled *The Drifters Live*.

OTHER STUDIO NEWS: NRG Recording Services recently hosted Loosegroove artists Weapon Of Choice; label co-owner Stone Gossard produced, with engineering assistance from studio veteran Matt Wallace...Sound City Studios held court for Interscope recording act Red Five; produced by Matt Wallace, engineered by Tony Phillips, assisted by Jeff Sheehan and Billy Bowers...Studio Cat hosted Bone Thugs-N-Harmony, recording radio vocals for their single, "First Of The Month"; Dove Shack on Warren G's G-Funk label mixed (in the SSL room) with Aaron Connor...Montell Jordan was in cutting vocals for Def Jam/PMP...Paul Jackson Jr. and Joe Sample jammed in the Trident room, with Paul Andris at the helm.

MAKING WAVES: Former Journey/Santana guitarist Neal Schon recently hosted 50 Bay Area guitarists, Zaire rocker Shaka Ra, a 30-voice choir and an a capella group in his Oakland-based studio. The group

SESSION DUDES



Producer/film composer Guy Mann-Dude is currently producing former Toto guitarist Steve Lukather for a Jeff Beck tribute album on Triage Records. Mann-Dude recently finished his first film score, for the movie *All You Are*. Pictured in the studio are (L-R) Guy Mann-Dude, Steve Lukather and engineer Tom Fletcher.

recorded a song to help raise money for AIDS and Ebola virus research. The aforementioned song, "Make Waves," was recorded in conjunction with an international music festival that took place in San Francisco as part of the 50th anniversary of the United Nations celebration. The track has been released on World Pop Records.

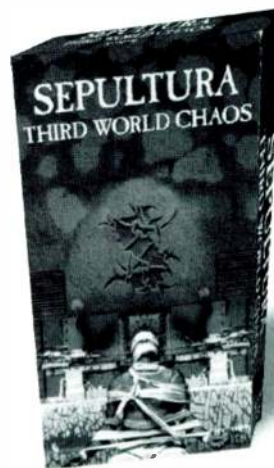
OLD GEEZER



Geezer Butler, co-founder of Black Sabbath and current Ozzy Osbourne bassist, has assembled a side project entitled G.Z.R. The outfit's first release, *Plastic Planet*, is being issued on TVT Records on October 3rd. Pictured at Long Farm Studio in Massachusetts are (L-R) Geezer Butler, producer Paul Northfield and G.Z.R. vocalist Burton C. Bell.

THIRD WORLD MEN

Would you allow Brazilian metalers Sepultura into your home? Well, it's safe now that they've released *Third World Chaos*, their first long-form home video. Featuring 54 minutes of crushing concert segments and footage shot by the band and their crew, this video affords headbangers a front-row seat and backstage view of the South American quartet. There's also a controversial Indonesian religious ceremony involving the insertion of long needles, as well as cameos by members of Pantera and Biohazard and even a guest appearance by Dead Kennedy's Jello Biafra, who performs "Holiday In Cambodia" with Sepultura's guitarist Andreas Kisser and drummer Igor Cavalera. The band is currently writing and rehearsing material for their sixth album, tentatively scheduled for an early 1996 release.



Y A M A H A S Y N T H E S I Z E R F O R U M

THE MU50 TONE GENERATOR GIVES MUSICIANS YAMAHA XG TECHNOLOGY AT AN ACCESSIBLE PRICE

Professional musicians and multimedia users can now have the best of both worlds—advanced technology at an affordable price—with the introduction of the Yamaha MU50 Tone Generator. The MU50, the newest product to incorporate the Yamaha XG MIDI format, offers advanced features for only \$595, putting the future of music

within a musician's reach.

The Yamaha XG format is a unique tone generator specification that encompasses the versatile qualities of MIDI and General MIDI—such as adaptability and compatibility—and brings it to a much higher level.

Propelling today's player into the next generation of music making, the MU50 has the capacity for 737 instrument voices and 22 drum kits. Stretching the boundaries even further, the MU50 offers advanced features including Performance Programs. The Perform-

mance mode incorporates 128 user and 64 preset programs, allowing the player to layer up to four voices plus all effect settings for new and exciting sound textures.

Eight types of reverb, eight types of chorus and thirty-eight types of effect variations can be applied simultaneously for a wide selection of multiple effects. For complete sound control, these voices and effects can be edited and stored to a Performance setting.

For the ultimate in expressive musical output, the MU50 has 32-note

polyphony, Advanced Wave Memory (AWM) and 16-part multitimbral capacity for a wide variety of computer and MIDI sequencing applications.

Further multimedia options are available with the built-in MIDI interface, eliminating the need for additional MIDI devices. The MU50 provides a direct connection to a host computer, which allows the MIDI terminals to connect to MIDI sequencers and controllers through the MIDI in, MIDI out, and MIDI thru jacks.

© 1995 Yamaha Corporation of America



JOSE HERNANDEZ

This budding mariachi king helped fashion Selena's posthumously released hit album

By Jonathan Widran

One of the greatest musical phenomenons of the year is the posthumous rise of late Tejano superstar Selena to the top of the pop charts and into the mainstream consciousness.

And while the tunes produced by big pop names such as Guy Roche, Keith Thomas and Rhett Lawrence will no doubt dominate pop radio, the real gems of the collection are the very authentic Latin pieces which capture the true soul of the real Selena. Among these are two simple, yet exquisite mariachi pieces helmed by Jose Hernandez, one of the genre's foremost authorities. Hernandez and his renowned band, Mariachi Sol De Mexico, also perform on "El Toro Relajo" and "Tu Solo Tu," the latter of which has spent numerous weeks at Number One on *Billboard's* hot Latin tracks chart.

Hernandez—whose expertise in the traditional Mexican folkloric music makes him a first call arranger-producer for both films (*The Old Gringo*, *American Me*) and numerous vocal stars (Juan Gabriel and Linda Ronstadt)—began his association with Selena as part of his arranging chores for the Michael Kamen-scored film *Don Juan DeMarco*. The movie's director chose some classic tunes and asked Hernandez—whose role as Assistant Director Coordinator on Ronstadt's famed 1988 album, *Canciones De Mi Padre*, led to somewhat of a pop breakthrough for this traditional sound—to work a similar magic on them for a certain club scene.

"He liked the sound of my group and asked me if I knew any female vocalists who could do this music," recalls the L.A. native, who is currently working on an album of Glenn Miller standards done mariachi style as part of his overall deal with EMI Latin. "There was a girl named Lydia I produced in Mexico who had an amazing voice, but when I brought her in, they saw that she was only fourteen, and they said that was too young. They were on a tight schedule and didn't want to fuss with permits for minors. That's when I thought of Selena, and it turned out she was perfect."

Although English was her first language and she was raised in Texas, Hernandez believes that Selena was an amazingly diverse performer. "The whole trick is capturing the real native soul of the music, the joy and the tears," he explains. "Any musician or singer can hit the right notes, play the right chords, but there's a certain feeling that comes from being born and raised within the Mexican or Mexican-American culture."

"The saddest thing for me about her death," he continues, "was that she loved the music so much and we had talked about doing an all-mariachi album together. It's a real denied creative opportunity."

Most Americans traditionally view mariachi music as the weepy, brass and violin tinged background music heard in Mexican restaurants. Hernandez and Mariachi Sol De Mexico, indeed, spend much of their non-touring and recording time playing at Cielito Lindo near his home in South El Monte, but they are also the only mariachi unit that performs in the classical music circuit. He has taken his innovative talents on the road, performing with the L.A. Philharmonic and other symphony orchestras. He is also musical director of the Mariachi USA festival, an annual event at the Hollywood Bowl.

"What we do is extend the boundaries of the format and let people know that this music is still a growing force," says Hernandez, who plays trumpet live, but can also be heard as a vocalist on the *Don Juan DeMarco* soundtrack, doing a Spanish version of Bryan Adams' Number One hit, "Have You Ever Really Loved A Woman."

"I either write new music," he adds, "or we take the kinds of music not normally associated with mariachi and give it new arrangements. Our tribute to Leonard Bernstein was a perfect example. *West Side Story* never sounded like this."

Though he studied jazz at the Dick Grove School and played in the brass sections of soul and funk bands during his developmental years, Hernandez, like Selena, couldn't really run far from his family ties when it came time to focus on a favorite style. A fifth generation mariachi whose family has played the music since 1879, he started on trumpet so he could play and tour with his father and five older brothers. It became his mission to fuse the rhythms of the music he grew up with—Tijuana Brass, Beatles, Michael Jackson, Diana Ross—with the strains that ran in his blood.

"It makes sense that I'm the guy every pop star calls when they need my type of arrangement," he concludes. "My success with Selena takes me back to those roots while once again bringing mariachi music to a wider, Anglo audience that might not have heard it otherwise."

Contact Hernandez through Ilene Proctor PR (310-858-6643).



Korg's X5DR Synth

The X5DR uses the same A/2 Synthesis that the 0, X and i Series Music Workstations have made popular. In addition to the new 64-note polyphony, the X5DR's ROM has been augmented to a full eight-megabytes for a total of 430 multisounds and 215 drum sounds. There are also 47 different effect types in the digital multi-effect system that are controlled in real-time. Fully compatible with the Korg 05R/W Sound Module and X5 synth, the X5DR has 128 General MIDI programs plus eight drum programs. If you would like know more, contact Korg U.S.A., Inc., at 89 Frost Street, Westbury, NY 11590. Phone them at 516-333-9100 or FAX 516-333-9108.



DOD's Bass Grunge Pedal

I'm attracted to this one because of the funny control knob names. I have to check out any box that calls the mix control "More", the distortion level "Stupid", the high EQ gets "Zip" and the output level control is called "Juice." The FX92 Bass Grunge pedal is designed for bass guitar so the low frequencies are not rolled-off like some guitar distortion boxes. The "More" control mixes the original signal with the distorted signal for just the right amount of grunge du jour. The pedal retails for \$129.95 and for more information, contact DOD at 8760 South Sandy Parkway, Sandy, Utah 84070. Phone them at 616-695-5948 or FAX 616-695-7623.



Rivera S120 Stereo Combo

The S120 is the first stereo, all-tube combo guitar amp. This is a three-channel amp with a switchable preamp for different voicings. Channel One voicing has a metal crunch with increased sustain, compression and distortion while Channel Two is voiced for a sweeter and fatter tone. The exclusive "Slavemaster" circuitry is a separate slaving amp that acts as a load box for up to six different sounds all accessible via the footswitch. You may also change the power amp class by selecting triode or pentode operation. This feature allows the amp to sound and respond completely differently as you are changing the amp's power section internal operation.

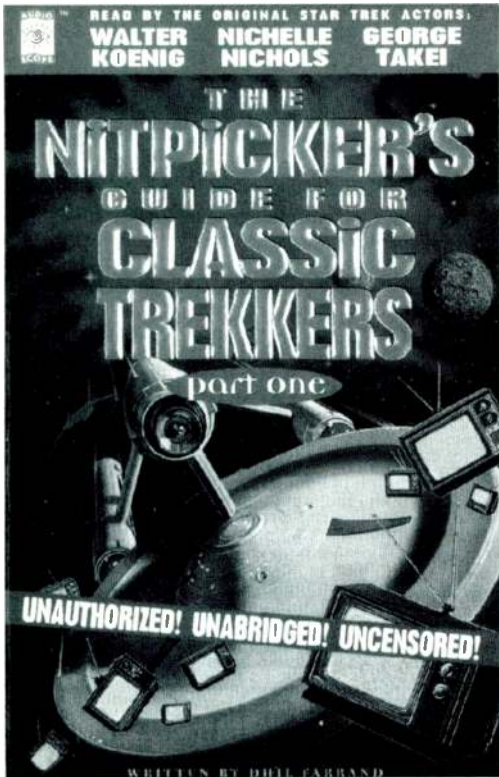
There is a built-in reverb and chorus and an effects loop that has stereo returns that feed the left and right power amps for insertion of any outboard stereo effect. The S120 has 60-watts per channel and is available in 2x10 inch, 4x10 inch or 2x12 inch speaker configurations. You may also buy the S120 as a head-only, ready to power a large selection of speaker/driver enclosure options. For more about it, contact Rivera Research & Development at 13310 Ralston Avenue, Sylmar, CA 91342. Call them at 818-833-7066 or FAX 818-833-9656 E-Mail: privera@lightside.com.us



Rhythm Tech's Solo

The crescent shape tambourine is the newest addition to the Rhythm Tech percussion line. Called the Solo, this tambourine features a single row of eight pairs of nickel steel jingles. The narrow handle frame and ultra light weight make it easy to hold and comfortable to play. Check out Rhythm Tech Inc., at 511 Center Avenue, Mamaroneck, NY 10543. Phone them at 914-381-2279 or FAX 914-381-5389.





How much do you know about the original *Star Trek* series? How much do you really need to know? Scientific impossibilities? Changed story premises? Equipment oddities, production problems and how much time is cut from which episodes for syndication? If the sky is the limit to the knowledge you need, then you'll want to pick up *The Nitpicker's Guide For Classic Trekkers—Part One*.

When comedian and actor **Francis (Fran) Solomita** tells you he enjoys hosting *Liars*, will you believe him? This Fox Television offering, which Solomita describes as a combination of *Love Connection* and *Peoples' Court* directed by **David Lynch**, is the place for real people to straighten out real life stories while making light of the things that make people stretch the truth. Hopefully,

This K-tel International offering on the **Audio-scope** label is the first of three lengthy packages. Dyed-in-the-wool Trekkers will want to own all three sets of audiotapes narrated by *Star Trek* cast members **Walter Koenig (Chekov)**, **Nichelle Nichols (Lt. Uhura)** and **George Takei (Mr. Sulu)**.

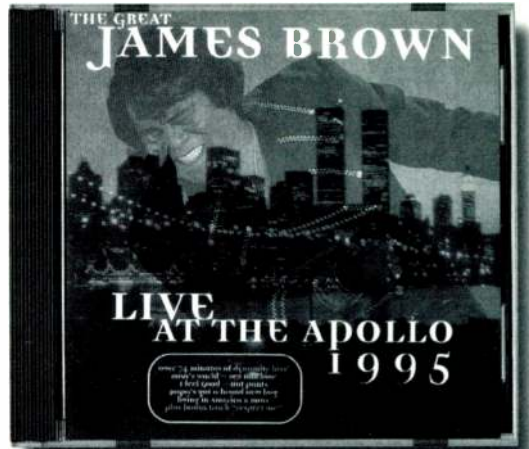
It takes a pretty intent fan to sit through each four-and-a-half hour collection and a real stickler for detail to make it through all three. If that's you, look for this package at your local *Star Trek* convention or contact K-tel at 15535 Medina Road, Plymouth, MN 55447.

Still, there's nothing like a regular TV gig to get the industry's attention. "I'm reaping the benefits," Solomita says. "People take my calls now. It's despicably obvious." The syndicated relationship game show can be seen in Los Angeles 11:30 p.m. M-F and 7 p.m. Saturdays on Fox and at various times in most major markets. If you believe what Solomita says, *Liars* will launch nationally in January.

Though he remains the top rhythm & blues artist of all time, the key to **James Brown** is his reputation as a live performer. The Hardest Working Man In Show Business now returns to those roots with *The Great James Brown: Live At The Apollo, 1995* on **Scotti Bros.** This 74-minute, eighteen-track CD of course doesn't do justice to his visuals, but it does prove that 39 years later, Soul Brother Number One is still in fine form. The voice is still there, and the Godfather of Soul boasts and testifies his way through classic hits including "Papa's Got A Brand New Bag," "I Got You (I Feel Good)," "Get Up (I Feel Like Being A) Sex Machine," "Please Please Please" and "It's A Man's Man's Man's World." Of particular interest to his fan's are two songs Brown never previously recorded, "Georgia On My Mind" and "Respect Me." Mr. Dynamite is still explosive,

both innovative and historical. Pick this one up and hear for yourself. Everybody loves the **Beatles**. Everybody wants to cash in on their success. Two new productions are gearing up to do just that. **Kid Rhino**, Rhino Entertainment's family division, is rereading *Bugs & Friends Sing The Beatles*, the first album in a new series featuring **Looney Tunes** characters singing the hits and adding their shtick. In related news, an attorney for the surviving Beatles and **Yoko Ono** is threatening to sue **Dove Audio Inc.** over an album of dogs barking to the tunes of Fab Four melodies. When asked about the possible infringement on Beatles' trademarks, a lawyer for the dogs refused to speak.

The **Ringling Sisters**, shown here after a recent show at the Derby with everybody's new pal, **Kato Kaelin**, are planning their Tenth Annual Holiday Fun-Raiser. Proceeds from the annual event go to help needy children in the Los Angeles area. Verbal confirmations for the project have been given by benefit regulars **Henry Rollins, X, Possum Dixon** and the **Circle Jerks**. A special commemorative CD is planned. If you'd like to help the Ringling Sisters put on a great show for a very worthy cause, contact Iris Berry 818-344-1944 or Annette Zilinskas 213-969-4609.



Francis Solomita



The Ringling Sisters with Kato Kaelin at the Derby



The first original made-for-TV cartoon show, *Ruff And Reddy*, had its premiere December 14, 1957. Most of us grew up on cartoon shows such as *Quick Draw McGraw*, *Yogi Bear* and *The Flintstones*. Many of us can still sing their themes, if not their praises. The man responsible for these and other Hanna-Barbera themes was Hoyt Curtin. Like his compatriot, Carl Stalling over at Warner Bros., Curtin drew from the dominant musical form of his day. In Curtin's case, that was the big band sound of the Forties and Fifties. He used many of these musical elements—some from the needle-drop library at Capitol Records—in a more melodic and complete manner than did most of his cartoon-making contemporaries. This makes Rhino's release *Hanna-Barbera Classics, Volume 1* one of the most listenable collections of animated music one is likely to find. You can listen for the sheer beauty of Curtin's musical constructions while thrilling to the long-ago pleasures of the themes to your favorite shows, including the immensely popular main title to *Scooby Doo, Where Are You!* from 1969. Available wherever you buy fine music or through Rhino mail order 800-432-0200.

In Philadelphia, they know Elvis Presley is dead. Resident Robert

Sammons is offering copies of the King's will for \$15. "Here's proof positive that you can frame for your den that Elvis is dead. Legally, anyway," said the entrepreneur. Sammons paid \$35 to the Shelby County Department of Records in Memphis, TN, for a copy of the signed document.

Tapestry, a nostalgic revue of the work of Carole King, has just completed its run at the International City Theatre. In the West Coast premiere of this work, a cast of six singer/performers wove a wonderful web of 40 songs written or co-written by King. An interesting experiment as theater by director Caryn Morse that was also a worthy tribute. For more information on future productions, call 310-420-4128.

A national touring company of *Les Miserables* is slated to hit the Terrace Theater in Long Beach Dec. 27-Jan. 7. Tickets are already on sale. For information, call 310-436-3661.

Andrew Lloyd Webber's *Jesus Christ Superstar* recently returned to the Universal Amphitheatre. The national touring company, launched at the Amphitheatre roughly a year ago, features original cast members, who also appeared in the film adaptation, Ted Neeley (*Jesus*) and Carl Anderson (*Judas*). This is the third coming of *Jesus Christ Superstar*. Neeley and Anderson were also on board when the musical played the Amphitheatre for a lengthy engagement in 1992 before the relaunch of this long-running tour. On hand for this most recent return were Linda Blair (*The Exorcist*) and Walter Koenig (*Star Trek*) but the person who got closest to Jesus was Alex Hodges, Senior Vice President of

MCA Concerts.

A former Marine leaves an officer's commission and a nine-year military career to pursue her dream of becoming an English teacher. She ends up at an inner-city high school where she fights to change a complacent system that has given up trying to teach difficult students with hearts of gold to think. Michelle Pfeiffer stars in Hollywood Pictures' *Dangerous Minds*, this year's remake of *To Sir With Love*. (After all, a plot is a terrible thing to waste.) MCA Records has the soundtrack with *Immature*, *Coolio* and *Rappin' 4-Tay*, among other fine acts. Both film and soundtrack are in general release.

"We're gonna bring down some power from our tower, and a little extra high wattage to your cottage out there in TV land," announces Marty Stuart in the opening to *The Marty Party III*. "Are you ready to rock?" If you are, this TNN special airing Wednesday, September 27 at

5 p.m. (PST), may be your ticket. Helping Stuart roll things along are notorious firebrand Jerry Lee Lewis, country rocker Steve Earle and multiple country music award winners, the Mavericks. Backing is provided by Stuart's group, the Rock & Roll Cowboy Band. Check your guide for additional show times in your area.



Michelle Pfeiffer stars in *Dangerous Minds*



Carl Anderson, Ted Neeley and Alex Hodges



Marty Stuart (r) jams with Raul Malo of the Mavericks



RARE SURF: In last issue's Local Notes section, we mentioned Popular Culture Ink's new tome *The Illustrated Discography Of Surf Music, 1961-1965*, profiling surf music and the musicians who played it. Now, AVI Entertainment, which has been quietly reissuing some fine Sun Records volumes, has issued *Rare Surf Volume 1: South Bay Bands* and *Rare Surf Volume 2: South Bay Bands*, both CDs containing instrumental surf music recorded during the early Sixties by bands bred in that Southland hotbed of surf activity, the South Bay (not too far from the Hawthorne home of Brian Wilson and his brothers). All selections (54 tracks in all, 37 unreleased!) have been digitally remastered from original source material by Paul Johnson, writer of the surf classic "Mr. Moto." With the summer winding down, the timing of these releases—which were produced and compiled by Johnson, noted California sound historian Domenic Priore and AVI's Rob Santos—may be a little off, but these volumes are attractive additions to any surf music enthusiast's CD collection.



DANCING QUEENS: West Hollywood nightclub LunaPark and Polydor Records recently hosted a tribute evening to Swedish popsters Abba, which featured a costume contest and some special guest performances. A renewed wave of interest in the Seventies dance outfit has been sparked by the movie *Muriel's Wedding* (which featured Abba music prominently) and the handsome four-CD box set, *Thank You For The Music*, which contains previously unreleased material and remastered Abba classics. Pictured (L-R): promoter Dennis Davison, performance artist Ann Magnuson, A&M Product Manager Beth Tallman and promoter Jonathan Lea.



SHACK SHINDIG: The folks at Capitol Records threw a nice little bash at Jack's Sugar Shack recently to herald the arrival of *Chocolate Milk*, the sophomore outing by soul pop duo Charles & Eddie. *Chocolate Milk* is the follow-up to *Duophonic*, the band's debut LP, which sold over a million copies worldwide and spawned the hit "Would I Lie To You?" —Tom Farrell



SUMMER AT THE DASIS: A Middle Eastern-themed "Summer Dasis" party was held recently at the Los Angeles offices of World Domination Records and Gold Mountain Entertainment. World Domination artist Noah Stone and Gold Mountain Entertainment's Pippi Bernstein provided live entertainment for the event. Shown (L-R): World Domination's Everett Thompson, Dave Allen, Rosie Estrada, Chris Kelly, Craig Mingus, Stephanie Cramer and Gold Mountain's Randi Perrin, (kneeling) Noah Stone (holding Dylan Allen), Pippi Bernstein and Dana Pilson.



TAKING THE BULL BY THE HORNSBY: As part of an acoustic tour promoting the release of his new RCA opus, *Hot House*, piano man Bruce Hornsby performed at the Borders Books And Music on the Third Street Promenade in Santa Monica. In addition to his free performance, Hornsby answered questions and signed autographs for the assembled crowd of fans. Pictured (L-R): RCA VP Hugh Surratt, KSCA-FM PD Mike Morrison, RCA VP of Promotion & Trade Relations Bonnie Goldner, Hornsby and RCA National AAA/West Coast Alternative Promo man Nick Bull.



GUTTY PANEL: According to the panelists at the Los Angeles Music Network's recent "Major Label Marketing Strategies," most marketing strategies, even with today's sophisticated market research, still come down to gut instincts. Shown at the event: Capitol Marketing VP Tom Corson, Los Angeles Music Network President Tess Taylor, Interscope Sales & Marketing head Steven Berman, Music Marketing Network Senior Director Lisa Lewis and Zoo Senior VP of Marketing Brad Hunt.



UNIVERSAL APPEAL: Recent MC cover boys and one of this year's biggest success stories, Dave Matthews Band, are pictured at the Universal Amphitheatre where the RCA act performed for a capacity crowd. Pictured backstage at the UA are (L-R, back row) MCA Concerts President Jay Marciano, band member Boyd Tinsley, MCA Concerts Talent VP Melissa Miller, Dave Matthews, MCA Entertainment Services VP Larry Vallon, (front row) band members Stefan Lessard, LeRoi Moore and Carter Beauford.



Tom Farrell

GUITAR SELLERS: If you have a quality used or vintage guitar or bass that you can afford to part with, then you might want to consider availing yourself of a new service for buyers and sellers of vintage equipment, "Consignment Guitar." The brainchild of L.A. Guitar Show producer Loni Specter, "Consignment Guitar" offers a secure, alternative brokerage service for primarily vintage and used instruments. "Consignment Guitar" is located at Ferguson Music in Encino. Hours of operation are Monday-Thursday, 11:00 a.m.-8:00 p.m., Friday, 11:00-6:00, and Saturday (by appointment only). For more info, contact Loni Specter at 818-992-0745. Pictured: Specter and David Ferguson, owner of Ferguson Music.



MEALS ON WHEELS: The members of the band Venice—Scott Crago, Mark and Michael Lennon, Mark Harris and Pat and Kip Lennon—gather in front of Fatburger's new restaurant-on-wheels, the "Fatmobile," which provided lunch for the recent Tower Records Marina Marketplace Music Festival. The event, which raised over \$2,800 and 2,500 pounds of food for the Los Angeles Regional Foodbank's program, Extra Helpings Westside, featured performances by Venice, Kevin Gilbert of Tuesday Night Music Club and MCA alternative act Water.



ATTRACTING FLIES: Upstairs/Warner Bros. act SF Spanish Fly taped a commercial spot, "Educate Your Mind," for the Fox Children's Network. Shown with North Hollywood High School students, who were also in the video, are Milo and Octaviano of SF Spanish Fly.



Tom Farrell

TECH DREAMS: In town to promote their current Miramar/BMG release, *Tyranny Of Beauty*, ambient music pioneers Tangerine Dream recently played at Xsess Alive, an event sponsored by Xsess Living CDZeene and KROQ-FM. The event featured a fashion show, technology displays and a worldwide cyberchat which allowed fans to interact with Tangerine Dream. Several companies were on hand to add to the techno vibe, most notably local interactive entertainment publishers Cyberdreams, who promoted their new CD-ROM games, *I Have No Mouth And I Must Scream*, based on famed sci-fi writer Harlan Ellison's short story, and *Dark Seeds II*, which features the artwork of H.R. Giger, both due this fall, which is when Tangerine Dream will start their U.S. tour. Pictured: band members Jerome Froese and Linda Spa, Miramar Executive VP/GM Sean Gleason, band member Edgar Froese and Sean Perkins (publisher of Xsess Living CDZeene). —Tom Farrell

MUSIC CONNECTION Tidbits from our tattered past

1980—PUMP UP THE VOLUME: Guitarists Joe Perry of Aerosmith and Ted Nugent, in the midst of separate national tours, jammed onstage at Night Court recently. Being used to huge halls hasn't kept the Nuge's love for small club sound systems alive. "I've got a bigger amp in my bathroom!" he quipped.

1990—ENVIRONMENTALLY SOUND: In an unprecedented united effort, 23 record companies have agreed to include pro-environmental consumer messages on album packaging. The series of ten messages will be rotated and placed on a minimum of 100 million packages. The messages are specific consumer-oriented tips.

OOPS: In issue 16's Local Notes section, we erroneously reported that Reprise's mammoth upcoming Sinatra 20-CD box set, *The Complete Reprise Recordings*, would be released in a limited edition of 2,000 copies. It will definitely be a limited edition, but 20,000 copies will be manufactured, not 2,000. This box set, which will be one of the most lavish packages ever made, while certainly not in everybody's price range (around \$500), is a must for Sinatraphiles and completists.



THIS HARD ROCKIN' OUTFIT HAS SOLD AN AMAZING 80 MILLION ALBUMS WORLDWIDE...AND STILL COUNTING

By Tom Farrell

Call them what you will. The Ramones of Hard Rock. Hard Rock's Energizer Bunny. But one word you can't use to describe AC/DC is "unemployed."

While hard rock bands have come and gone, sometimes casualties to their excessive lifestyles, AC/DC is entering its twentieth year—and that's a merit badge that most rock bands will never be able to pin on their guitarist's uniform.

Talking via telephone from New York, good-natured frontman Brian Johnson reflects on AC/DC's past (the band recently received plaques commemorating 80 million albums sold worldwide), their continued popularity (the group's last studio album, *The Razor's Edge*, released in 1990, scored multi-platinum) and the group's steadfast refusal to cater to modern trends.

"Yeah, we still sound the same," states Johnson, "but the thing is, this is what we all love playing, and it works, so we're sticking with it."

"We see a lot of bands who start out as hard rock," he continues, "and then they try to change and adapt with the times and end up becoming part of the times. With AC/DC, we just play what we love and don't worry about everything else that's going on. To be honest with you," he says laughing, "we're so wrapped up in what we're doing, we don't even know what's going on out there!"

"We've always gotten a lot of grief from people who say we sound the same and from people who say our form of music is dead. But we like it, and the people who come to see us play like it."

"We've never worried about it, actually. People ask us if we're a metal band, or whatever. We've always called it rock & roll. We still do. But if people want to call us heavy metal, then I'll take that as a compliment,

because most of the people who listen to AC/DC are heavy metal fans, and they're the most dedicated and enthusiastic fans the world has ever seen."

Certainly, one of the reasons for AC/DC's staying power is a result of the band's solid musical foundation. When the Young clan moved from their native Scotland to Australia in 1963, with brother Angus and Malcolm still in their formative years, older brother George Young teamed up with a handful of other Beatlemania-influenced European immigrants. Adopting mop-top haircuts, the group christened themselves the Easybeats, and by 1964, they had risen to the top of Australia's embryonic pop music world.

In 1967, with the British Invasion in full bloom, the Easybeats returned to England and scored a Top Ten hit with "Friday On My Mind." But, like many bands of the period, their success was short-lived, and by the end of the Sixties, the Easybeats were no more. George Young and his songwriting partner, Harry Vanda, returned home and found work in the Albert Street Studio complex. The pair utilized their songwriting skills and developed a talent for production, working with a handful of rising Australian bands, a list that would soon include AC/DC.

Not only did George Young's foray into the music world set the spark which would ignite AC/DC, it also provided the youthful Angus with the inspiration to throw his cap into the performance arena. Angus, along with his older brother Malcolm, began to notice that George was getting all the girls, which prompted him to pick up the guitar and learn how to play.

Malcolm was the first to follow in George's footsteps, with Angus bringing up the rear and receiving his older brother's guitar hand-me-downs. Malcolm formed a few bands,

including one called Velvet Underground (no relation to the legendary American band), which ironically featured a lead singer named Brian Johnson.

Angus practiced constantly, returning home from school and plugging in while still in his school uniform, the sight of which prompted his older sister Margaret to suggest keeping the outfit as a gimmick. Angus left school at fifteen, puttering around in odd jobs, which included printing work on a pornographic magazine.

Angus formed his first band, Tantrum, when he was seventeen. Like his older brother Malcolm, Angus didn't have any luck, and in 1973, the siblings decided to form their first real band together. Once again, their older sister Margaret was in the right place at the right time, this time giving the band their electrifying moniker, which she had noticed moments before on the back of a vacuum cleaner.

George Young eventually signed his younger brothers to a production deal. During the next year, AC/DC went through membership and image changes, weeding out the elements of the then-popular glitter/glam phase (evident in their early publicity stills). In 1974, an early incarnation of AC/DC recorded their first single, "Can I Sit Next To You Girl"/"Rockin' In The Parlour," at Albert Studios, with George and Harry Vanda at the production helm. Released on Albert Records, the single became a very minor hit in select local markets. The group even managed to appear on Australian TV.

But the group was still evolving—image and personnel-wise. Before settling on his school boy image, Angus went through a wild variety of stage costumes, including a Superman get-up, a masked swordsman (à la Zorro) and even a gorilla outfit. Then, remembering



AC/DC frontman Brian Johnson

his sister's sound advice, Angus settled on his old school uniform, an image he has retained for more than two decades!

Michael Browning became AC/DC's manager and financed the fledgling band, even hiring an equipment van and driver. The driver, Bon Scott, who, at 28, was considerably older than the Youngs, was also a Scottish immigrant and an aspiring musician. The fledgling frontman tinkered with the piano and accordion before he was ten years old, later donning full Scottish regalia and playing drums and bagpipe in his father's marching band of local Scottish ex-patriots. His friends called him "Bonnie" Scott (short for Bonnie Scotland), which he abbreviated to "Bon."

After leaving school, he wound up in jail for assault and battery and was rejected by the armed forces. Eventually, Scott resumed his music career and ended up doubling on drums and vocals for a local band named Valentine.

By late 1975, AC/DC's lineup had settled, with Scott changing his role to frontman. Browning approached Atlantic Records with the Vanda/Young-produced tracks, and the band was signed to a deal.

AC/DC began to make some stateside chart noise with their 1977 release, *Let There Be Rock*. Amidst the burgeoning disco and watery arena rock scene, the harsh resonance of AC/DC—one of a handful of outfits who championed an unabashed approach to hard rock—was taken to heart by U.S. fans.

The group's career continued to prosper while punk and disco came and went, with 1979's *Highway To Hell* solidifying the group's loyal following.

It was 1980 that would prove to be AC/DC's most turbulent year. On February 19, following a night of heavy drinking, 34-year-old Bon Scott was found dead in the back of a car in London. Exactly two months later, the band named Scott sound-alike Brian Johnson as his replacement and went on to release *Back In Black*, their greatest commercial and artistic triumph.

It's fifteen years later, and not much has changed in the AC/DC camp. There have been a few lineup changes, with Phil Rudd, who played with the bands' original Seventies lineup before departing in 1983, returning to the fold. "Hell, Phil was in the band before I was," explains Brian Johnson. "It's strange, but great to have him back in the lineup."

In late September, AC/DC will release their latest salvo on the East West label (which absorbed former Atlantic subsidiary Atco),



Angus Young: Hard rock's enfant terrible

their first studio album in five years. Entitled *Ballbreaker*, the album, which was co-produced by Rick Rubin and Mike Fraser, is chock full of the standard AC/DC sonic trademarks that their fans have come to know and love, with the Young brothers' chunky guitar riffs sounding as razor sharp as Johnson's vocals.

In addition to its title track, *Ballbreaker*

boasts the usual AC/DC classic double entendre, nod-and-wink song titles—"Hard As A Rock" (the first single), "Cover You In Oil" and "Caught With Your Pants Down," which, along with "Hail Caesar," are the best tracks on the album by merit of their infectious hooks. And lyrically, don't look for these guys to tour with Any Grant anytime soon. AC/DC once again unabashedly takes the Spinal Tap "Lick My Love Pump" award for their innuendo-laced lyrics.

Perhaps the one track that AC/DC fans will find the most ironic since the band released "Have A Drink On Me" on *Back In Black*, will be "Whiskey On The Rocks." Keeping in mind that Scott choked on his own vomit following a night of drinking double whiskey shots, lyrics such as "I've been drinkin' all night long/So long baby, I'm gone," "I'm drinkin' whiskey on the rocks/A double or a shot" and "Pour me a double here comes trouble on the rocks" will undoubtedly show longtime fans that AC/DC hasn't forgot their original lead singer and still pays their respects in their own unique way.

The band will take to the road in support of *Ballbreaker*, but not until early next year. "We want to give our audience a chance to hear the songs first. We're also still working on what live extravaganza we're going to unleash," muses Johnson, referring to the band's trademark live shows, which have included everything from a two-ton liberty bell to a 21-cannon salute.

"And besides, it'll probably take us that long to decide what songs we're going to play. Whatever we do, there are going to be a handful of fans who go, 'How come you guys didn't play....?' But I guess you can't win 'em all."

And will Angus still don the school boy attire that has made him the enfant terrible of hard rock for the past two decades?

"Of course," Johnson says matter-of-factly. For these hard rock survivors, who keep going...and going...and going..., some things never change.

Tom Lipsky, General Manager

By Steven P. Wheeler



Baltimore-born Tom Lipsky is an industry veteran who got his start as the PR Director and later the General Manager for Painter's Mill Music Fair, a now-defunct venue chain. In the late Seventies and early Eighties, Lipsky started his own management company and then joined forces with CMC Productions, which was at the time a management company. Eventually, Lipsky became a partner with CMC founder Bill Cain, and they changed CMC's focus from a management company to a record label in 1990.

Since that time, CMC has become a home for hard rock refugees—in the process being ridiculed as “the place where hard rock bands go to die,” but they have also been successful, both domestically and internationally.

General Manager Tom Lipsky spoke with MC about the label's origins, the current state of hard rock, as well as addressing the naysayers who believe that the genre is dead.

MC: What was the most difficult aspect of starting a new label?

TL: Getting distribution is a big problem; getting good distribution is a bigger problem. We went through several distribution contracts in our first couple of years that just didn't work out.

Those problems ended in March of '94 when we came across Alliance Entertainment and their distribution company, AEC Distribution, which is our current distributor. Once we signed with them, our lives changed dramatically. Our confidence grew to the point that we now had good enough distribution to take a larger scale gamble, make a larger scale investment and sign the Warrants, Slaughters and Motörheads of the world.

MC: Since CMC began signing big name bands of the past, the media has been calling you the “home of the hard rock dinosaurs.”

TL: I don't agree with that assessment, but I understand it. What I'm faced with is a roster of bands that have had success over the past two decades. Some of them, such as Accept and Motörhead, go back ten or twenty years. But you also have to realize that between '90 and '93, bands like Warrant and Slaughter sold between four and six million records apiece, and that's not all that many years ago.

MC: But it seems as though most of the original fans of these bands may have outgrown the hard rock genre and the younger audience may have no interest in these bands. What market are you targeting?

TL: I am sensitive to the fact that the younger segment of the market today is looking for its own set of heroes and they don't want to adopt their older brother or sister's rock stars. But I feel that a certain percentage of that young market is reachable, just because the bands are great and the albums are first-class.

I also feel that there's a percentage of the audience, who were the original fans of these bands, that are reachable. These are fans who might have evolved out of metal and rock radio and MTV and into VH1 and Top Forty radio. Those are the vehicles that I think can reach the historic fans who have outgrown their headbanging days.

The point is, there are hundreds of millions of people out there, and not everybody likes what we have, but not everybody likes all these alternative bands on the radio and MTV. I'm just trying to reactivate the hard

rock genre. Part of it has to do with waking up a sleeping giant—the 25-to-30-year-old consumer who isn't ready to listen to Barry Manilow and isn't an alternative fan but who still wants to rock & roll.

MC: So you don't think these fans have disappeared entirely?

TL: I think they've been inactive music consumers because their favorite groups have not been active. My biggest job is to re-cultivate a segment of the market that has been filled with mostly inactive music consumers since about 1992.

Luckily, we're sort of being supported in that endeavor by some of the major labels. You've got John Kalodner at Sony, who I consider the Number One A&R man in the history of the music industry, and he just signed Dokken, which is right in the pocket with the groups that I've been signing.

You still see Van Halen kicking ass. In September, the new AC/DC and Ozzy Osbourne albums are coming out, and as those consumers get driven back in the stores, I hope to highlight my records, and maybe they'll find the Warrants, the Motörheads and the Slaughters. I have to reach them in the stores, and one of those ways is when they go in to get a mega-star album.

MC: When I see a hard rock chart in the Los Angeles Times featuring everyone from Bon Jovi to Green Day to Primus to Foo Fighters, I have to wonder if hard rock is even a legitimate genre anymore.

TL: I think the hard rock market is definitely in a state of flux right now. I think there are an awful lot of hybrids coming out now, and you're right, “hard rock” is a broader term than it ever used to be. Punk, alternative, traditional metal, speed metal, mainstream hard rock are all falling under the broad umbrella of “hard rock.” But if you segregated all those hard rock styles, you'd need 27 charts to deal with them all [laughs].

There are all different kinds of hybrids that are being developed, and for lack of a better term, they're all being called hard rock or metal because it's the closest to a traditional peg as anyone can put on them.

MC: Doesn't that make marketing difficult?

TL: It does, because you have radio and video networks playing everything. The key isn't to hit quantities of people in the audience, it's in hitting quantities of quality people. I'd rather hit 100,000 hard rock people than one mil-

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"I think hard rock is in a state of flux. Punk, alternative, traditional metal, speed metal and mainstream hard rock are all falling under the broad umbrella of 'hard rock.'"

—Tom Lipsky

lion alternative fans.

That's why we're promoting at metal and AOR radio and getting ready to go to CHR or Top Forty radio. We have to go to multiple formats and do multiple campaigns on each record to get a percentage of people out of each format. It is a nightmare from that end.

MC: How important is the international market to CMC's bottom line?

TL: Extremely important. I'd say that 30 percent of the records that we sell in a year are going to be sold outside the U.S., and that can make the difference between breaking even and either making or losing money.

I count heavily on the Japanese market and our distributor there [Pony Canyon Records], and we've enjoyed great success because the Japanese market is not very trend-oriented. They like mainstream rock & roll.

In the European market, you have territories like Germany that still like straight-forward hard rock. The U.K. is more fashion-conscious, but the German market is a solid rock territory, and we count on that market to sell a certain amount of records.

Of course, the U.S. is still where a bulk of our sales are going to happen, but we also have a deal with MCA in which they will be distributing our catalog in Canada, which we hope will kick in another ten percent.

We are one of the very few independent labels that has a complete worldwide structure. That gives us a big edge in going after bigger bands, because we can out-gun most indies and compete with some majors.

MC: What signings are you excited about?

TL: I'm excited about the Motörhead record. A lot of people weren't sure of their value because their last album didn't sell that much, but that was only because the foreign label they were on didn't have any distribution. So when people saw the numbers of the last record, they wouldn't even consider a new album, but I saw this as the band's 20th Anniversary, after having a bad experience with a small foreign label. We've tripled what people said we were going to do.

We just signed Iron Maiden (*The X Factor* is due out October 3) and Saigon Kick. Also, we're releasing Iron Maiden's former lead singer Bruce Dickinson's live double-album, which is due out at the end of October.

MC: What about Warrant?

TL: I feel that their musical transition on this album is brilliant, even though they're not really getting their day in court. People say, "Oh yeah, that 'Cherry Pie' band," and they won't even listen to the damn album, which

is modern as hell. It's hard and it's aggressive, but we had to work it for a month just to get people to listen to it because they ignore the possibility that these bands can evolve.

They haven't sold-out and re-camouflaged themselves. They've grown as artists and people, and that's reflected in the writing and the performance. How many people dress the same or think the same things they did five years ago? Why is the growth of a rock band so different? What Warrant has done is have a totally legitimate evolution, not a conscious-trendy change. I'm very proud of what they've done musically, and the record's doing very well for us.

MC: What kind of sales figures are considered good for CMC?

TL: For a multi-formated groups such as Warrant or Slaughter, I'm very pleased with re-

leases hitting the 100,000 mark, and Warrant and Slaughter both did that for us. Warrant is probably around the 175,000 mark on a worldwide basis and selling steadily every week, and I fully expect to sell several hundred thousand units by Christmas.

With a pure metal band—a single format band—I look for an initial release in the 35-50,000 mark, which is a lot of records to start with because pure metal bands are gradual sellers, except for the superstars like Metallica. That's exactly where we fell with Overkill, Widowmaker and Motörhead, and that's right where they ought to be. Then add another 30 to 40 percent from international sales, and you're right on target.

CMC International is based in North Carolina (919-269-5508).

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The History Of HARD MUSIC

By Charlie Ray, Jan McTish and Tom Farrell

The hard rock genre has seen good and bad commercial times since its late Sixties birth. We trace the evolution of hard rock/heavy metal and how it has metamorphosed in the Nineties.

Hard rock and heavy metal have been a part of the rock & roll lexicon for nearly 30 years now, but the definition of the terms has changed dramatically over the past four decades.

Since the terms' birth in the late Sixties with such bands as Cream, Led Zeppelin, Iron Butterfly, the Yardbirds, Blue Cheer and Steppenwolf, the genres have gone through a wide array of stylistic changes and fashion trends, but they have survived.

Under the hard rock banner have fallen such genres as heavy metal, psychedelic rock and acid rock in the Sixties, progressive rock, theatrical rock and heavy duty boogie in the Seventies, satanic rock and pop-metal in the Eighties and a myriad of styles in the Nineties, including funk-metal, alternative rock, rap-metal and mainstream hard rock.

Depending on who you ask, "heavy metal," a term that would encapsulate most of what was considered hard rock during the Sixties, Seventies and Eighties, was started by Steppenwolf frontman John Kay on the immortal hard rock anthem "Born To Be Wild," via the memorable lyrical phrase "heavy metal thunder," or legendary rock journalist Lester Bangs, who is rumored to have coined the term. Or maybe it was renowned science fiction writer William Burroughs, whose story, *Nova Express*, included the character Uranian Willie, the Heavy Metal Kid.

Whatever the origin, heavy metal would become an entirely new musical

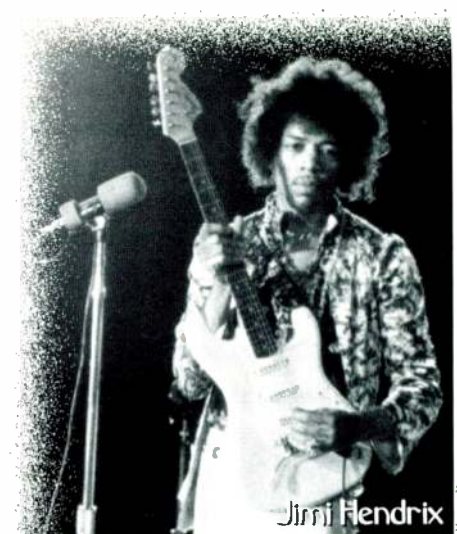
genre, and by the Nineties, the umbrella term of hard rock/heavy metal had broadened to include everything—mainstream rock (Aerosmith, Bon Jovi), punk rock (Green Day, Offspring) heavy metal (Metallica, White Zombie), alternative rock (Foo Fighters, Smashing Pumpkins), grunge (Pearl Jam, Stone Temple Pilots, Nirvana) and adrenaline-pumping speed metal.

What follows is a brief history outlining the seeds of hard rock/heavy metal, the shift in its sound and fury, its present state and its possible future.

The Late Sixties

As the giddy screams of Beatlemania subsided, rock music began to resonate the heavier and more turbulent atmosphere of the late Sixties. One of the first groups to reflect that change were the Yardbirds, whose

contribution to the future of hard rock is probably the greatest. Guitar gods Eric Clapton, Jeff Beck and Jimmy Page—who followed each other into the Yardbirds' lead guitarist berth—became hard rock's trinity of influence. Page, in particular, lent a harder, more aggressive treatment to classic blues riffs, tempered with distortion and a thick timbre, which became the trademark for hard rock and heavy metal guitarists. Jeff Beck, following his Yardbirds departure, also continued to influence the burgeoning genre with



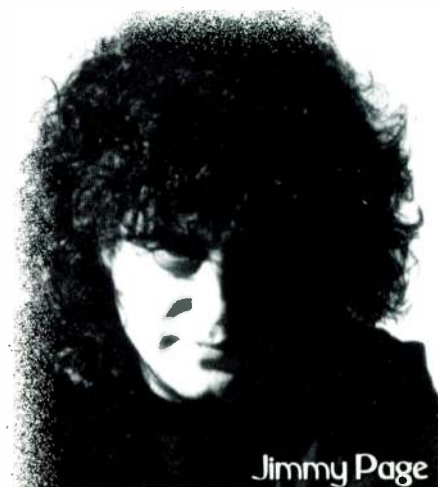
his self-named Jeff Beck Group, featuring a young Rod Stewart.

Another early hard rock standard bearer and another British import was Cream, featuring Eric Clapton, Ginger Baker and Jack Bruce, who would receive spectacular press and album sales, in large part due to their technical virtuosity. Cream—who many consider to be the first heavy metal band and the first super group—would disband by the end of the decade, but it was their legacy that would be a powerful influence on the future of hard rock, particularly on Led Zeppelin, who would form in 1968 following Jimmy Page's disbanding of the Yardbirds.

At the same time, other English-based hard rock outfits such as Deep Purple would form and carry their influence into the next decade.

But America answered with its own hard rock/heavy metal salvos, including the Jimi Hendrix Experience's "Purple Haze," Blue Cheer's hard rock take on Eddie Cochran's "Summertime Blues," which reached Number Fourteen in 1968, Iron Butterfly's "In-A-Gadda-Da-Vida" and Steppenwolf's heavy metal number "Born To Be Wild," the latter two vying for first hard rock anthem honors.

At the end of '68, Led Zeppelin began their first U.S. tour in support of their 1969 self-titled debut, which the press dismissed as an inferior imitation of Cream. Their instant popu-



SURVEY DEFINE HARD ROCK

We surveyed musicians and industry movers and shakers and asked them to define a hard rock band and list an example. Answers were varied, though Led Zeppelin seemed to be the common denominator. Many cited Seattle rock stars Soundgarden—oops, no, they're a grunge band. Of course, grunge is merely another incarnation of hard rock.

larity with American rock fans would alienate the rock press even more and the critics would carry on their distaste for Zeppelin throughout the band's existence.

By the end of '69, the band had released *Led Zeppelin II*, including the classic "Whole Lotta Love," featuring Page's cutting-edge production techniques, which set new standards in the flourishing hard rock genre.

The Early Seventies

As the Sixties came to an end, hard rock began to diversify even more. Hard rock and heavy metal entered an era of escapism, youth anthems and dark tones.

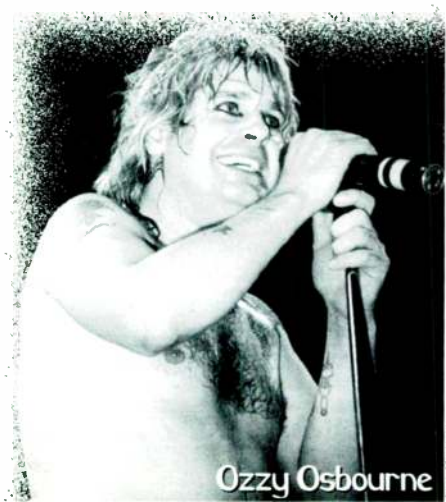
Black Sabbath debuted their dark, plodding heavy metal at the outset of the Seventies, forging an important contribution twenty years down the line as the primary influence on Seattle's grunge movement, which resurrected Sabbath's somber tones and heavy delivery. The late Kurt Cobain would comment that he listened to Black Sabbath religiously every day until he was fifteen.

Throughout the early Seventies, the meaning of hard rock would take on various incarnations—the only real unifying aspect would be the volume of the music and the long hair of those producing the noise.

While the popularity of hard rock hit new heights at the outset of the decade, the social activism of the Sixties dissipated, and bands like Zeppelin, Black Sabbath and Iron Butterfly unleashed a lyrical content that leaned more toward mythology than sociology.

With this escapism came theatrics and showmanship. Alice Cooper rose to notoriety with his hit single, "School's Out" (a perfectly timed release in the summer of '72).

Throughout hard rock's heyday in the Seventies, technology would play a big role in



Ozzy Osbourne

SURVEY HOW IMPORTANT ARE MUSIC CLASSIFICATIONS?

VERY IMPORTANT	17%
SOMEWHAT IMPORTANT	42%
NOT IMPORTANT	17%
MUSIC SHOULDN'T BE CLASSIFIED	15%
INDIFFERENT	9%

The vast majority of industry people stated that musical classifications are both important and necessary for the industry to function correctly and smoothly. Nearly all of the people who think that music should not be classified or that classifications and categories are not important were musicians. The majority of the nine percent who remained "indifferent" were mainly publicists. Julia Roberts of local hard rock band Driven Steel seemed to sum up the opinions of her musician colleagues when she pointed out, "Categories and labels seemed to have been designed predominantly for the devices of people who market music."

the expansion of the genre, as bands were able to play bigger arenas with a volume only hinted out in the Sixties. The *Guinness Book Of World Records* certified Deep Purple as the loudest band in the world (who can forget lead singer Ian Gillan's memorable onstage patter on *Live In Japan*, during which he muttered to the soundman, "Make everything louder than everything else").

By 1972, Led Zeppelin had solidified their position as the Kings of Hard Rock. They were also the first to stretch the parameters of the often-limited genre with their epic masterpiece, "Stairway To Heaven," after which Zeppelin bassist John Paul Jones proclaimed: "I don't think anyone will ever compare us to Black Sabbath again."

However, other veteran bands were still vying for the crown, including the aforementioned Deep Purple with their classic anthem, "Smoke On The Water."

By 1973, new contenders sprang up on both sides of the Atlantic. Queen, Aerosmith, Kiss, Status Quo and Rush all debuted that year. Queen's classically textured hard rock was quickly dismissed as "Zeppelin for rich kids," Aerosmith was ridiculed as nothing more than a "Rolling Stones' clone," Kiss was still two years away from their breakthrough *Alive!* album and Status Quo and Rush became targets for many a poison pen.

But the fans loved it all, or to paraphrase Willie Dixon: "The critics don't know, but the kids understand."

The Mid-Seventies

As America's rock scene gave way to the laid-back California sound of the Eagles and Fleetwood Mac, cartoonish rock act Kiss, picking up where Alice Cooper left off, strove to keep the fires burning for heavy metal with their theatrical philosophy of "excess."

With the release of *Alive!* in 1975, Kiss established a career-high water mark that continued until the arrival of new wave. This live double-album effectively solidified a fan base that would perpetuate their career well into the next two decades and garner them legendary status with more than 100 million album sales.

At the same time, other hard rock outfits—from heavy duty boogie bands such as Bachman-Turner-Overdrive, Grand Funk Railroad, Bad Company, Foghat and Black Oak Arkansas, to more metal-based acts such as Angel, Blue Oyster Cult, Ted Nugent and Rainbow—would all have their moment in the sun.

Back in 1975, when Bachman-Turner-Overdrive was at the top of the charts, Randy Bachman dismissed the critics who continually assailed the hard rock genre. "They call us a loud, thundering wall of monotony," he told *Rolling Stone*. "Well, that's what we are. That's what Deep Purple is. That's what Led Zeppelin is. Everything's monotonous. Who cares if some turkey thinks we're monotonous. There's a million people who happen to like our monotony."

With the spreading popularity of riff-oriented hard rock, even pop-rock icons such as Elton John would jump on the bandwagon with such manic guitar-bashing classics as "Saturday Night's Alright For Fighting." As the piano-pounding madman noted at the time, "The kids will always want their ear-drums splattered."

Hard rock, more than any other genre, began to represent the youth of each succeeding generation.

Bands began to spring up from all over. Scotland's Nazareth and Ireland's Thin Lizzy would also score chart hits in the States—the latter with their single, "The Boys Are Back In Town," while Nazareth would popularize the hard rock ballad with their Top Ten rendition of "Love Hurts."

But the biggest overseas conquest came from Australia's hard-rocking outfit AC/DC, who made their U.S. chart debut with their 1977 Atlantic effort, *Let There Be Rock*.

Unlike their metal predecessors, who appealed to both sexes, AC/DC, with their bawdy lyrical humor and frat-styled concerts seemed to appeal largely to male metal fans.

In fact, it's safe to assume that the band's school boy-clad guitarist Angus Young single-handedly started the

SURVEY IS HARD ROCK DYING?

The vast majority of the people questioned stated, "Well, I guess that depends on what your definition of hard rock is." After that, the overwhelming majority opined that hard rock is not dying. Quite a few realized that hard rock is cyclical and has evolved, hence the hard rock of yesterday is all but gone, being replaced by Seattle grunge and the ilk.

As part of *Music Connection's* ongoing effort to supply you with useful information to help you navigate the music industry maze, we offer our annual guide to independent publicists. A comprehensive listing of Southland indie publicists—ranging from the smallest to the largest—is included, along with pertinent information and numbers.

Compiled by Carla Hay

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Contact: Brian Cieslak
Styles/Specialties: All
No. of Publicists: 2

▶ **THE BROKAW COMPANY**

9255 Sunset Blvd., #804
Los Angeles, CA 90069
310-273-2060 FAX 310-276-4037
Contact: Sandy Brokaw, David Brokaw
Styles/Specialties: All
No. of Publicists: 5

▶ **BURSON-MARSTELLER**

1800 Century Park East, #200
Los Angeles, CA 90067
310-226-3000 FAX 310-226-3009
Contact: Holly Codd
Styles/Specialties: Television, feature films, corporate publicity.

▶ **CATHCART PUBLIC RELATIONS**

3518 Cahuenga Blvd. West, #320
Los Angeles, CA 90068
213-845-9918 FAX 213-845-9936
Contact: Laura Cathcart
Styles/Specialties: Hip-hop, R&B
No. of Publicists: 2
Clients: Columbia Records, MCA Records, Loud/RCA Records.

▶ **LYNN COLES PRODUCTIONS**

P.O. Box 93-1198
Los Angeles, CA 90093
213-874-2954 FAX 213-974-2556
Contact: Lynn Coles
Styles/Specialties: Jazz, pop. Also management services.
No. of Publicists: 2
Clients: Nancy Wilson, Carmen Bradford, Avery Brooks, Jimmy and Jeannie Cheatham.

▶ **TERESA CONBOY**

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

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

No. of Publicists: 1

Clients: Code Blue/Atlantic Records, Meridian Arts Ensemble, Terry Gladstone, Afro-D-Ziak, David Robyn, Art Johnson.

▶ **COSTA COMMUNICATIONS**

8265 Sunset Blvd., #101
Los Angeles, CA 90046
213-650-3588 FAX 213-654-5200
Contact: Ray Costa
Styles/Specialties: A full-service PR firm working with all levels and genres of music.

No. of Publicists: 4-6

Clients: GNP Crescendo Records, Thump Records, Sage Records, Lockett-Palmer, JV, Trini Lopez, Tierra, Maco, Old School, *Star Trek* soundtracks.

▶ **BOBBI COWAN PR**

P.O. Box 805
North Hollywood, CA 91603
818-980-2372 or 818-789-4366
FAX 818-788-1841
Styles/Specialties: All

▶ **SUZAN CRANE PUBLIC RELATIONS**

6399 Wilshire Blvd., #412
Los Angeles, CA 90048
213-655-4151 FAX 213-655-4533
Contact: Suzan Crane, Les Schwartz
Styles/Specialties: All
No. of Publicists: 3
Clients: Bad Company, Andy Prieboj, Eddie Money, Sepultura.

▶ **CREATIVE IMAGE ASSOCIATES (CIA)**

723 1/2 La Cienega Blvd.
Los Angeles, CA 90069
310-657-2211 FAX 310-657-7750
Contact: Shelley Selover
Styles/Specialties: Pop music artists and soundtracks.
No. of Publicists: 2

▶ **DAVISON CHOY MCWORTER PUBLICITY**

4311 Wilshire Blvd., #202
Los Angeles, CA 90010
213-655-8926
Contact: Tim Choy
Styles/Specialties: Music, theater, fine arts.
No. of Publicists: 6
Clients: Greek Theatre

▶ **DOUG DEUTSCH**

8033 Sunset Blvd., #31
Los Angeles, CA 90046
213-953-1091 FAX 213-953-1092
Contact: Doug Deutsch
Styles/Specialties: Blues

No. of Publicists: 1

Clients: Brody Buster, Blue By Nature, Red Eye Blues, Border Crossing, Jimmy (O), Shades of Blue, Bluegoat Records.

▶ **EOELMAN PUBLIC RELATIONS WORLDWIDE**

5670 Wilshire Blvd., #1500
Los Angeles, CA 90036
213-857-9100 FAX 213-857-9117
Contact: Josh Baran

▶ **FIVE FOOT 2, INC.**

1245 N. Crescent Heights Blvd., Suite A
West Hollywood, CA 90046
213-848-3024 FAX 213-848-2034
Contact: Chris Reade
Styles/Specialties: All styles of urban music, including rap, R&B, dancehall, reggae.

No. of Publicists: 1

Clients: Warren G, Method Man, Dove Shack, Twinz, WC & the Maad Circle, Redman, Mello.

▶ **GREAT SCOTT P.R. PRODUCTIONS**

135 N. Doheny Dr., #203
Los Angeles, CA 90048
310-274-0248
Contact: Rick Scott
Styles/Specialties: Urban, alternative, pop, jazz, indie record labels, record producers.

No. of Publicists: 1

Clients: Earth, Wind & Fire, Richard Elliot, Unity Label Group.

▶ **HANOS ON PUBLIC RELATIONS**

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

No. of Publicists: 4

Clients: Attitude Records, Big Doggie Records, Pan Disc Music, Eureka Records, Black Olive Records, Fountain Bleau Records, P. Hux, Mike E., Debbie Deb, Karel, DJ Trans, C.C. Lemonhead.

▶ **INNOVATIVE MEDIA**

12190 1/2 Ventura Blvd., #412
Studio City, CA 91604
818-755-0155
Contact: Parvene Michaels, Jeff Urdank
Styles/Specialties: All
No. of Publicists: 3

▶ **JAZZMYNE PUBLIC RELATIONS**

928 E. San Jose Ave.
Burbank, CA 91501
310-288-6061 FAX 818-841-7311
Contact: Gwendolyn "Makeda" Smith
Styles/Specialties: R&B, rap and jazz.
No. of Publicists: 1
Clients: AJ Jamal, Carl Martin, Kevin Eubanks.

▶ **JENSEN COMMUNICATIONS**

230 E. Union St.
Pasadena, CA 91101
818-585-9575 FAX 818-564-8920
Contact: Michael Jensen
Styles/Specialties: Rock, heavy metal, jazz, event coordination.

No. of Publicists: 1

Clients: Santana, Gorbachev Foundation, Jon Anderson, Graham Nash, Jingle Cats, ETM, John Entwistle, Peace Jam, Miramar, Nash Manuscript Originals.

▶ **LAURA KAUFMAN**

1252 N. Havenhurst Dr.
West Hollywood, CA 90046
213-654-5685 FAX 213-654-6001
Contact: Laura Kaufman
Styles/Specialties: Hard rock, metal
No. of Publicists: 2
Clients: CMC International, Motörhead, Overkill, Slaughter, Warrant, Kix, Dee Snider, Saigon Kick, Tony Nicole Tony Records, Peter Criss, Wildside, Peter Turk.

▶ **LEVINSON ENTERTAINMENT VENTURES INTERNATIONAL, INC.**

1440 Veteran Ave., #650
Los Angeles, CA 90024
213-460-4545 FAX 213-663-2820
Contact: Robert Levinson, Sandra S. Levinson
Styles/Specialties: All

▶ **LEVINSON/GREY ASSOCIATES**

9889 Santa Monica Blvd., #204
Beverly Hills, CA 90212
310-556-5610 FAX 310-556-0752
Contact: Bob Levinson, Linda Grey
Styles/Specialties: All

▶ **THE LIPPIN GROUP**

6100 Wilshire Blvd., #400
Los Angeles, CA 90048
213-965-1990 FAX 213-965-1993
Contact: Ronnie Lippin
Styles/Specialties: All

▶ **LLOYD & CLARK MARKETING AND COMMUNICATIONS**

5530 Corbin Ave., #323
Tarzana, CA 91356
818-757-0070 FAX 818-757-0083
Contact: Jack Reed, Michael Lloyd
Styles/Specialties: All
No. of Publicists: 4
Clients: Tony Rose Productions

▶ **LOBELINE COMMUNICATIONS**

8995 Elevado Ave.
Los Angeles, CA 90069
310-271-1551 FAX 310-271-4822
Contact: Phil Lobel, Jeremy Helfgot
Styles/Specialties: All events and creative publicity.
No. of Publicists: 2
Clients: MCA Concerts, Universal Amphitheatre, Reggae Sunsplash, David Copperfield, Tony Robbins, various TV and film personalities.

▶ **BOBBI MARCUS PUBLIC RELATIONS**

1514 17th St., #205
Santa Monica, CA 90404
310-829-9800 FAX 310-829-9222
Contact: Bobbi Marcus
Styles/Specialties: Jazz, corporate events.
No. of Publicists: 4
Clients: ASCAP, Chick Corea, Leiber & Stoller, Lee Ritenour, Larry Carlton, The Rite of Strings.

▶ **MCMULLEN AND COMPANY**

9744 Wilshire Blvd., #301
Beverly Hills, CA 90212
310-276-5214 FAX 310-276-6133
Contact: Sarah McMullen
Styles/Specialties: Music, corporate.
Clients: Elton John, plus a rotating set of clients.

▶ **MIRROR PUBLIC RELATIONS**

6350 Laurel Canyon Blvd., #205E
North Hollywood, CA 91606
213-466-1511 FAX 818-985-1236
Contact: Janie Bradford
Styles/Specialties: All
No. of Publicists: 5
Clients: Claudette Robinson, Regina King, Ray Parker Jr., Jo Marie Payton, Holland-Dozier-Holland.

▶ **NICOLETTI MUSIC CO./CREATIVE NETWORK CO.**

P.O. Box 2818
Newport Beach, CA 92659
714-494-0181 FAX 714-494-0982
Contact: Joseph Nicoletti
Styles/Specialties: All
No. of Publicists: 3

▶ **DALE C. OLSON & ASSOCIATES, INC.**

6310 San Vicente Blvd., #340
Los Angeles, CA 90048
213-932-6026 FAX 213-932-1989
Contact: Dale C. Olson
Styles/Specialties: All entertainment-oriented, from motion pictures and

television, production companies, personalities, music, books, corporate entertainment.
No. of Publicists: 3

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

Contact: Joel Parker
Styles/Specialties: All, including music, film, television, food, sports, corporate.
No. of Publicists: 6

▣ **PLA MEDIA**
 8721 Beverly Blvd.
 Los Angeles, CA 90048
 310-358-8688
 FAX 310-659-6906

Contact: Cary Baker, Amy Kastens
Styles/Specialties: Full-service entertainment company with an emphasis on music. Includes venues and corporate publicity.
No. of Publicists: 5

Clients: The Palace, Raffi, Carla Olson, Charley Pride, Country Star Restaurant, the Right Stuff, Motown, Rykodisc, CurtCo's Home Theater Technology Magazine, Drive Entertainment, Blues Heaven Foundation, Sweet Relief Foundation, Drywall, Winter Harvest.

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

Contact: Tom Kidd, Tracy Carrera
Styles/Specialties: Rock, pop, country, comedy, events.
No. of Publicists: 2

Clients: Shakeh, Marc Anton, Nobody, the Homewreckers, Don't Ask.

▣ **PUBLIC RELATIONS PARTNERS (PRP)**
 723 1/2 La Cienega Blvd.
 Los Angeles, CA 90069
 310-657-2211 FAX 310-657-7750
Contact: Patti Mitsui, Cori Chill, Erik Filkorn, Melissa Jones
Styles/Specialties: Pop music artists, soundtracks and interactive media.
No. of Publicists: 3

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

Contact: David Budge
Styles/Specialties: All
No. of Publicists: 2
Clients: George Thorogood, Etta James, Fabulous Thunderbirds, Taj Mahal.

▣ **GAIL ROBERTS PUBLIC RELATIONS**
 3917 Riverside Dr., #9200
 Burbank, CA 91505
 213-934-7765 FAX 213-934-1566
Contact: Gail Roberts
No. of Publicists: 3

▣ **ROGERS & COWAN**
 1888 Century Park East
 Los Angeles, CA 90067
 310-201-8800 FAX 310-788-6600
Contact: Tom Pardo, Paul Bloch
Styles/Specialties: Allentertainment, including music, motion pictures, television, corporate product placement and marketing.

▣ **PATRICK WILLIAM SALVO & ASSOCIATES**
 6290 Sunset Blvd., #916
 Hollywood, CA 90028
 213-469-6732, 310-659-1792
 FAX 213-465-4738
Contact: Patrick William Salvo
Styles/Specialties: All music
No. of Publicists: 7

▣ **MITCH SCHNEIDER ORGANIZATION (MSO)**
 14724 Ventura Blvd., #410
 Sherman Oaks, CA 91403
 818-380-0400 FAX 818-380-0430
Contact: Mitch Schneider
Styles/Specialties: Music
No. of Publicists: 9

Clients: David Bowie, Tom Petty, Black Crowes, Dwight Yoakum, Alanis Morissette, others.

▣ **SCOOP MARKETING**
 3701 Wilshire Blvd., 7th Floor
 Los Angeles, CA 90010
 213-381-2277 FAX 213-381-2275
Contact: Larry Solters, Lisa Vega, Bonnie Poindexter
Styles/Specialties: Music, entertainment, events, corporate entertainment.
No. of Publicists: 4

▣ **BARBARA SHELLEY PUBLIC RELATIONS**
 8380 Melrose Ave., #105
 Los Angeles, CA 90069
 213-852-1043 FAX 213-852-7127
Contact: Barbara Shelley
Styles/Specialties: Major, national CD releases, catalog product.
No. of Publicists: 3
Clients: K-tel International, Kansas, Mr. Bill's 20th Anniversary Special.

▣ **SHEFRIN COMPANY**
 800 S. Robertson Blvd.
 Los Angeles, CA 90035
 213-655-5960
 FAX 310-657-0441
Contact: Paul Shefrin
No. of Publicists: 1
Clients: Dick Clark, Academy of Country Music, Crystal Gayle, American Music Awards, Dick Clark Productions, Monty Hall, Don Rickles.

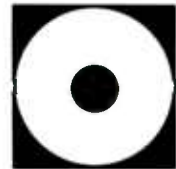
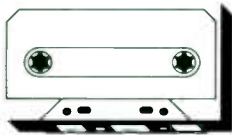
▣ **LEE SOLTERS COMPANY**
 8383 Wilshire Blvd., #850
 Beverly Hills, CA 90211
 213-651-9300 FAX 213-651-5944
Contact: Lee Solters
Styles/Specialties: All
No. of Publicists: 10

▣ **SONIC UNDERGROUND**
 11526 Burbank Blvd.
 North Hollywood, CA 91601
 818-752-9930 FAX 818-752-9932
Contact: Rhonda Saenz
Styles/Specialties: Rap, metal, alternative, pop.
No. of Publicists: 1
Clients: Crystal Palace Recordings, Black Sabbath, Music Mine, Blue Dolphin, Soul Recordings, Entourage Records, Take One, Organized Rhyme, Overdose.

▣ **W3 PUBLIC RELATIONS**
 8380 Melrose Ave., #105
 Los Angeles, CA 90069
 213-852-1043 FAX 213-852-7127
Contact: Sharon Weisz
Styles/Specialties: All
No. of Publicists: 2
Clients: Michael Feinstein, BMG U.S. Latin, Stefanie Powers.

▣ **WASSERMAN GROUP**
 6500 Wilshire Blvd., #500
 Los Angeles, CA 90048
 213-651-0253
Contact: Paul Wasserman, Brian O'Neil

▣ **NORMAN WINTER & ASSOCIATES**
 6255 Sunset Blvd., #915
 Los Angeles, CA 90028
 213-469-3434 FAX 213-469-6422
Contact: Norm Winter, Guy McCain
Styles/Specialties: Music and film, artists and corporate, urban/rap.



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Q&A

CHOOSING AN INDIE PUBLICIST

You're an unsigned band with a killer album. Now how do you get the word out to the press and the public so that someone can hear or report on your magnum opus? Answer: independent publicists. As part of our continuing quest to arm the musician with the necessary tools to help further their careers, we offer a handful of tips on what to look for when hiring an indie publicist and what to expect for your hard-earned publicity dollar.

By Tom Kidd

Who needs an independent publicist?

Get serious about publicity when you get serious about your career. Both signed and unsigned acts need publicity, though unsigned acts may need it more.

The signed act has the most consistent need. A publicist will get the band live reviews, both in town and on tour, and reviews of its product. Record companies will usually assign acts out to independents if the label is over-burdened or the label and publicist have built a relationship that signals to the record company that the publicist would do an especially stellar job for the client. Publicity will only kick into gear for a performer if that act has fresh product or performances scheduled.

The independent band doesn't get as much publicity as their signed brethren. Before hiring a publicist to get the attention of the press, the band should be at the point where publicity would help them. This means the band has a decent studio tape of at least three songs, is playing regular gigs at least monthly and, if possible, is ready to go on tour. Some publicity firms will not accept an act without a commercially available recording, since the outlets available to the unsigned artist who doesn't have one are limited. This assumes that the act also has a decent distribution network for their product. Only the most dedicated press personnel report on product they can't find at their local outlets.

Most importantly, the act should have a game plan that includes near and long-term goals. It's hard to take you somewhere unless you know where you want to go.

How do you choose a publicist?

Choosing a publicist is like choosing a band member. He or she should understand what the act is trying to accomplish and can help map out a path to that destination. Some acts only want to work with publicists who are excited about their project. This certainly helps, but no publicist loves everything that comes across the desk. It is more important that the publicist knows how to make other people love the artist's work. The independent chosen should exhibit at least a general knowledge of which print or broadcast outlets these could be.

Because the publicist functions as a liaison between the artist and the press, choose someone with a presentable style. Physical appear-

ance is a part of the equation, but because most of the publicist's work is done via phone, FAX and Federal Express, other elements come into play. Personality, diplomacy and aggressiveness are the most important parts of publicity. Keep this in mind during the interview. If the publicist cannot sell you on his or her product, how can they sell someone else on yours?

What should you expect a publicist to do?

It is the publicist's job to let the public know about the act. When the artist is playing either locally or out of town, the publicist will notify the appropriate press and request reviews. If the artist has a CD or cassette in the stores, the publicist will request reviews of the product in the appropriate press. There may also be press to be had if the artist lands a song or performance in a movie or a TV show, or if one of the members secures a licensing deal. For this reason, it is essential that the act or their management keeps the publicist abreast of developments in the act's career. No one can publicize a secret, and the publicist will only work as hard for the act as the act works for itself.

What should you not expect a publicist to do?

The publicist is not a booking agent. Unless he or she has a booking license, in the state of California they are prohibited from legally finding the act a gig. Though this law varies from state to state, the point to remember is that for every phone call you ask them to make to a bar, time is taken away from what's allotted for them to phone the press.

The publicist does not solve band member disagreements or handle day-to-day band business. The company you hire should not be expected to call the A&R community for the band. Though some publicists will take on these management functions, especially on the part of unsigned acts, this is not part of their normal job description. Expect to pay extra for these assignments.

Though responsibility for fan club maintenance is not a part of the publicist's normal duties, many of them will take on this function for an additional fee.

How much should you pay?

What you pay depends on what results you

seek. The rate for in-town press will necessarily differ from tour press because of the difference in postal and phone rates. Also, publicity will cost more for an act with a CD than for one without, not just because the postage on the package is more, but because there are more places to send a CD.

Rates also vary widely from independent to independent. Larger companies with larger staffs will usually charge larger rates. The act could pay anywhere from \$500-\$5,000 monthly for services. Smaller companies will usually be at the low end of the scale.

It is possible to find someone who will work for nothing or next to it. These are people who really believe in the act and are hoping for a bigger payoff down the road, or are more likely, start-up operations. These people may not be well-known to the industry, which merely means that sometimes you get what you pay for.

It is more likely that a beginning act will land with a company in the \$500 range. Because you are renting the publicist's name and reputation, this money is generally payable on the first of the month and covers the following month. Some publicists also request a separate deposit to be used against expenses. It is not uncommon for the publicist to request a three-month retainer, because this is how long it takes for press to appear in the monthly magazines and some of the newspapers.

Any time money exchanges hands, insist on a contract or a letter of confirmation. This is for your protection and for the protection of the publicist.

What do you get for your money?

The act should get clips in the press, whether these are listings of upcoming concerts, reviews of concerts already performed and CDs released by the act, or feature articles about the performer. It is the publicist's job to find these clips and deliver them to the artist or the artist's handlers.

But these are just the tangibles. The artist gets the benefit of the publicist's time, knowledge and reputation. This is particularly important to the unsigned act where multiple reminders and requests usually need to be sent before the first review is granted.

When one industry professional is interested in an act, others come running. A good publicist runs at the head of the pack, charging on the press as they pursue that elusive next big thing. **MC**

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ICE CUBE	PRIORITY
EL MAESTRO	EXPLICIT
POOHMAN	IN-A-MINUTE
95 SOUTH	RIP IT
SIR MIX-A-LOT	AMERICAN
MR. X	BOSSMAN
TUPAC	INTERSCOPE
JUVENILE STYLE	PUMP
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J.T. THE BIGGA FIGGA	GET LOW
69 BOYZ	RIP IT
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NIRVANA	DGC
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MUD HONEY	SUB POP
SONIC YOUTH	DGC
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URGE OVERKILL	GEFFEN
LENNY KRAVITZ	VIRGIN
BRAND NEW HEAVIES	DELICIOUS VINYL
DOMINO	OUTBURST
TUPAC	INTERSCOPE
ICE CUBE	PRIORITY
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JUVENILE STYLE	PUMP
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◀ 25 Hard Music History

"head-banging" craze, as he would violently bang his chin to his chest in rapid succession during his fiery solos.

Meanwhile, the ladies got into the act. Seattle's Wilson sisters brought females into the hard rock arena with Heart—the first female-driven hard rock band to escape the tag of "gimmick." Unlike some of their female pop star counterparts, the Wilson girls played the sex game like the men.

After years of intense touring, Aerosmith rose to recognition. Their first three albums went platinum, and the band went on to become a hard rock icon.

"Walk This Way" solidified their role as one of America's brightest new hard rock hopes. (Aerosmith would also play a leading role in marrying metal and rap when they would complement Run-D.M.C. on the rap group's 1986 remake of "Walk This Way," which also hit the Top Ten.)

Alice Cooper's theatrical tours would hit new heights throughout the mid-Seventies, while veteran axe-slinger and onstage gonzo man Ted Nugent would become a concert hall favorite and platinum hard rock guru.

The Late Seventies

While disco, punk and new wave began a rapid ascent following the success of *Saturday Night Fever*, the Sex Pistols and the rest of the new English invasion—hard rock and heavy metal struggled for a foothold. The



■ SURVEY

WHAT IS THE STATE OF HEAVY METAL?

Heavy metal has been around since the late Sixties and has never really gone away. Most of the bands are underground (true heavy metal music has never been designed for mass appeal). Some heavy metal bands—Metallica, Megadeth—have managed to stay above ground, while bands like Judas Priest and their contemporaries have been covered over by the sands of time. The underground metal scene is fueled by homegrown labels, fanzines, etc. Occasionally, a band like Slayer is allowed out of the sewer to poke its head into the blinding daylight of the *Billboard* album charts, while bands like White Zombie, Pantera and Helmet represent a newer breed of heavy metal.

But what does the term "heavy metal" mean these days? Concrete Marketing/Foundations Forum President Bob Chiappardi observed, "I think heavy metal is in a precarious state right now, but it's more of a media problem. Most of the bands that spawned out of a heavy metal background, particularly those influenced by Black Sabbath, have been absorbed into 'alternative.'"

To reflect this change, the Foundations Forum hard rock convention is now being advertised with the more generic and consumer friendly phrase, "hard music."

commercial fortunes of BTO, Aerosmith, Kiss and other stalwarts of the Seventies declined in the aftermath.

Yet, amid the silver jackets, white polyester suits and a growing army of skinny ties, Van Halen rose out of L.A.'s Sunset Strip scene with a career that continues to this day.

With hard rock deemed unfashionable at the end of the Seventies, many heavy metal and hard rock performers released disco tracks, much to the dismay of their fans. Nevertheless, Kiss managed to achieve a Top 40 hit with their danceable ditty, "I Was Made For Lovin' You."

Warhorses like Queen and Zeppelin would maintain their popularity, the former with their stomp-a-long hit, "We Will Rock You," and Zeppelin with their 1976 theatrical concert release, *The Song Remains The Same*, which would compete with *The Rocky Horror Picture Show* for teenage audiences at midnight screenings.

British heavy metal act Judas Priest finally hit the U.S. charts for a very brief appearance with their fourth outing, *Stained Glass*. And in the final months of the Seventies, Zeppelin released their swan song, *In Through The Out Door*, which would effectively signal the end of an era in the history of hard rock.

As hard rock entered the Eighties, Motörhead, Whitesnake, Def Leppard, Quiet Riot and Iron Maiden would emerge from the shadows of Zeppelin and Sabbath to lead the genre in a whole new direction.

The Early Eighties

The Eighties hard rock scene started out on a somber note. AC/DC frontman Bon Scott was found dead, after choking on his own vomit in the back seat of a car in London after a night of heavy drinking. AC/DC replaced Scott with sound-alike vocalist Brian Johnson and released *Back In Black*, definitely one of the finest hard rock albums of all time.

Months later, Led Zeppelin drummer John Bonham met a similar fate after reportedly drinking an equivalent of 40 vodka shots.

A few years later, Ozzy Osbourne's 25-year-old guitarist Randy Rhoads had his rise to stardom cut short when he was killed in a bizarre airplane mishap. Still, Rhoads' guitar playing served as an influence to many aspiring guitar heroes over the next few years, and his legion of fans immortalized him with guitar god status.

Meanwhile, a new breed of hard rock began to emerge. Iron Maiden built a loyal following, while already established Judas Priest saw their popularity soar as they moved into the forefront of the re-emerging hard rock/metal scene.

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made fans sit up and take notice, but back in Los Angeles, the music scene once again became a hotbed of activity—the home to Motley Crue, WASP, Dokken and Ratt, who began their rise to national prominence. In New York, the decade-old bar band Twisted Sister inked their first major label contract.

The Scorpions scored their first U.S. platinum album, and L.A.'s Sunset Strip saw its most successful days since the golden era of the late Sixties. Worldwide, literally thousands of bands were springing up, with L.A. bands virtually being signed on every street corner throughout Tinsel Town.

Def Leppard drummer Rick Allen lost his arm in an auto accident, but continued on as the band's drummer with the aid of a new techno-kit. Kiss took off their make-up, as most of L.A.'s new bands put it on.

Away from the spotlight, the nation's fundamentalist right, no longer able to complain about the earlier taboos of hard rock (drug usage, loud volume and bawdy sexual come-ons), pointed an accusatory finger at heavy metal's diabolic imagery, claiming that many artists were in league with Satan.

The Rest Of The Eighties

As satanic rock disappeared from the forefront of heavy metal, it was replaced with the popularity of pop-metal. Quiet Riot, Ratt, Twisted Sister, Motley Crue, Warrant and Bon Jovi led the charge, as long hair and bell-bottoms were replaced by "big" hair, lipstick, spandex and leather—a combination of Jim Morrison's imaging, glam-rock's cosmetics and Kiss' theatrics.

L.A. continued to explode as Poison, Guns N' Roses and scores of others were signed by labels that weren't even waiting for the ink to dry before moving on to the next band.

Much of this overwhelming success was due to MTV's preference for slick imaging. However, like most trends and signing frenzies, within one year, many of the bands that came out of L.A.'s first metal-wave were on a downward spiral. Still, Guns N' Roses moved to legendary status as their success crossed over the waters and exploded worldwide.

Alternative bands like the Red Hot Chili Peppers and Jane's Addiction began to rise to national prominence, changing the face of hard rock once again. As expected, L.A. pop metal declined, and the tastes of the world market soon followed suit.

But the hard rock genre moved on to conquer new fans. Metallica, heartily endorsed as the one true metal band, skyrocketed in popularity. Anthrax rose from the New York metal scene, Megadeth formed in Los Angeles and even Kiss saw its popularity take the first upward gain in nearly a decade. The Cult resurrected the Doors myth and Aerosmith ▶



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◀ returned to centerstage and scored multi-platinum with *Permanent Vacation*.

Meanwhile, up in Seattle, Nirvana released *Bleach* on Sub Pop and set the stage for yet another chapter in hard rock's history.

The Nineties & Beyond

As pop-metal vanished from sight, other veteran hard rockers like Iron Maiden and Judas Priest also saw their popularity decline.

Led by Nirvana, grunge exploded out of Seattle, and the fallout hit the national psyche with no less force than the Hiroshima bomb, making the Pacific Northwest the new hotbed for hard rock's latest phase.

Soundgarden, Nirvana and Alice In Chains helped change the face of contemporary hard rock, in most cases resurrecting a sound very familiar to early Black Sabbath and other Seventies hard rock and metal icons.

Pearl Jam came next and achieved incredible success with their debut outing, and through the mass acceptance of grunge and other alternative music, the definition of hard rock has changed forever.

Alternative rock has become the mainstream genre of America's youth, with an almost processed mall-like atmosphere of Doc Martens, goatees, flannel and nose rings—seemingly the stamp of approval for Generation X.

As for the future of hard rock, rappers such as Ice-T paved the way for the rap/metal musical stew with his group Bodycount, but bands such as Metallica, Pearl Jam, Soundgarden, Megadeth, Tool, White Zombie and Alice In Chains are the best bets to take the radically transformed hard rock genre into the next century.

What that future holds for hard rock is anyone's guess, but we can surely forecast that like its flamboyant past, it will most accurately represent the next generation of youth around the world. MC

SURVEY

IS HARD ROCK STILL A PART OF THE LOCAL CLUB SCENE AND HOW MUCH?

Once again, this question was impossible to really answer until you established exactly what hard rock is. Given that the hard rock of the Eighties is pretty much gone, and that bands such as White Zombie and all that Seattle stuff is the Nineties hard rock, then, yes, hard rock is still a part of the local scene. But not as much—not nearly as much!

Hard rock bastions such as Gazzarri's are utterly gone and along with them, the glory days of the Sunset Strip when tons of bands and fans crowded the Strip every weekend. Most notably, the local hard rock and heavy metal scene suffered a setback from the loss of KNAC, who sponsored many local shows as well as airing local bands on their homegrown hour.



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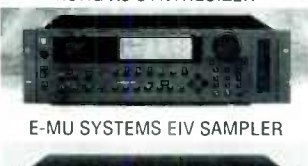
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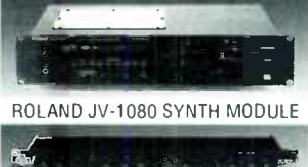


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Niki Smart

Contact: Jeff Jacobs
714-642-2858
Seeking: Label/Distribution Deal
Type of music: Triple A/Rock

Production 8
Lyrics 7
Music 7
Vocals 8
Musicianship 7

Average

1 2 3 4 5 6 7 8 9 10

Comments: This South African-born singer-songwriter has sent in a demo that couldn't have any better timing. Her lyrical attitude reflects the same acidic power that Alanis Morissette has sent sailing up the charts.



Nada-Loka

Contact: Barron Steffen
310-288-3446
Seeking: Label Deal
Type of music: Rock

Production 8
Lyrics 6
Music 6
Vocals 5
Musicianship 7

Average

1 2 3 4 5 6 7 8 9 10

Comments: Seductive grooves blend thoughtfully with axe-grinds and power flashes, and the result is a very tasty one. While Nada-Loka has released an acoustic album in Italy, we listened to the three electric band songs recorded in L.A., and we were pleasantly surprised by the thought that obviously went into the material. Check it out.



South Bedlam

Contact: Lustre Management
818-980-0453
Seeking: Label Deal
Type of music: Hard Rock

Production 6
Lyrics 6
Music 5
Vocals 7
Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: While the lead vocalist shows great rock attitude and phrasing and the occasional poetic lyrical twists show promise, there is nothing really unique shining through at this time, but there is a foundation here. The gritty guitar patterns work well at times, but more subtle grooves would help build the dynamics that seem to be lacking on this demo.



Apostrophe 'S'

Contact: Jeanne Ann Krawzonek
305-341-9138
Seeking: Label Deal
Type of music: Acoustic Punk Rock

Production 6
Lyrics 5
Music 5
Vocals 5
Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: These songs are very concise and filled with energy, but the problem is that Elvis Costello did this nearly twenty years ago, which wouldn't matter much if this singer didn't sound almost exactly like Costello and Graham Parker in their younger days. We have to wonder if this Florida-based band can get far by cloning such icons as Costello.



Whiffen

Contact: Artist Hot Line
213-368-0733
Seeking: Label Deal
Type of music: Adventurous Pop

Production 7
Lyrics 5
Music 6
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: Insightful lyrical observations revolving around dark themes, orchestration and piano-based dirge-like material captured our attention at first, but the formula grew thin by the middle of the second song. The soft, whispery vocals don't help the presentation. As it stands now, Whiffen might want to look toward film scoring.



Heartache

Contact: Artist Hot Line
805-526-4036
Seeking: Label Deal
Type of music: Pop/Rock

Production 6
Lyrics 5
Music 5
Vocals 5
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: This Simi Valley trio left us in a quandry in the sense that there's nothing really wrong here, but there's not much right about a band harkening back to the pop sounds of the 1965-66 era. Influences are one thing, but direct cops of the Byrds' and the Beatles' patented sound can spell big commercial problems, especially in 1995.



Roadside Attraction

Contact: Artist Hot Line
408-946-7471
Seeking: Label Deal
Type of music: Hard Rock

Production 4
Lyrics 4
Music 3
Vocals 3
Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: While this band displays numerous influences in their music, they don't yet seem to know what to do with them. This quartet basically starts every song slowly, but then builds into a raucous fury. What starts out interesting soon dissolves into uninspired hard rock that sounds no different than a majority of unsigned headbangers.

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Don't just sit there, sing something. Yes, we all feel like little nobodies several times a day, but the truth is, so do those successful performers you admire. Somewhere along the way, they decided to get up each morning and go ahead and do the impossible anyway.

My latest credo (for those of you who haven't stopped in lately) is that this is the year for having "our cake and eating it too!" It has become apparent over the years that not having your Pillsbury sour cream in-the mix real fudge frosted chocolate cake and eating it is passe. So I say, aspire to pay the bills, AND have the career you want too!

OK, I admit it, it's double the work. But you get double the return. The trick is to work eighteen hours a day on your singing now so you don't have to work eight hours a day for someone else later. I am personally challenging you to renew yourself, rejuvenate yourself, and revitalize your energies. Update your tired, worn-out game plans. Restore your sense of hope and well being. Revive your campaign for personal happiness and musical success.

Never forget there's only one you. This gives you an automatic and absolute advantage. Insist on you and express yourself big time. Your innate uniqueness makes you the very product most sought after by the professional music community and the public in general. The listening public is bored to belly aches under the weight and repetition of mediocre songs and performers. It's time for someone new, fresh, and different. Next, please! It's your turn. There are no quick fixes here. It's going to take you doing YOU in a big way. Chosen for a life in the arts by fate, you must take time to thoroughly evolve. Singers unfold slowly. For all of you (I know who you are, there's no fooling me), have been blessed with a little something extra that will bring enormous success and breakthroughs if you remain steadfast.

Life for you may feel perpetually delayed, with all of the dreams you want seemingly bestowed upon others. However, your time will come. This year is your year. Affirm yourself and your talents. Lets move on.

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ROCK



Don Dokken

Anyone who thinks that bands like Dokken are dead should have shown up for their performance at the Hollywood Grand earlier this month. Dokken's first L.A. performance in many years (and their first L.A. club gig in over ten years) was packed to the rafters with fans who still appreciate the kind of music Dokken has to offer. But this was no trip down memory lane. Dokken played a lot of material from their current Sony outing, *Dysfunctional*. But like the old days, it was really, really loud. We're talking "the airport is calling asking you to turn the noise down" loud. Despite some raspy vocals due to a sore throat, Dokken was in good fighting shape, especially guitarist George Lynch. But how will they do on a national level? We'll wait and see.

Cleopatra, the L.A.-based label that specializes in gothic and industrial music, has released a couple of noteworthy products: *The Coiled One*, by dark, electronic group Spahn Ranch, and *A Saucerful Of Pink*, a two-CD tribute to Pink Floyd. The latter features local artists Sky Cries Mary, as well as Hawkwind (featuring co-founder Nik Turner), British industrial group Psychic TV and a host of others. Cleopatra has amassed one helluva catalog, including works by the Damned, Sigue Sigue Sputnik, popular punks the Exploited, the Germs, Kommunity

FK, Sex Gang Children, Motörhead and Kraftwerk, to name a few. You can contact Cleopatra (who are distributed by Caroline) at 213-465-5438.

Although singer-songwriter Gregory Gray lives in Northern Ireland, he named his recently released EMI Records debut disc, *Euroflake In Silverlake*. I guess he was over here long enough to get the picture.

In support of his new *Ozzmosis* album, Ozzy Osbourne will play the Palladium on October 27 on his "Retirement Socks" tour.

On a larger scale, the Greek Theater's summer season will be drawing to a close in spectacular style with Santana and Jeff Beck on September 19, 20 and 21st. You can rest assured that these dates will sell out.

Looking down the road a bit, P.J. Harvey will be returning to Los Angeles for yet another performance—catch her at the Wiltern on October 2nd. Also on the return trail, Van Halen will be at the Irvine Meadows Amphitheater on October 15th.

Motor City Cobra (named after pugilist Thomas Hearns—the band members are evidently boxing fans) has been making quite a bit of progress on the local scene since their inception nearly one year ago. The L.A.-based (and formed) band recently released their self-titled, financed and produced CD on their own label, L.A. Records. They're one of a handful of local unsigned acts to headline the House Of Blues (and twice, mind you!) and recently played an afternoon set at Tower Records on Sunset to promote their CD (which is in the Tower stores). Their song, "Evil Woman," was recently featured as backing music on *H30*, a weekly surfing highlights show on the Prime Sports Network—which is rare for an unsigned band.

The band will be playing the Whisky on Saturday, September 16, if you wanna see what all the fuss is about. Showtime is 10:00 p.m. The group describes their music as blues-influenced AOR rock inspired by Carlos Santana, Stevie Ray Vaughan and Johnny Winter. Contact James Robinson at 818-760-0878 for more information about the band or the show. —Tom Farrell

COUNTRY



Lightnin' Willie (of Lightnin' Willie & the Poor Boys), Ray Doyle and Wylie Gustafson (of Wylie & the Wild West Show)

Big doin's at Jack's Sugar Shack.... It was cowboy heaven when Wylie & the Wild West Show played on the same Barndance bill as Lightnin' Willie & the Poor Boys. Bruce Springsteen made a surprise visit and played with Ronnie Mack, Harry Orlove, Marty Rifkin, Steve Duncan and Russell Scott, to everyone's delight. Also, the Muff Man has announced that as of October 19, his Songwriter's Circle will be moving to Jack's. The show will be held on the third Thursday of each month.

Also, look for Lightnin' Willie and the band in Old Town Pasadena at One Colorado on September 3, from 4-8 p.m. A free show! Call 818-564-1066.

Angie Monroe is moving her Sunday night jam to the Crest in Reseda as of September 10th. Bands are welcome to showcase. For more info, call Angie at 805-947-4484.

Look for the Sixteenth Annual KLON (FM 88.1) Blues Festival on September 9 and 10 in Long Beach at the Cal State Athletic Field. Big guns this year include Buddy Guy, Dr. John, the Fabulous Thunderbirds, Booker T. & the MG's, Mavis Staples and the legendary Brownie McGhee. This is the coolest blues festival around and highly recommended. Hip DJ the Wag Man and smooth producer Gary Chiachi will both be there!

For tickets and more information, call KLON at 310-985-1686.

Also in Long Beach for the boot scootin' crowd is the first California Country Jam '95, with headliners like cowboy singer Chris LeDoux, Canadian diva Michelle Wright and country rockers the Pirates Of The Mississippi. Some of the very best locals will also be there, including the Bum Steers, the Lucky Stars, Robin Pearl, John Swisshelm, newcomer Katie Trickett and the much-loved Doo Wah Riders. This event takes place September 2-4 at Shoreline Village. Call 213-936-6101 to find out more.

The legendary Mad Dog Studios in Venice is pulling up stakes after more than fifteen years and relocating to Burbank. Honky tonk hero Mark Insley will be one of the last artists to record in the old studio. Look for Mark and his producer, Taras Prodanuiuk, to do some finishing work at the new facility prior to a big grand opening celebration slated for October 31, according to Mad Dog owners Michael Dumas and Dusty Wakeman.

Candy Kane will be celebrating her new record release at the very eclectic Alligator Lounge on September 16th. Joining Candy will be favorites Big Sandy & His Fly-Rite Boys and, all the way from Texas, the Derailers. This promises to be a good night of true country & western music. Call the Alligator (310-449-1844).

Ray Doyle is one of our unsung singing heroes. He recently did an amazing songwriter's set at Graffiti. Look for Ray to demo his tunes as well as hit the road for Australia with the Wild West Show. He'll be playing around town again after October.

Finally, it's been eighteen years since the King of Rock & Roll Elvis Presley tragically passed away in the afternoon hours of August 16, 1977.

Still, the sound of his voice and the style that was distinctively his own continues to captivate the hearts and minds of his ever-expanding and adoring public. Simply put, there will never be another Elvis.

Long live the King!

—Jana Pendragon



PJ Harvey



(L-R standing) David Raven, Skip Edwards, Greg Leisz, Billy Wild, Mark Insley, (sitting) Michael Dumas and producer Taras Prodanuiuk

JAZZ



Benny Carter

Imagine being 88, playing alto as if you were 58 and being able to walk and talk with the confidence of a 38-year old! **Benny Carter**, a major force in jazz since 1927, recently celebrated his birthday with a five-night stint at the **Jazz Bakery**. Pianist **Roger Kellaway** (very hyper and colorful in his solos but quite supportive and tasteful while accompanying the veteran saxophonist), bassist **John Heard** and drummer **Sherman Ferguson** were all in excellent form. As for Carter, he interpreted his typical repertoire ("On Green Dolphin Street," "Misty," "Only Trust Your Heart" and "Just Friends") with thoughtful improvisations that were full of subtle surprises. If I didn't know any better, I'd say that he was still improving!

A potentially great triple-bill at the **Hollywood Bowl** was quite erratic. Cuban pianist **Gonzalo Rubalcaba**—in a trio with bassist **Ron Carter** and drummer **Lewis Nash**—was excellent, alternating bop standards with his own originals and recalling early Herbie Hancock in his virtuosic yet fairly restrained style. Young tenor **Joshua Redman**

was a definite disappointment, not coming up with any ideas that Red Holloway couldn't have played better and sounding uninspired; maybe it is time for him to become a sideman for a while. Redman's remarkable verbal introduction of trumpeter **Nicholas Payton** (no one is that good!) was a hard act to follow, and Payton (who was only on two songs) seemed incapable of playing five straight notes without a mistake! The night closed with **Wynton Marsalis** leading a big band. Everyone performed well, but the great trumpeter only played on "The Legend Of Buddy Bolden" and two choruses later on, otherwise sticking to conducting his episodic ten-movement "Mastery Of Melancholy," which sounded like a modernized and slightly demented version of Duke Ellington. The audience was clearly disappointed at Marsalis' musical near-absence.

Much more rewarding was a record release party held for arranger **Bill Holman** at the Jazz Bakery, celebrating his JVC release, **A View From The Side**. Despite bassist **Dave Carpenter's** late arrival, the sixteen-piece Holman Orchestra was in superior form, playing his overcrowded and consistently exciting ensembles with spirit ("No Joy In Mudville" is particularly memorable). Standout soloists (among many) included **Pete Christlieb** and **Ray Herrmann** on tenors, altoists **Bill Perkins** and **Lanny Morgan** and trumpeters **Ron King** and **Ron Stout**.

UPCOMING: **Catalina's** (213-466-2210) features **Betty Carter** (September 5-10) and the **Toshiko Akiyoshi Trio** (September 12-17), the **Jazz Bakery** (310-271-9039) has **Jacky Terasson** (September 6-8) and the **T.S. Monk Sextet** (September 13-16).

And don't miss the **Los Angeles Classic Jazz Festival** (310-337-1635) September 1-4, which has music in seven places at once!

—**Scott Yanow**



Gonzalo Rubalcaba

URBAN



Ziggy Marley & the Melody Makers

The success of **Shaggy**, **Ini Kamoze**, **Patra** and other artists indicates that the public has a growing appetite for hip-hop with a rough-edged reggae flavor. This "ragga-muffin" style is well-represented by L.A.'s own **Da Nayborhoodz**, whose debut, **Afta Dark**, was recently released on local indie **React Recordings**.

The quartet consists of **Pro-Jay**, **Frankie Culture**, **Minus** and **DJ B-Dub**. Group member **Pro-Jay** has already made a name for himself behind the scenes as a producer and mixer who's worked with such artists as **2Pac**, **Ice-T** and the **Real Seduction**. **Afta Dark** has the distinction of being recorded live in the studio, and the "what you hear is what you get" quality is a refreshing change from the overblown over-dubs and studio trickery that often plague hip-hop recordings. For more information on **Da Nayborhoodz**, call **React** at 310-550-0233.

While we're on the reggae tip, **Ziggy Marley and the Melody Makers** have been wowing people at this year's H.O.R.D.E. Festival. The late great **Bob Marley** would be proud of his son's latest release, **Free Like We Want 2 Be**. But to really appreciate this talented artist, you have to see him perform live. The Southland is fortunate enough to get three performances from **Ziggy & Co.** in one week: the H.O.R.D.E. show at the **Olympic Velodrome** September 2nd and headlining shows at the **House Of Blues** September 5th and 6th.

Remember **Doug E. Fresh**? He's



Da Nayborhoodz

been attempting another comeback, which saw him roll into the **Martini Lounge** recently to promote his latest album, **Play**. Unfortunately, the material isn't strong enough to make a huge impact. Better luck next time.

Long Beach was in the house at the **Century Club**, where **Warren G** and **Def Jam Recordings** hosted a party to celebrate the launch of his new label, **G Funk Music**. Lucky partygoers got to see performances by the G-Man himself, plus showcases from the **Dove Shack**, **Twinz**, **5 Footaz** and **DJ Rectangle**.

Def Jam has plenty of reason to celebrate because the label threw another party recently—this time for South Central L.A. native son **Montell Jordan**. The party, at **Paradise 24** in Hollywood, was in honor of the smash success of Jordan's "This Is How We Do It" single and the album of the same name, which have both gone platinum. Jordan's second single, "Something 4 Da Honeyz," is currently zooming up the charts.

The Godfather of Soul, **James Brown**, was all over L.A. recently promoting his latest release, **Live At The Apollo 1995**. In addition to a rare in-store appearance at the **Virgin Megastore**, he also performed at the **L.A. A La Carte Festival** and at the **House Of Blues**, a show which also featured appearances by **Hammer**, **Skee-Lo** and **Casey Kasem**. After all these years, they still don't call James Brown "the hardest working man in show business" for nothing.

Clockers is the latest **Spike Lee** movie (due out September 13th), based on **Richard Price's** novel about street crime and decay. Spike Lee films always create a unique kind of buzz, and this one is no exception. Some industry pundits are even going as far as saying it's Lee's best movie since **Do The Right Thing**.

The **Clockers** soundtrack, available in stores now, offers a diverse array of urban music. Artists featured on the soundtrack include **Chaka Khan**, the **Crooklyn Dodgers** (**Jeru the Damaja**, **Chubb Rock** and **OC.**), **Buckshot LeFonque**, **Seal**, **Des'ree**, **Strictly Different**, **BrooklynNytes**, **Marc Dorsey**, **Rebelz Of Authority** and **Mega Banton**.

—**Carla Hay**

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The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Cathy Watson, Capitol Records: 213-871-5258**The Players:** Gaz Coombes, guitar, vocals; Danny Goffey, drums; Mickey Quinn, bass.**Material:** Most critics are holding to the party line that even though Supergrass is a band of shameless thieves, they maintain their integrity because they steal such a wide variety of styles. These guys have been compared to bands as diverse as the Buzzcocks, the Beach Boys, the Rolling Stones, David Bowie and even Herman's Hermits. Though most of Supergrass's material has the signature high harmonies of early British rock, a few numbers also have tempo changes and breaks that could have erupted from Hollywood or Ventura Blvd. But it's easy to forget that this band's eclectic influences aren't the only reason Supergrass has built such a fanatical following overseas. The neurotic teenage anthems on their U.S. debut release, *I Should Coco*, definitely have an authentic edge and are beautifully arranged and produced. Could their show at the Troubadour live up to the tremendous promise of their recordings and the reputation of their wild club dates in England? Well, not quite... but pretty damn close.**Musicianship:** Gaz Coombes often seems like a younger Jagger who can still hit the high notes. It's really scary that he sings the word "time" in their song "Time" very much like young Mick belting out "Time is on my side." Coombes' guitar playing was tight and interesting as well; the kid isn't blindingly fast, but he's tasty, and whenever he bent a string, he always nailed the note he was reaching for. Bassist Mickey Quinn has a hyperactive right hand that's a great**Supergrass: Beautifully neurotic teen anthems.**

relief from many droning American alternative bass players, and he unleashed some fine backing vocals from his upper register. And listening to Danny Goffey's rave-ups on the drums is like being a spectator at some blood sport that was banned centuries ago, though comparisons to Keith Moon may be a bit premature.

Performance: American fans who first heard Supergrass on CD may have been disappointed that at the Troubadour, Coombes' lead guitar lost some of the groovy signal processing it had on the album. But in general, Supergrass established themselves as a polished confident, international act and seemed quite at home in L.A. Yet, after hearing so much about the wild antics of these

lads, it seemed curious that they weren't a little looser and sillier onstage. The capacity crowd received them with great enthusiasm, but stopped a bit short of the rabid insanity described in the British press. Supergrass sounded more like a pop band than one might expect and were a little tamer than the savage local acts that L.A. audiences have grown used to.

Summary: This band puts on a great show, but can they find a place in the black little hearts of the deviant, tattooed youth of Hollywood? Supergrass may have trouble reaching teenagers who have been dodging bullets in Venice, but this band's gentler, British breed of lunacy may eventually break through our thick American skulls. —**Matt Jansky****Campfire Girls: Rhythmical, thundering rock.**



The Aunt Bettys: Down home, edgy melodic rock.

Campfire Girls

Las Palmas Theater
Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Dave Tomberlin, Interscope: 310-443-4539

The Players: Christian Stone, guitar, vocals; Andrew Clark, bass; John Pikus, drums.

Material: There are plenty of other acts around town that borrow more than a little from the gritty sound of bands such as the Butthole Surfers and Sonic Youth. But the Campfire Girls' arrangements hold together better than most of the competition, possibly because there are very few droning, artsy, boring passages or gratuitous tempo changes. When the Girls do change the tempo, it happens at exactly the right moment, and it really kicks you in the teeth. Most of the songs were unusually strong rhythmically and built to thundering, satisfying crescendos. Musically, the band belts out plenty of offbeat chord progressions. They also did a cover of "Strawberry Fields Forever"—a reckless, low-odds gamble. Incredibly, it paid off, and the Girls delivered a terrific rendition that was somehow both faithful to, and very different from the original.

Musicianship: Each of these guys has a really distinctive style, and together, they explode with seething, spontaneous energy. Clark actually strums a lot of bass chords,

but he rarely sounds murky or overbearing, which is definitely an accomplishment. Stone's strength as a guitar player is his offbeat, sweetly dissonant guitar lines. Pikus's drum fills are fantastically spastic, and his frantic rave-ups make your heart pound like a jackhammer. His cymbal-bashing, however, was a little too savage and almost lapsed into heavy metal parody. Stone's vocals were tortured and compelling, and his enunciation was far better than one usually finds in this genre.

Performance: One reason this show was so seamless is that the Campfire Girls have mastered many technical gremlins that other bands are still struggling with. Stone and Clark can actually tune up unobtrusively between songs—a really critical thing when you're bashing your instruments as hard as these guys do. But more importantly, the Campfire Girls are clearly comfortable enough with their demanding material to be very relaxed onstage. They don't jump around a lot, but they do have really cool moves and plenty of energy. It was very sick—but kind of sweet—for Stone to dedicate a song to his dead cat, and the plastic campfire onstage was a cozy touch.

Summary: Even if the Girls' upcoming EP (due out September 5 on Interscope) is a hit, it could still take a while for their material to catch fire. Let's hope this high-energy band doesn't burn out before that happens. —Matt Jansky

The Aunt Bettys

The Whisky
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Elektra Records: 310-288-3800

Musicians: Mike Knott, vocals, guitar; Andrew Carter, guitar; Brian Doidge, bass; Chuck Cummings, drums.

Material: What do the Stone Temple Pilots, Led Zeppelin, Thomas Dolby and the Aunt Bettys all have in common? Well, the \$100,000 answer is that they were each threatened with lawsuits because of their monikers. In the case of the Aunt Bettys, they had Ford Motor Corp. after them (the band originally called itself Aunt Betty's Ford). Frankly, it's too bad that Ford shot first and asked questions later, because if they'd have taken the time to listen to this Huntington Beach-based foursome's music, they probably wouldn't have been so quick to raise hell in the courts, and just might have been proud to share their name with them. The Bettys' material is raw and raucous in places, while in other places, it's more along the lines of down home/middle America, melodic rock, a la Soul Asylum or the Replacements.

Musicianship: I don't know what it is about Orange County bands, but no matter what genre their music fits into, most tend to play with reckless abandon, naked honesty and a commitment to their music that you just don't see amongst most of the L.A. band contingency. Maybe it's because they play music to communicate their songs and ideals, rather than playing for the sole purpose of snagging a record deal. Ironically, the Aunt Bettys were plucked from OC's fertile music scene and landed a record deal. Vocalist/guitarist Mike Knott puts his voice through its paces. One moment he's screaming at the top of his lungs; the next, he's singing a heartfelt passage. The remaining members are competent on their respective instruments, and they give the songs so much kinetic energy, it's hard to keep from hitting the dance floor.

Performance: Bianca's Hole nights at the Whisky tend to attract a wide and varied audience and this particular audience was no exception. The Aunt Bettys seemed to hold their attention, which was impressive, considering most of the audience probably had never heard the band prior to that evening. Knott was constantly in the audience's face, which kept things lively, and their playing underscored the importance of the songs themselves. **Summary:** Currently, the Aunt Bettys are putting the final touches on their debut album, which should be released sometime early next year. With their catchy, edgy songs and interesting, almost rockabilly stage personas, this band should have an easy time attracting the MTV crowd.

—Pat Lewis

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CLUB REVIEWS

Supersport 2000

Las Palmas Theater
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

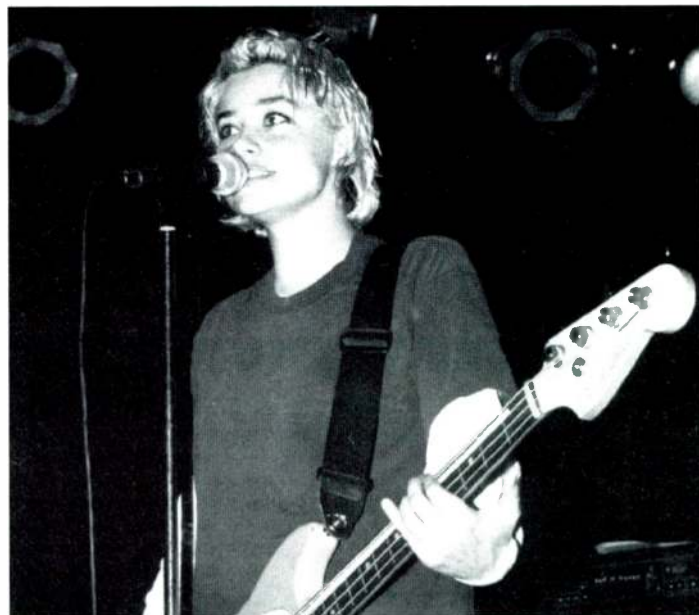
Contact: Cherielynn Westrich, 213-662-5113

The Players: Rod Cervera, guitar, vocals; Cherielynn Westrich, bass, vocals; Mike Fletcher, drums; Graciela Germann, guitar, vocals.

Material: At first glance, Supersport 2000 may remind you of other female-fronted, low-tech alternative acts. But this band avoids the abrasive minimalism of artists such as Bettie Severin in favor of a thicker, more melodic sound that's all their own. Supersport's arrangements are also rich and interesting, and you'll never catch the guitars doubling the same melody. The lyrics did have a couple of clunkers, however. Lines such as "Think I'll go on a killing spree" seem like calculated references to the dreary early-Nineties culture of casual violence that spawned movies such as *Natural Born Killers*. Also, it's too bad that almost all the tunes were at the same tempo, because this made the songs sound more similar to each other than they actually were.

Musicianship: This band has only been together about a year, and even though their chops are relatively primitive, their playing is tight and professional. Wisely, each musician plays simple but very original parts that are tailored to his or her musical strength—and plays them very well. Guitarist Graciela Germann even has the guts to stop playing entirely at some points just to highlight someone else's solo, and she also drops in some really haunting vocal harmonies. Cervera has got a lush, ringing guitar sound that's an appealing contrast to the more dry, flat timbre of Germann's rig. Westrich's bass lines aren't terribly complicated, but she makes good use of unusual intervals, and her lead vocals are warped and intriguing. None of this would hang together without drummer Mike Fletcher, who never overplays, throws the beat or lets the other band members wander too far from musical safety.

Performance: One of Supersport's greatest assets is their complete lack



Supersport 2000: Mesmerizing their audience.

of pretension onstage. They say almost nothing between songs, yet they retain a friendly, accessible demeanor. The attitude is just right, but the stage show could use a little work. They just kind of stand there without moving—and for a while, it's actually pretty cool to watch them do that. But after a half-dozen songs or so, it gets a little scary, and you find yourself wondering if they're really completely human. Supersport 2000 definitely mesmerized the crowd at the Las Palmas Theater.

Summary: Already, there could be a bullet lurking somewhere in their set. Imagine what they'll be like in a year or two when they've actually mastered their instruments.

—Matt Jansky

Big Sandy & His Fly Rite Boys

Jack's Sugar Shack
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Allan Larman: 213-913-3918

The Players: Big Sandy, vocals, guitar; Ashley Kingman, guitar; Lee Jeffries, steel guitar; Wally Hersom,

bass; Bobby Trimble, drums.

Material: Big Sandy & His Fly Rite Boys play a mix of western swing and rockabilly that can't be beat. With the release of their second album, *Swingin' West*, on HighTone, the group has even added more new material to their set. Whether rocking on tunes such as "Blackberry Wine" or crooning on ballads such as "A Healer Like Time," Big Sandy and band know their way around this music. At times, you can close your eyes and hear Bob Wills or other western swing stars, that's how close to the real thing this is.

Musicianship: These are some jumping musicians, but the one member of the band that has always stood out is Lee Jeffries on steel guitar. His feeling for the swing sound is uncanny, especially for someone who was not even born when this music was in vogue. Also deserving of mention is Wally Hersom on the stand-up bass, who keeps the rhythm rocking at every turn. Also, no review of Big Sandy could go without mention of Sandy's sweet and pure voice.

Performance: Big Sandy & His Fly Rite Boys are five tightly knit musicians, and they play as if they know where the others are headed, whether they know or not. A band this tight has obviously played a lot of gigs and also spent some time in the rehearsal studio. Sandy is a great frontman—a performer who, with a sly smile and a knowing wink, can convey more meaning than most performers can with words. Also, Sandy knows how to lead a band, sometimes standing aside and letting the band go through its paces.

Summary: If you are not hip to Big Sandy & His Fly Rite Boys, check them out at one of the local clubs before it is too late. This is a band that is destined to go somewhere and they will not be playing small clubs forever. This is the real thing. And by the way, bring your dancing shoes.

—Jon Pepper



Big Sandy & His Fly Rite Boys: Top-flight performers.



JOE LEVITT

The Geraldine Fibbers: Inventive, fun and entertaining.

The Geraldine Fibbers

Las Palmas Theatre
Hollywood

1 2 3 4 5 6 7 8 ★ 10

Contact: Carol Burnham, Virgin Records: 310-288-2467

The Players: Carla Bozulich, vocals, guitar; Daniel Keenan, lead guitar; Kevin Fitzgerald, drums; William Tutton, double bass; Jessy Greene, violin, viola.

Material: So you like weird? How's this for weird: Ethyl Meatplow's industrial strength dominatrix, Carla Bozulich, in a country band? Well, the Fibbers are not exactly just another country band. They're more like a good shot of country and a little bit of hard-core punk. Imagine all the whining, crooning sap of country's emotional baggage building to a head, which, at full capacity, explodes into a divine screaming and thrashing punk tantrum. The Fibbers' songs are melodic and meaningful, touching on everything from pain and love to drugs and sex.

Musicianship: The Fibbers dash the idea of "faceman vs. backup band," functioning more as a conglomerate of equally talented and involved music folk. Drummer Kevin Fitzgerald provides a steady foundation with Tutton's incredibly fat bass sound. When Tutton bows the lower strings, every rib in the house vibrates sympathetically with the rumble of his lines, which are not acrobatic but simple and to the point. Greene plays a mean country fiddle, in addition to twisted and provocative solos with juicy effects, which are traded back and forth between her and guitarist Daniel Keenan. Vocalist Bozulich supplies a shocking contrast of sound between her throaty, guttural tones and piercing, high-pitched shrieks; a schizophrenic combo of Reba McEntire and Courtney Love.

Performance: With the exception of Bozulich's hyper performance on "Dusted," the band calmly swayed to and fro in tandem throughout the entire set. The Fibbers are a relatively stationary crew onstage, but this does not detract in any way from the excitement of their performance. The only unfortunate aspect of their Las Palmas show was that for most of the evening, violinist/violinist Greene was obscured behind the stage curtains. Occasionally, she moved deeper into the stage, but then disappeared again.

Summary: The Geraldine Fibbers are a fun and entertaining band to see live. Their inventive style and verve for performance is a reminder of what club music is supposed to be. —Traci E

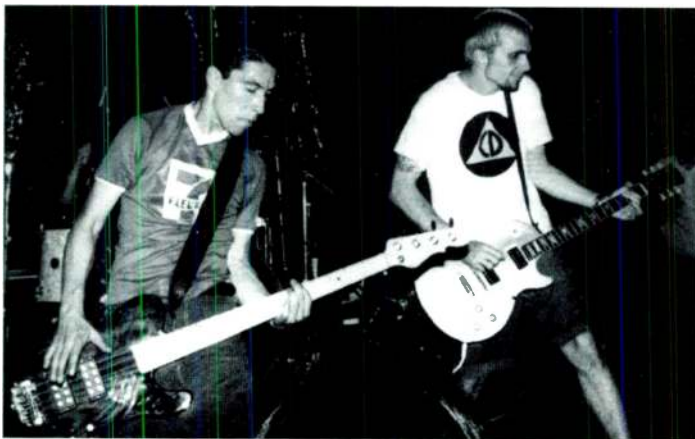
Everclear

The Troubadour
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Donna Salazar, Capitol Records: 213-871-5118

The Players: Art Alexakis, guitars, vocals; Greg Eklund, vocals, drums;



ROSEY WHITE

Everclear: Forceful and magnetic performance.

Craig Montoya, vocals, bass. Material: This straight-up Northwest power punk trio uses jangly guitars, edgy drumming and raspy, driven vocals to create a unique, tight sound. Punchy, punk-accented songs flow around precise instrumentation and well-timed vocal delivery. Lyrics cover ironic personal situations with songs such as "You Make Me Feel," to the harsher societal realities of drug abuse on "Heroin Girl." The Fibbers' musical influences are most obviously Nirvana and less obviously PiL.

Musicianship: Natural, first-rate frontman Art Alexakis maneuvers Everclear's songs, guitar and audience with sincere, slick showmanship. Each song is delivered succinctly and heartily. Awe-inspiring drummer Greg Eklund and colorful bassist Craig Montoya act as fine-tuned cogs in the Everclear machine. Although punk influences abound in songs such as "Heroin Girl," softer songs such as "The Twistinside" and "Santa Monica" verge on a pop sensibility that the band may want to explore more in the future.

Performance: Everclear's live performance—although forceful and magnetic—is almost so well-tuned, it is sometimes not very engaging. Never missing a cue from frontman Alexakis, Eklund and Montoya make performing appear as simple as walking. Montoya uses constant, seemingly planned, air jumps to get the audience's attention. However, there is very little improvisation in this band's performance. Even the screaming encore of Tom Petty's "American Girl" seemed a bit canned. Alexakis, with his bleach blond, cropped hair accented in blazing black roots, possesses an element of showmanship usually only British performers such as David Bowie and Peter Murphy truly understand. Even with this, there is nothing else remotely British about this band. A more relaxed, spontaneous approach to performance might expose the vulnerabilities I suspect Everclear possess.

Summary: Although there is some soul missing from the proceedings, this is an intensely adept band consisting of three very proficient musicians who deliver extremely well-written material. —Kim Taylor

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LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013

Contact: Lizzy; 213-625-9703
Type of Music: Original, unique. Experimental only

Club Capacity: 175

Stage Capacity: 10

PA: Yes

Piano: No

Lighting: Yes

Audition: Call

Pay: Percent of door. No guarantees

CHIMNEYSWEEP LOUNGE

4354 Woodman Ave., Sherman Oaks, CA 91423

Contact: Dan Singer; 818-783-3348

Type of Music: Blues & Classic Rock

Club Capacity: 70

Stage Capacity: 4

PA: Yes

Lighting: Yes

Piano: No

Auditions: Call for information or come in Sunday night and see Dan Singer

Pay: Negotiable

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)

7000 Hollywood Blvd., L.A., CA 90028

Contact: Alan Eichler; 213-466-7000

Type of Music: Top 40 & acoustic

Club Capacity: 150

Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Send promo
Pay: Negotiable

GENGHIS (COHEN) CANTINA

740 N. Fairfax Ave., Hollywood, CA 90046.

Contact: Jay Tinsky; 310-578-5591

Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country

Club Capacity: 60

Stage Capacity: 6

PA: Yes

Lighting: Yes

Audition: Send promo package to Jay care of club or call

Pay: Negotiable

THE JUNGLE

17044 Chatsworth St., Granada Hills, CA 91344

Contact: Lorna Kaiser; 818-832-4978

Type of Music: R&R cover and original bands

Club Capacity: 250

Stage Capacity: 5-7

PA: Yes

Piano: No

Lighting: Yes

Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA 91305

Pay: Negotiable

THE MINT LOUNGE

6010 W. Pico Blvd., Los Angeles, CA 90035

Contact: Jed; 213-937-9630

Type of Music: Rock, acoustic, blues, C/W

Club Capacity: 100

Stage Capacity: 7

PA: Yes

Piano: No

Lighting: Yes

Audition: Send tape & promo package/contact Jed.

Pay: Percentage of door/no guarantees.

RENAISSANCE

1212 3rd Street, Santa Monica, CA 90401

Contact: Galia; 310-587-0766

Type of Music: All types. No rap or hip hop

Club Capacity: 398

Stage Capacity: 8

PA: Yes

Lighting: Yes

Piano: No

Audition: Send promo to Galia at club

Pay: Negotiable

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

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

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

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

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment, or internships for music industry positions. To place

your Miscellany ad: mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. If space allows, ads will run for more than one issue. Please call when you wish your ad to be cancelled.

PAYING POSITION with L.A. based talent agency, good phone manner & reliable transportation a must. Prefer sales experience & CRT skills. 213-957-1999

RECORDING STUDIO & PUBLISHING COMPANY, F/T (3pm - 11pm approx). Fax resume & salary requirements to G. Curtis, 818-842-5763

MARKET REP needed to work on celebrity hosted music show on the Net. Great opportunity. Tremendous growth potential. P/T. Gale or Mike, 818-761-2239

INTERN WANTED for fast-paced music public relations firm. Must enjoy a wide variety of music. College students preferred. Kristle, 213-655-4151

MUSIC MANAGEMENT firm seeks intern for administrative support. Must be reliable, committed, love R&B/HipHop. Could lead to paying position. Fax resume, 818-344-7510

PUBLICITY INTERNS needed at major independent record company. Basic clerical, phone, and computer work. No experience necessary. Benefits! JD, 818-953-7910

SUBSONIC MANAGEMENT looking for interns willing & eager to learn the business. Hands on experience. Michelle, 818-762-5648

INTERN WANTED for P.R./Celebrity Booking/TV Production Co. Learn all facets of business. No pay. Work your own hours for college credit or experience. 818-905-5511

IGNITION MARKETING-L7, Faith No More. Responsible & reliable interns needed for music marketing company. Loads of potential, networking, fringes, college credit. Catherine or Lorain 213-937-1727

INTERN NEEDED for recording studio, 2-3 nights per week, depending on studio schedule. Becomes paid position after training period. Dave (after 11am), 818-993-4778

INDEPENDENT RECORD label seeking interns for retail promotion. Must have good phone skills. \$5 an hour. Located in Santa Monica. 310-451-7313

SONGWRITERS EXPO 18 needs volunteers prior to the event to assist with typing, phone calls, etc. Hours credited towards admission for the event. Josh, 213-467-7823

RETAIL MUSIC store seeks F/T salesperson with background in keyboards & recording. Must be self-starter & service oriented. Also seeking F/T receptionist. Peter, 213-464-0872

CLOSE-UP

For a musician, more than anyone, hair loss is a steady, unrelenting emotional drain that knows no socioeconomic bounds. Waking up to another comb-full of lost hair can be devastating. Instead of simply a "bad hair day," you feel as if you're having a bad hair life. But if you've got something, anything at all growing up there, there is something you can do that will make a difference. It's called hair replacement. And according to Linda Pritt, owner and hair artiste of Scissor Wizards, it's apparently a lot more popular than anyone is willing to admit.

A lot of people, according to Linda, are finding that all the major medical miracles we've heard about for hair loss don't really work. Thirty percent of her clients have had miserable, painful experiences with transplants, miracle lotions, etc. Linda says she has several clients, some very well known, that discovered the problem early, faced it head on and began coming to her to add hair to areas where it was receding or thinning. No one ever got a chance to notice that they were losing hair.

Replacement entails either a permanently attached hairpiece or strands of hair attached to a client's own locks here and there, or both. Using a fascinating variety of techniques, she can cover virtually any amount of scalp, or simply fill in what you've got to give volume and density. The process is permanently attached, requires "tightening" every five to nine weeks, and lasts from one to five years before it has to be replaced. Once the hair is attached, the client can do anything at all, including swim, shower or simply bang his head on his guitar for hours on end.

Linda uses premium virgin hair. Some businesses that profess to do the same kind of work use oriental hair, which is cheap, overprocessed and badly colored and doesn't even come close to matching the color, texture and

feel of the real hair of her Caucasian clients. Scissor Wizards uses the highest quality Italian, European or Russian hair available. It is beautiful. It is incredibly glossy, strong, and healthy.

The most amazing things you will find about Scissor Wizards are the "before" and "after" photos of our clients. Not only is the replacement hair incredibly natural looking, but the expressions of the gentlemen in our photos are the most telling clues that a deep transformation had taken place. Many of the "before" photos capture the pained expressions of someone who's been going through hell for a long time, and the "after" photos depict a man who's feeling virile, powerful, masterful and sexy. These men get up from her chair with a new, confident walk and demeanor that was totally absent when they sat down. Linda is adamant about keeping her prices within the grasp of her musician clients. Serious hair replacement can cost between \$500-\$1600. Simply adding volume to hair starts at \$50. Most custom orders can be completed within 6-10 days.

Linda is a likable woman whose sensitivity to her client's needs is surely one of her greatest assets. She is also the femme fatale of the company's logo. Her consultation offices are upstairs in a business complex with just a number on the door. For this business, privacy is everything. Each client is serviced in a private office with a closed door. Everything is strictly confidential. For those who are really worried about being seen, they call ahead, make sure the place is empty, book the entire facility for the day and leave in a cloud of bodyguards. Linda has serviced clients on planes, tour buses and in hotel rooms. Some get extremely paranoid about maintaining the mythology of what a musician is supposed to be in the eyes of the public, but this is to be expected in a world where just about anything can make headlines.



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ROBERT BELL - Mandolinist	818-705-3467	✓	✓	✓	✓	✓	Self-taught. 8 years collective experience in rock, traditional, and bluegrass mandolin. Sight read tablature & charts. Improvise well. clicktrack line.	My specialty is writing music for electric rock mandolin, but I'm happy to sight read, improvise, perform & record most styles from Vivaldi to Bill Monroe. Reasonable rates.	✓	✓	✓	✓	✓
CHRIS BERRY - Vocalist/ Producer	818-344-4713	✓	✓	✓	✓	✓	I have produced over 40 albums, and have post production coordinated over 4,000 albums including Body Count, Stone Temple Pilots, Urge Overkill, etc.	My specialty is getting the best out of you. I am a post production, mastering, and product manufacturing expert. I can save you tons of money and time.	✓	✓	✓	✓	✓
BERN "E" - Musical Gigolo	310-451-8996	✓	✓	✓	✓	✓	I eat, sleep, drink & breath music. Recording engineer at top L.A. studio. Studied violin since age eight. Music composer, orchestrator for feature films. Headbanger at heart, but have recently released dance vinyl! Techno, House, Funky stuff.	24-trk recording studio. Believe that all music has purpose, but the kind that moves you is finest. \$100,000 worth of gear is great (I've got it).	✓	✓	✓	✓	✓
KIRWAN BROWN - Bassist/ Composer	818-905-6143	✓	✓	✓	✓	✓	Recording & performance credits include Jill Sobule, Nelson Rangel, Bruce Hornsby, Bryan Savage, Rob Mullins, Bob Harris (Frank Zappa), Sonny Landreth, Peter Dinklage, Ferron, numerous TV commercials. Original music used on "E.T." television show. Grammy nominee candidate.	Great feel, sound, groove, attitude, ear, energy. Sight-read. References.	✓	✓	✓	✓	✓
COURT CONNOR - Drums/ Perc./ Voc.	818-784-5720	✓	✓	✓	✓	✓	Virgin recording artist - international touring recording experience. Berklee educated, well versed in many styles of music. Great feel & time. Recently featured on Big Fish Audio's West Coast Funk stew. loop cd's. Charts, clicks, & overdubs no problem. Avail. now for sessions & demos.	Fast learner (Will nail the parts fast). Easy to work with. Record live drums on your Adat at my home in fully soundproofed rehearsal, demo studio.	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/ Arr.	213-217-8469	✓	✓	✓	✓	✓	Recent credits include: Darryl James, Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBD 20 years experience. Musician, producer, arranger, composer, programmer. Laid back yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good sound production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓	✓	✓	✓	✓
BRYAN FOUNGER - Bassist/ Vocalist	818-715-0423	✓	✓	✓	✓	✓	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim LaFecile. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/an extensive repertoire. Ready to tour at any time. Also studio casuals & Top 40.	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	✓
BYRON FRY - Gtr./ Wtr./ Arr./ Prod.	818-248-4876	✓	✓	✓	✓	✓	Top star international tour experience, film, TV, and album experience with top session players. 31 years on axe. Deep grooves, great solos. Strong arsenal of axes and gear. Bigger than life arrangements for 1 to 100 pieces. Dialed productions, transcriptions, scores.	Published songwriter, extremely versatile player (imaginative and fast in the studio). Great appearance and presence. Nice to animals and people. Higher education, lower rates, lessons.	✓	✓	✓	✓	✓
PETER G. - Drummer/ Vocals	818-761-9081	✓	✓	✓	✓	✓	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance. Live or studio.	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer	213-662-3642	✓	✓	✓	✓	✓	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Complete master & demo production. Live drums okay. Keyboards, arranging, composing, & woodwinds. MIDI & studio consultation. No special deals. Pro situations only.	✓	✓	✓	✓	✓
PETER GRANET - Producer/ Engineer	818-848-3505	✓	✓	✓	✓	✓	Recorded albums with Van Morrison, Jackson Brown, Linda Ronstadt, Kansas, Rolling Stones, George Harrison, ELP, Eddie Rabbit, Crusaders, the Jacksons, Modern Jazz Quartet & many more!	My work is highly crafted. Super drums, guitars & acoustic sound! I also do orchestral scoring, major films.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/ Drums	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field, Nat'l & intern'l touring exp. Television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓	✓	✓	✓	✓
JULIE HOMI - Keyboardist	310-306-5029	✓	✓	✓	✓	✓	Toured as keyboardist for Martin Page (<i>In The House of Stone and Light</i>), Yanni, Robert Palmer, Angila Boffill, Tracy Chapman & others. Recording and video experience.	Excellent player, reader, improviser. Backing vocalist. Songwriter, arranger. Transcribing and copyist skills. Patient teacher. Exciting stage presence!	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/ Writer/ Eng	310-589-9729	✓	✓	✓	✓	✓	Young, skilled, far Ss. Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBD, Fox TV, Elektra, Atlantic, 20th Cent, Fox many more. Chops on guitar, bass, piano, synth, voice, Mac. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel & looking!	✓	✓	✓	✓	✓
STEVE KAHN - Bassist	800-827-8522	✓	✓	✓	✓	✓	Ten years professional stage & studio experience in varied situations. Reader (notes & charts), improviser. Great ears, fast learner. Demo tape & resume available. Additional vocals & cello. A real team player (for example: I would play backup on Cage's "4.33").	Especially interested in jingles and short-term recording work. Specialty: feeling, intellect, enthusiasm, craftsmanship.	✓	✓	✓	✓	✓
KEITH KAPLAN - Prod./ Arranger/ Guit.	310-392-4233	✓	✓	✓	✓	✓	My demos & sessions get deals. 24 years music experience. Film, record, TV & touring credits. A team player. Latest project landed \$1.2 million record deal.	I'm a producer/player that spotlights the artist, not myself.	✓	✓	✓	✓	✓
BOB KNEZEVICH -	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, recording & teaching. Studio Music/Jazz degree. U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative team player. Know's today's sounds. Studio opening in Westwood. It's not the plane, it's the pilot.	Songwriters: Song development through finished masters. Band members: Show your band exactly what you're hearing, not just a sketch to be butchered by a committee.	✓	✓	✓	✓	✓
LEIGH LAWSON - Bassist/ Vocalist	714-373-1400	✓	✓	✓	✓	✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.	✓	✓	✓	✓	✓
MARTIN LOMBARDI - Lead Guitar	310-357-5485	✓	✓	✓	✓	✓	20 years stage & studio experience. Soundmaster graduate.	Mature rocker, good soldier. Can play all rock styles from punk to metal.	✓	✓	✓	✓	✓

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		QUALIFICATIONS				COMMENT							
LESTER MCFARLAND - Bassist	310-392-2107	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Gray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alum.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player". Aka "The Funkmaster".	✓	✓	✓	✓	✓	✓
LISA ANNE MILLER - Orchestrator	213-650-9888	✓	✓	✓	✓	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival, & awards from ASCAP & BMI. Member of Society of Composers & Lyricists.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	✓	✓	✓	✓	✓	✓
JEFF MOSZER - Drummer	714-895-3289	✓	✓	✓	✓	Extensive live & studio experience. Performed with The Tease Boys, Jim Dandy Krokus, MSG, Dverfode, Elvin Bishop, Talisman. Currently with Blues-Opera.	Well tuned drum kit & great showman. Photo & video available on request. Pro situations only please!	✓	✓	✓	✓	✓	✓
STEFAN NEARY - Prod./Eng./Gtr.	818-782-5096	✓	✓	✓	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Keybrds.	213-650-9997	✓	✓	✓	✓	Film, TV, album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBD series, many demos, arrangements/charts, jingles/ad music & albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓	✓	✓	✓	✓	✓
DIRTY RAT PRODUCTIONS	213-202-0938	✓	✓	✓	✓	Producer/Arranger with the skills to give your demo the radio quality it needs to get placed. If you're looking for contemporary Hip Hop, R&B, Pop, & Jazz styles with smooth or street grooves look no further.		✓	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker	818-848-2576	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓	✓
DAVE SCHEFFLER - Producer/Prog.	818-980-1675	✓	✓	✓	✓	Expert MIDI programmer/arranger. 15 years as keyboardist, 8 years with MIDI production. Degree from Berklee School of Music. Recent credits include: The LA Boys, Maltia Franklin (Clinton/Parliament), Volume Ten, Steve Reid (The Rippingtons), TV Paradise Beach.	Urban/R&B/tunk/rap/dance tracks are my specialty. Creative, fast & consistent. Album quality.	✓	✓	✓	✓	✓	✓
BLAKE SMITH - Guitarist/Vocalist	714-497-3946	✓	✓	✓	✓	Recorded for Universal, Reality Bites, for HBD, 1994 Sports Illustrated Swimsuit Video, Young Comedians Special, Boris & Natasha, for Fox TV, The Ben Stiller Show, Sunday Night Comics, Mother Love Show, the Edge, Comic Strip Live. Recorded and toured with Bobby Womack, Carlos Santana, Gerald Albright.	(cont d) P-Funk, Ronnie Laws, Sally Kellerman, the Rhythm, Little Anthony I read, I listen, I groove hard, I sing, I'm versatile, I'm easy going, I'm on time, I return calls, I'm professional.	✓	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist	818-359-7838	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Keys./Prod.	213-878-6980	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style.	✓	✓	✓	✓	✓	✓
PAUL TAVENNER - Drums	818-753-3959	✓	✓	✓	✓	15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate, 1986, studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.	✓	✓	✓	✓	✓	✓
TREVOR THORNTON-Drums & Percus.	818-380-0453	✓	✓	✓	✓	Top English drummer now available in USA, 18 professional years. Many album credits including Martin Page. World tours including Asia Aqua Tour, 1992-93; Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543.	✓	✓	✓	✓	✓	✓
TOM TORRE - Violin/Fiddle, Guitar	818-340-6548	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence, can read, Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓	✓

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2. PA'S AND AMPS

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- Ampec SVT 410 w/horn, \$300 Electrovoice 400 watt 15" proline spkr, Hilywendencos, \$225 Hirkey 15" and 5" \$275 310-530-6541
- Bass cabs, one 15" EV, great shape \$200 One 2x10 cab, great shape, \$150 Yamaha bass amp 100 watt \$150 must sell. Tim, 213-650-8622
- Fender Tweed Tremolux combo amp, 1953, sounds great, looks OK, \$800 obo or trades? Carvin X100B 100 watt gut hd carpet cov xint cond \$300 obo Bryan 805-269-0917
- Kustom style tuck & roll 4x10 empty skr cab/cymbal shell black vinyl \$45 818-902-1084
- LCC bass cab, 2x15 w/EVM's front loaded w/carpet, \$325 310-247-6695
- Marshall JCM 800 Atmny series ltd ed wht dual chan w reverb, new pwr tubes, spare pwr tubes, sounds great, \$700 Jotaro, 310-670-2681
- Mesa Boogie 2x15 road ready bass cab w/JBL's, \$475 310-559-7586
- Mesa Boogie 400+ w/case xint/cond, \$850 Mesa Boogie 4x12 spkr cab, \$450 Everything like new, 213-874-9590
- Mesa Boogie 800 watt 215 cab, road ready, cost \$820, sacrif \$450 RT3300 300 watt bass amp, mint cond, new tubes, preamp, \$600 new, sacrif \$400 Eric, 310-209-2336
- Mesa Boogie Mark III smulclass 100-50 watt small chassis hd, 3 chan, 5 band EQ, 2 foot switches, reverb & more, w/hvnl case, \$775 818-761-1635
- Mesa Boogie rack, contains 50/50 pwr amp, studio preamp, quadraverb, 8 spc carpetd rack, \$1100, will separate DJ, 310-787-8125
- Roland JC120 perfect cond great for gut & kybd w/ wheels & cover, hate to sell, but must, \$400 Randy, 805-297-6092
- Soldano 4X12 cab, empty, brand new, perfect cond, black polex, all plywood \$200 firm Tom, 818-244-7910
- Soundcraftsman 450x2 pwr amp, \$300 Andy, 818-845-6758
- Trac Elliot 1x15 bass cab, \$400, Trac Elliot 4x5 bnght box cab \$200 310-837-5973

•Washburn SX50 amp, 12" spkr, effects loop, \$225, 818-985-8601

3. RECORDING EQUIPMENT

- Ampex 2 trk, Model 440 \$400 w/rolling rack & drawer 310-246-0444
- Ampex 457 1/4" reel to reel, audio tape brand new shnk wrap seal case of 20 tapes for \$125 818-752-0708
- Ampex 499 2" tape, \$100 ea Stock up now, qty ltd. Greg 310-305-7984
- Complete porta studio, 6 trk cassette w 8 chan mixer, paid over \$1500, must sell \$500 Tim, 213-650-8622
- Fostex E-16 16 trk brand new hds, \$2750 Fostex 4050 autolocal sync box, \$450 Fostex A-2 1/4" 2trk, 350 Cliff, 213-469-4981, 213-464-3664
- Roland M12E 12 chan rack mixer great cond, clean quiet, w/owners manual, \$300 Barry, 818-766-7545
- Tascam 38 8 trk 1/2" reel to reel, like new, w/DBX, \$950 obo Robert, 310-556-3841
- Tascam TR8 8 trk 1/2", xint machine, xint shape plus M30B Tascam mixer, \$1500 Paul, 213-655-4346

4. MUSIC ACCESSORIES

- Celestion spkrs 75 watt, 16 ohms, 12", \$60 ea, Fender molded case for Strat, \$70, 818-771-9585
- Dos ME6B multi effects unit for bass gut designed for bass, brand new, \$250 310-837-5973
- Fender tube reverb unit, black, Jan, '63, flat logo, dark grill, looks great, sounds sweet, \$700 firm 818-902-1084
- Leprauchan lighting board LP505 18 chan w/road case, xint cond, \$400 obo 818-996-3857

- Pickups for Fender Strats, assorted, Demarzio, Duncan, Fender, \$10-35 Wtd anvil cases for JCM 800 1x12, 2x12 combos reasonable 818-771-9585
- Roland MC-300 seq, download from computer for live shows in box, like new, \$200 213-461-7889
- SKB 8 spc rack, \$100 SKB pop up mixer case, \$75 SKB kybd case #4214, \$75, anvil case 39"x24"x12", \$175 obo Martin, 310-375-5485
- Teac mixer & road case \$299 Tascam model 1 mixdown unit, \$79, Teac MB20 meter bridge, \$120 310-246-0444
- Wtd: Seymour Duncan hotrails for Strat, reasonable 818-771-9585

5. GUITARS

- Alembic series 1 bass, short scale, just like Stanley playing works great, costs new now over \$6000 sell \$1300, 310-837-5973
- Cramer Van Gogh white, offset, gold hw, Floyd Rose, rosewood neck, hard soft case incl Plays great, \$400 818-761-1635
- Custom built P-basses, Carruthers, Schecter & Performance, \$350-\$750, will trade for gut/gut amps
- Msg, Bryan, 805-269-0917
- ESP custom Strat, Duncan p/u locking tuners mnt cond, dk blue, whs case, \$500 818-981-9997

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- Fender '62 reissue bass, custom, lists \$1300, sell for \$600 w/case, 310-559-7586
- Gibson Hummingbird copy, full size, great student guit, w/case, \$100, 818-902-1084
- Musicians fretless slmgtry bass, 94 model, black, great cond, \$750 obo, 213-653-7480
- String bass 3/4 German 1803, used on 100's of Sinatra rec, \$5500, 818-990-2328

6. KEYBOARDS

- Accordion, vintage, made in Italy, pearl inlay w/ rhinestones & hs case, \$500 obo Martin, 310-375-5485
- Baldwin baby grand piano, vintage 1956, model R, 5'10", black, xint cond, beaut tone, family heirloom, \$5000, 213-461-7889
- Korg DSS1 library & case, \$1000, Roland MP32, \$150 Akai S700 sampler, library, trigger to MIDI conv, triggers spk, \$500 310-328-1787
- Roland S550 sampler w/mouse monitor & disc library, \$500, obo Andy, 818-845-6758

7. HORNS

- Conn tenor sax, w/case, not a model 10M, very good cond, great for students, \$599, Yamaha trumpet, \$200, w/ case 310-246-0444

8. PERCUSSION

- Bas drum, 20x16", DW, purple w/maple hoops, \$500 obo 213-848-7025
- DW drum 20" bass drum, also 20" bass drum, toms 10", 12, 14, 16, w/rack, lacquer finish, w/cases, \$4000, 213-848-7025
- Toma Grandstar 5 pc complete, rack system, power toms, paid \$4000, will sell for \$1200 obo Amber, 818-766-6747

9. GUITARISTS AVAILABLE

- #1 lead guit/sngwrtr seeking highly motivatd, ambitious musicians or band in vein of Whitesnake/80's KISS, TNT, Dokken, No drugs, 213-469-2309
- 1st class guit, 28, seeks signed or estab band, pro att, equip & image, extensiv touring/studio exp, also plays keys, 818-380-1230
- 24yr old lead guit, songs & backing voc, long hair image, avail to join/form melodic hard rock band, no grunge/ thrash, 213-469-2309
- Alternative indepen rec artist seeks drmr & bst for pro rec/live sit, style between STP, Peppers, Zombie 818-782-8762
- Black lead guit, age 26, ala Eddie Hazel, Ernie Isley, Prince, avail for paid studio only, 310-372-3208
- Drmr & guit avail to form Metallica tribute band, Kirk Hammett type plr, Edwin, 818-382-7918
- Elec violinist seeks to join/form progrsv rock band in style of classic Kansas, Styx, Rush, Pro plyrs, writers only, Eric, 818-998-4484
- Exp pro avail for full time working band, paid studio sessions, well versed in all styles, able to learn material quickly, 818-716-0122
- Guit, 31, seeking aggressv metal hard rock band for touring & rec, lots of exp, pro att, good equip, Infl Metallica, Zombie, Judas Priest, Mike, 818-783-6721
- Guit, very cool & current, heavy indie meets early 70's, Earthy feel, freaky tone, open tunings, vintage gear Infl Quicksand, Nirvana, Bowie, T-Rex. 310-821-2115
- Guit, bluesabilly, rockabogie, R&B band ala CCR, Beat Farmers, Vintage plyr & equip 310-449-3671
- Guit avail, seeking others to join/form band, Infl Korn, Ministry, Bad Brains, Helmet, xint equip, dedicatn Mike, 818-246-9809
- Guit avail versatl, expresv, stage, voc, chords, contemp rock, seeks enterprnsng sit w/great plyrs Michael, 818-993-7002
- Guit seeks all rock, folk, cntry, blues band Water Boys, Grant Lee Buffalo, Pretenders. Very open, very senous Gordon, 2130848-2064
- Guit seeks funk fusion rock band w/some folk, senous extremely open minded musicians w/sense of humor, Infl Fish, Hendrix, Simon, Jim, 213-466-3097
- Guit/sngwrtr avail to join estab band, one guit only, STP meets Jeff Buckley Don, after 6PM, 213-465-6108
- Guit/sngwrtr looking to join/form band, Infl Paul Weller, Neil Young, Dead, accous, elec, Greg, 818-789-8016
- Incred guit avail for hard rock, blues, rec & showcase proj, join/form, must be 30+, pro att, 909-626-5563
- Lead guit w/album & touring credits seeks to join/form thrash metal/hard rock band Pro att & dedicatn a must Bryan, 310-379-8135

- Melodic plyr avail for band work, sessions, travel, paid only Infl Cheryl, Melissa, Jim, RJ, 310-281-6551
- Old school, funk soul pro, w/blstnng leads & hot grooves, avail now for world class concert, tours, or clubs Paying sit only, passport ready, 310-942-9894
- Passionate guit/sngwrtr wrong music seeking next great sng or band w/great sng, Young, w/touring & album credits, UD, Beatles, Smiths, 818-884-0166
- Precision w/persistence, Infl Schenker, Blackmore, Van Halen Dennis, 818-761-7173
- Reggae/Soca/Jazz/Funk guit, 36, album, tour credits, expresv, EX, Sapidilla, Phil Chen, Upstream, Ras Michaels Pro only Dale Hauskins, 310-693-3471
- Rock lead guit w/intl high range voc seeks working top 40/classic rock cover band, pros only, 905-526-1429
- Stammim soulful pro guit w/Pauls, Strats, Marshalls, voc, slide, great looks, chops, major credits, seeks rock band w/ things going on, Doug, 310-370-0360
- Stammim soulful pro guit w/Pauls, Strats, Marshalls, voc, slide, great looks, chops, major credits, seeks rock band w/ things going on, Doug, 310-370-0360
- Song orien thrymly & lead plyr avail for pro tours, rec, showcases, pro only, Infl Clapton meets Landau & Woodoo Lounge, Jackson, 818-786-4468
- Talntd creatv guit seeks hard edged progrsv rock band, pro gear, att, Paul, 213-436-0351
- The guit thing is worn out, tired, My electric 6 string viola can do so much more for your band. I shred all 310-822-7550
- Vegetarian guit in S, in D, pro, spec in funk rhythms & blstnng leads, seeks world class concert, tours, or other paying sit Good looks, passport, 310-998-5113
- Versatl guit avail for live/studio gigs, album credit, intl mag appear & airplay, endorsed by Seymour Duncan & ESP, 818-985-8601
- World class lead guit/lead voc from East coast w/pro gear, transp, looking for pro paid sit, credent on req, 818-719-9585
- Xint rhythm guit seeks classic rock band, Southern rock blues, R&R, 50's, 60's, 70's pros only 310-946-2000
- 09Guit wtd bst seeks brutal guit to perform extremely heavy hard rock band, Sepultura meets Sabbath w/Zombie-type image Mid 20's, pro only, 310-358-6982

9. GUITARISTS WANTED

- 90's rock band seeks guit into both heavy & subtle sounds, Nirvana, Beatles, Radiohead, REM, S'gardner, etc, Greg, 818-542-0688
- Acous guit wtd seasnd in Brazil R&B, Latin jazz & Beebop, 818-891-0668
- Asian, African, Latin lead guit wtd, brilliant hooks, melody, solos, dedicatd, hard working, open minded, patient, spiritual Journey, Santana, new age Arjuna, 310-390-9796
- Black leather, war paint, hair teasing, louder than hell, insane, Hilywd rock show band seeks lead guit & bst into old Crue, KISS, Pretty Boy Floyd, Billy, 213-427-8527
- Blues rock guit/sngwrtr wtd for ken fronted blues rock band, have mgmt, blues pros only, no metal pls, 818-342-5343
- Bst seeks overly distorted girl guit form extrem heavy hard rock band, Sepultura meets Sabbath, w/White Zombie type image, mid 20's, only, 310-358-6982
- Cntry guit wtd to form band w/sng, pros only, Michael, 310-318-1186
- CRASH, emotional hard rock/punk infl band ala Bush, Sugar Ray, Bad Religion, Sponge, Nirvana Sngwriting a +, perm member, pro gear, dedicatn John, 310-391-2508, 818-985-2310

- Creatv guit wtd, serious only Infl Pixies, Jane's, Cranberries, Doors, Dead, Mazy Star, Jeff, 213-653-2123
- Emotional hard rock/punk infl band ala Bush, Sugar Ray, Bad Religion, Sponge, Nirvana Sngwriting a +, perm member, pro gear, dedicatn, John, 310-391-2508
- Exp guit wtd to join fem voc/sngwrtr in collab Infl Nat Merchant, 310-826-3369
- Fem cntry rock seeks musicians to form all girl cntry rock band, 818-971-4571
- Fem drum & bass team seek guit plyr w/ability for many styles, road ready, Oct, 818-345-3873; 909-594-3215
- Fem sngr sngwrtr seeks musician to perf/collab, Att verges on mystical Dead Can Dance to UL, Leave msg, 310-572-6398
- Fem sng/sngwrtr nds guit for funk groove orien rock band, starting from ground up, must play for music, Open minded sng, 818-762-2578
- FINE RUM PUNCH seeks guit for imed rec & shows Concrete Blond meets Pearl Jam, Plenty of material written, demos avail, Danny, 818-559-3630
- Frustratd exceptl drmr seeks other like musicians to form/collab spirituall groove/hard rock aggressv band w/ no walls/bundry, Rick, 310-596-1846
- Guit nded, wired, high energy groove rock, must play all styles, hard, funky, smooth, Navarro meets Helen New school, Mid/early 20's, Gabriel, 714-586-3873
- Guit nded to sng onen, all band, must be determd, creatv, open for experim, Chns, 818-248-2508
- Guit sought by voc/sngwrtr for collab/form band, must have strong, melodic, all style, heavy infl Crowded House, Seal, 213-650-0772
- Guit wtd by heavy aggressv groove band, styles of Korn, Descones, Tot, Hunting Bch area 714-840-2599
- Guit wtd by insane drmr to create unique rhythmic prog, Infl Korn, Slayer, Pantera, Pro & commid, Gregg, 818-992-1154
- Guit wtd by signed artist, Infl Beatles, old Yes, Great melodies, divers style, no full-time plyrs or hired gns, Greg, 818-963-7853
- Guit wtd by THERE GOES BILL, all pop band, Infl Duran Duran, XTC, Nick Heyward, Bunneymen, Smiths, Cure, Dave, 213-650-4473
- Guit wtd for agrsv heavy groove band from Hunting Bch, Infl Descones, Korn, Rage, 714-840-2599
- Guit wtd for melodic org rock band, technical wizard w/ creatv & indiv style, pro att, voc a +, senous only, no drugs, David, 818-558-5766
- Guit wtd for once/wk paid club gig, Brazil/Latin jazz, prefer Hispanic, 310-289-3383
- Guit wtd to form all rock band ala Mazy Star, Infl surf rockabilly, Doors, Roxy Music, Jesus & Mary Chain, Kerry, 310-452-5520
- Guit wtd w/open mind for new proj, dark, heavy grooves, hip/hop rhythms, some fast/slow, very moody, atmospheric, David, 818-761-7795
- Guit wtd w/voc for signed Hunting Bch band, Infl Ken Gordon, D Arcy, Exvne Cerveza Pls call Kevin, 310-431-0511
- Guit wtd with punk att for up tempo agrsv band w/rec completed, Infl Sex Pistols meet Monkeys w/hl material, all connects in order, rehears studio, 818-891-3671
- Heavy aggressv but soulful guit nded w/dark image, Infl Zombie, A'chains, Manlym Manson 213-874-7462
- Hilywd band wants Fendery slide dualing lead plyr w/ effects textures & refined feel for new cntry metal sound Infl Alice, Floyd, Accous a + 213-739-3726
- Join Coug Mellan tribute band I'll be John, forming John Coug Mellan tribute band I'll be John, interested guit, call for set list & detail\$, 213-876-5837
- Lead guit plyr for rock band fronted by fem sngwr for gigs/rec, Tony, 818-703-0574
- Lead guit wtd for cover band, classic rock, authentic blues, must have exp, 818-887-2217, 818-828-7107
- Lead guit wtd for heavy agrsv groove band, all infl, Infl GNR, Motorhead, Crue, Aerosmith, etc, Hilywd area, Band ages 20-25, no posers, 213-851-9194

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 •Lead rhythm guit w/backing voc wtd for rock all band. We have cellist/viol plyr, must have accous guit, 818-341-8423
 •Looking for mature gay accous guit betw ages 17-20 to create with. Kann, 213-465-8788
 •NATIVE TONGUE seeks guit plyr w/strong b/u voc, pro gear, transpo, for upcoming releas & tour. Contact Dirty, 818-503-1924
 •Percuss seeks accous guit to play coffee shop gigs only, Hillywd area. 213-461-5678
 •Pro pop rock guit wtd for touring exp seek in textural playing ala U2 for upcoming shows/rec, no heros, team plyr. Chns, 818-348-3733
 •Pro angri/sngwrtr w/prod deal seeks guit/sngwrtr, 70's hard rock & 90's alt hard rock infl. Talent, desire, image a must. 213-874-1090
 •Rec artist/sngwr sngwrtr w/albums & touring exp seeks innovat guit for rec/shows, no drugs, att. Chnstian pref. A.Chans, STP, 818-569-5575
 •Rhythm guit wtd for hybrid hillywbly ong act, w/prod deal & mgmt, rehers in NHillywd. 818-985-5778
 •Second guit nded for ferocious melodic pop band, smokin demo, gigs, lead/rhythm, voc & writing a +. Chns, 213-882-5781
 •STICKY FINGERS nds Keith, for gigs, must be Stones fan, know open tunings, no fat guys, some travel 213-878-6949
 •SUN GODDESS auditioning guit, in negot, have att/vide, good songs. Rock, bluesy ballads, some progressv. 310-289-4734
 •TWENTY CENT CRUSH in search of lead guit, voc a +, style: Kravitz, Matt Sweet, Replacements. We have CD, airplay in Europe/Far East, Phil, 310-823-2720
 •Young rock guit wtd for Glendale area band, covers/orig, snging/playing English/Persian music. Patnck, 818-829-562

10. BASSISTS AVAILABLE

- I pocket plyr looking to join ong, dark, innovatv, passionat, musical scene, no flakes or att. I am pro, exp, connected & team plyr. 818-763-5618
- 20 yrs exp 4-6 string bst, lead voc, avail for paid sit, studio, live, current/classic rock, top 40, SWR gear, Bryan, 818-715-0423
- 20 yrs exp bst/lead voc avail for paid sit, studio, live, current/classic rock, top 40, 6 string, SWR gear Bnan, 818-715-0423; 805-297-1325
- A-1 heavy bst/winter seeks heavy band, great plyr/equip, infl Geezer, J.P. Jones with some funk thrown in Layne, 310-207-9988
- Bat and/or voc avail, perm or temp, no drugs, cntry, blues, FRP, punk, heavy metal, stage/studio exp. Kevin, 310-454-3883
- Bat avail, 10 yrs exp, all styles. 818-828-7107
- Bat avail for paid tounng, rec, double on kybd, pros only, 213-782-0334
- Bat avail for rec & perform, all styles. fretless, jazz, funk, blues, sight reading, etc. Pros only 818-909-4952
- Bat avail for super heavy dark aggress groove orient band, SWR gear, serious sit only Paul, 818-753-4170
- Bat avail plays fretless uprghit & kybd bass, all styles, paid gigs pref. Mark, 310-391-5223
- Bat avail to join/form band, in pocket, good tone, blues foundation, GNR, NY Dolls, Aerosmith, Queen, Ramones. What are your infl? 213-876-9816
- Bat avail w/voc, classic rock, blues, hard rock, ong, pro gear, good image. 310-530-6541
- Bat avail. Dominique, 818-761-3710
- Bat seeking hard rock/all/indus band Rage, Zombie, Tool. Have pro gear/att. 213-876-7172
- Bat seeks band Infl Pixies, Lush, Cocleau Twins, XTC, Sugar Cubes 310-453-3337
- Bat seeks edgy alt band w/ambition & connect, tour &

studio, exp, pro gear & att, no funk/metal or 818 Bob. Pgr, 310-759-4630
 •Bat soloist seeking pro sit, willing to travel, read capab, double on keys/lead voc. 818-342-2942
 •Bat/Voc, 32, avail for paid sit, orig/cover, rock/pop/all, much live & studio exp, versatl, travel, 310-798-5461
 •Exp bst avail for coffee shop gigs w/accous guit, only I can sing lead if you can't. Have Hillywd practice place, 310-358-6982
 •Looking to join/form band, good tone, in the pocket style, blues based hard rock. GNR, NY Dolls, Aerosmith, Ramones, 213-876-9816
 •Pro bat, 30, w/pro gear, looking for band. Infl Stix, Journey, Super Tramp, Alan Parsons, Have keys, great songs, great voc, 90's sound, melody a +. Roger, 805-285-5107
 •Pro rock bst recorded & tourd w/major act, avail for studio work. 818-767-0637, 818-569-5674
 •Top notch bst, all pro gear, Musicman, SWR, 15 yrs exp, J.P. Jones, Flea. Must have demo tape. Enc, 310-209-2336
 •World class bst, infl album touring credits, good att, strong voc/image, seeks paid sit or signed band. Steve, 310-543-5093

10. BASSISTS WANTED

- #1 bass for estab showcasing band w/24 trk studio, heavy groove, very aggressv. 818-380-7172
- #1 bst wtd for alt/mod rock band w/CD. Grooving, good level, U2, Jesus Jones, Simple Minds. 310-208-3772
- A melodic power pop band nds bst/voc to promote CD, great songs, will pay \$10/hr rehers, \$50-75/gig, Jim, 818-398-3675
- Alternative indepen auding bst for pro reclive sit, style between STP, Peppers, Zomba. 818-762-8762
- Artful aggressv bst/backing voc, over 25, male/fem, wtd w/gear, ability, transpo, stability, for pwrtno, ala S'garden, Jane's, Zep, Lane, 818-990-5553
- Artist? Only reason to be in band is to play. Play bass, work hard, be a team Alt. 28+. Robert, 310-556-3841
- Attn bst: You could have joined a 60's or 70's super group, but were too young. Here's your only chance in 90's. Grab it. Joe, 310-826-3369
- Black bst ala Douce wtd for all black alt mod. Band of gypsies, Funkadelic, early Prince. 310-372-3208
- Blues att bst looking for JP Jones style bst for ong band. Larry, 818-352-6002
- BLUES REVUE seeks bst, voc, kybst, drmr, sax/harmonica plyr w/vintage style & att. 310-573-9347
- British band sks bst, Oasis/Radiohead/Suede style Young, ultra-hip London image watt & aggression. 310-473-2566
- Bat & drmr wtd for 3 pc from hell, Infl Fugazi to ZZ Top, pls contact Chns, 818-787-2917

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- Bat nded for snging gigs, right away, must be solid reliable plyr. Tahni, 310-855-7959
- Bat nded w/punk att for up tempo aggressv band w/rec complete, infl Sex Pistols meets Monkeys, hit material, all ready to go. 818-891-3671
- Bat replacement, Zep, Hendrx, Van Halen infl band seeks musicians for soul sake of expression, not bucks, altho we do play out. Mike, 310-377-3172
- Bat w/backing voc nded to complete alt to ? band. David, 818-982-8708
- Bat w/voc harmonizing ability nded for hard edged alt band, FEAR NO EVIL. We have sold business marketing plan, 310-214-6961
- Bat wtd, infl Violent Ferns, Hoodoo Gurus, Social D. John, 213-876-3091
- Bat wtd, aggressv fast intense heavy power groove insane, experienced. Can you relate? 818-702-9147
- Bat wtd, 18-29 yrs, melodic Hendrix, hard core, Dr. No, old Cor of Conformity, Nirvana, Pixies, ethnic stuff, various others, 310-670-2681
- Bat wtd, have rehers studio at Paramount, exp, pro equip, Infl metal & punk. 310-864-2313
- Bat wtd by fem voc & 2 guit for gigs & rec, orig, melodic, rhythmic, mood evoking music, dependable, multivd, ambitious. 818-379-9963
- Bat wtd by guit plyr/sngwrtr into indus, dark, gothic, hard core. Infl NIN, Thrill Kill Cult, KMFDM. Sean, 818-781-3099
- Bat wtd by sngwrtr & drmr to form rockin' 3 pc amazing band. Msg or pg, 213-460-0080
- Bat wtd by versatl, heavy on dynamics band, very intense. Jason, 818-840-2768
- Bat wtd for cosmic rock band into T-Rex, Ziggy Stardust, NY Dolls, 213-883-0706, 213-666-9189
- Bat wtd for formed & funded grp, male 16-20 w/equip, exp, voc & desire to succeed. Beastie Boys, Beatles, Jackson 5. No drugs, egos. David, 213-851-9210
- Bat wtd for forming eclectic heavy band, styles thrash, hip hop, progrsv, funk, reggae, indus, etc. Pro sit, w/commitmt. Ron, 213-707-5939
- Bat wtd for intell rock proj, Beatlesque over funky grooves & odd times, voc & writing skills a +. 310-434-5443
- Bat wtd for KROQ theme cover band, must have equip.

transpo, dedicatd, voc a +, good fun & money. Senous only 818-366-4372
 •Bat wtd for once/wk paid club gig, Brazil/Latin jazz, prefer Hispanic, 310-289-3383
 •Bat wtd for ong rock band. Infl Queen, Xtreme, Duran. No covers, sngwrting a must. Cory, 213-874-1055
 •Bat wtd for very aggressv dark metal band, no pros, hate everybody. Alex, 818-892-7713
 •Bat wtd hypnotic super power trio, Hendrx, Cream, Doors, early Floyd, Late 60's sound req. Competent plyrs only, 25 & older, voc a +. 213-874-3071
 •Bat wtd to complete 3 pc heavy sounding band, Long Beach rehers, infl Metallica, Jane's, Slayer, Exp notessen, reliability is. 310-439-3505
 •Bat wtd to complete ong groove soul rock band Infl Hendrx, Zep, Sly, Santana, Marley. Upcoming gigs, rec Dedicatd. 310-652-6450
 •Bat wtd to form alt rock band ala Muzzy Star Infl surf rockabilly, Doors, Roxy Music, Jesus/Mary Chain. Rrry, 310-452-5520

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•**Bst wtd to join multi-racial, all orig, alt rock band, moderate harmonic music w/mournful singing, practice near downtown.** Gabriel/Floyd/Camel, Richard, 213-222-0585
 •**Bst wtd w/ punk att for up tempo aggrsv band w/rec completed.** Infx Sex Pistols meet Monkeys w/hiit material, all connects in order, rehears studio. 818-891-3671
 •**Complete flake wtd for lousy band going nowhere, no direction, no money, lame gigs, insecure stoners in Glendale, totally unpro, success inevit.** 818-244-7713
 •**Dark well-rounded experimental bst wtd by estab band.** Floyd, Killing Joke, Dead Can Dance, Gary, 213-644-1038
 •**Drmr & guit forming Metallica tribute band, looking for bst plays like Jason or Cliff Burton.** Edwin, 818-382-7198
 •**Emotional hard rock/punk infl band ala Bush, Sugar Ray, Bad Religion, Sponge, Nirvana.** Sngwrting a +, perm member, pro gear, dedicatn. John, 310-391-2508; 818-985-2310
 •**Fem cntry rock sngr seeks musicians to form all girl cntry rock band.** 818-971-4571
 •**Frustratd exceptl dmr seeks other like musicians to form/collab spiritually groovin hard rock aggrsv band w/ no walls/boundary.** Rick, 310-596-1846
 •**Garage band seeks bst, dark, moody, sensual, grunge metal meets jazz.** Killer voc, totally unique music. Sarcastic humorous vibe. Stardom. Ray, 818-500-1282
 •**GRAND PRIX w/Duff Bros.** procded demo seeks bst, must

be down. Infl Cheap Trick, Brian Wilson, My Bloody Valentine, tons more. 818-881-8794
 •**Guit & drmr seek wtd to Earth bst, must sng, have gear & team att.** ages 20-30. Floyd, Cure, Nirvana, Jane's. Greg, 818-993-0746
 •**Hands & confidence a +.** Infl Floyd, NIN, Helmet. Bryan, 818-752-4177
 •**Hard rock soul band, open minded.** 818-907-7004
 •**Heavy thrash metal, etc., etc., must have it all.** Rex, 818-485-9546
 •**Hillywd band want bst in 20's for new metal cntry sound.** Infl Mon Magnet, Surfers, ZZ Top, 213-739-3726
 •**Hillywd band wants bst in 20's for new metal cntry sound.** Infl Sarzo, Claypool, Delo, 213-739-3726
 •**Inspired African Amer bst desired to heal world w/ beautiful org music, creatv open, dedicatd, patient, spiritual.** Infl EWF, Gabriel, Journey, 310-390-9796
 •**LIMESTONE ROAM seeks versatl bst to collab/rec alt rock w/tasty guit, dynamic voc.** George, 213-351-3983
 •**MARSHALL LAW nds bst able to harmonize & walk, covers & org, paying gigs soon.** 818-508-1022
 •**PHOENIXION now auditioning heavy rockng & grooving bst, groove, taste, dedicatn a must.** We have concept, material, lockout, serious musicians only. Eric, 818-755-9174
 •**Pro bst neded, heavy rock, must have xint voc, image, sound, chops, no drugs.** BLACK SYMPHONY, 805-273-4321
 •**Pro hard rock band w/album & seasnd plyrs ready for studio, need band member w/pro image.** Mark, 818-707-1628
 •**Progrsv retro cntry rock band seeks bst w/voc abil, covers/org, working sit.** 818-755-9161

•**R&R band seeking sngr & bst.** 213-851-2033
 •**Rec artist/sngr sngwrtr w/albums & touring exp seeks innovativ bst for rec/shows, no drugs, att.** Christian pref. A/Chans, STP, 818-568-5575
 •**Super funk bass neded for top 40 disco funk variety band w/momentum, lead voc, image a must.** Brick, Pnnc, Ohio Players. PA equip a big +. 818-508-6053
 •**Unique alt elec to acous.** UNDERGROUND, Not metal, gool, nor punk. 213-931-0971
 •**Upright acous bst wtd, seasnd in Brazil, Latin & R&B.** 818-891-0668
 •**Upright bst for cntry, fem fronted, hillbilly, rockabilly type band.** Infl Patsy, Wanda Jackson, Janice Martin, Stack, 213-650-2779
 •**Versatl bass plyr to groove & rock to all orig proj, dedicatn a must, currently showcasing acous org.** Check us out. 818-985-7010
 •**Voc/guit seeks bst to form eclectic unique org band, rock, folk, blues, psyched groove.** Doors, Dead, Hendrix to current. Under 30 please. 310-202-7782

•**Pro kybat avail imed for working sit, studio work, live.** Will travel, also avail for arranging. Rick, eves, 818-878-1448
 •**Pro kybat avail seeking pro sit, willing to travel, read capab, double on lead voc.** 818-342-2942
 •**Pro kybat looking for pro sit only, have great chops, equip, image, songs, production skills, publisd sngwrtr, range, all styles.** 909-396-9908
 •**Program/kybat avail for studio, arrgmts, demo.** Keys, seq, drums, Atari Cubase, Korg M1, Roland RM8, etc. Extens exp. Eric, 310-208-3772
 •**Relocating male rocker kybat looking for fem musicians.** Vivien, Heart, Lance, 417-886-5944
 •**World class pro kybat recently ret from Euro tour, seeking touring acts, top 40, cntry, dance, all styles, etc.** Complete w/contracts only. 818-773-9943

11. KEYBOARDISTS WANTED

•**BLUES REVUE seeks kybat, dmr, sax/harmonica plyr w/ vintage style & att.** 310-573-9347
 •**BMJ pub pop/rock band w/great fem voc ala Patti Smyth/Beneat & strong songs seeks pro kybat, gic music split.** Chris, 818-348-3733
 •**Dynamic kybat wtd for multi cultural musical/film proj, concernd, creatv, sprtuallly aware, backing/mgmt int, ong Arjuna.** 310-390-9796
 •**Fem cntry rock sngr seeks musicians to form all girl cntry rock band.** 818-971-4571
 •**Fem kybat neded for orig/cover band w/pending gigs & demo.** Jill, 818-505-8585
 •**Fem kybat wtd, infl Peter Gabriel & acid jazz.** Gabby, 818-222-5148
 •**Fem synth, good left hand, backing voc, heavy MIDI.** Kate Bush, Sky Cres Mary proj. Jim, 310-865-1699
 •**Keys neded for top 40 LA disco funk vanety band w/ momentum, lead voc a must, equip, mostly around LA.** PA equip a big +. 818-508-6053
 •**Kybat neded for MSG/UFO tribute, lots of fun.** Dennis, 818-716-7173
 •**Kybat wtd by signed artist.** Infl Bealtes, old Yes. Great melodies, disco style, no full-time plyrs or hired guns. Greg, 818-963-7855
 •**Kybat wtd for future rec proj, infl cross btw Steely & Petty.** 213-463-8963
 •**Kybat wtd for ong rock band.** Infl Queen, Xtreme, Duran. No covers, sngwrting a must. Cory, 213-874-1055
 •**Kybat wtd to form cntrt band w/sng, pros only.** Michael, 310-318-1186
 •**Kybat wtd to form progress rock band in style of classic Kansas, Slyx, Rush with electric violin.** Pro plyrs, writers only. Enc, 818-998-4484
 •**Kybat string arranger for special shows & rec.** 310-289-4734
 •**Organist/pianst wtd for regular church position, classical & contemp.** Jim, 818-367-1929
 •**Orig progress rock band seeks kybat w/passion talent.** Infl Bjork, Sting, Alanis Morr. 213-762-8121
 •**Sampling kybat neded by guit sngwrtr to collab for indus material.** Infl NIN, Thrill Kill Cult, KMFDM. Sean, 818-761-3099

11. KEYBOARDISTS AVAILABLE

•**Blues, fusion, rock, cntry, classic, org sit, for long term, b/u voc also, great ear.** Paid gigs only, Elin, 310-335-1327
 •**Kybat avail for all sessions, play all styles, worked w/ Barry White, New Edition, Tom Brown, to name but a few.** Have CD out now, airplay. Tom, 213-750-2976
 •**Kybat looking for paying gigs, any style sit.** Paul, 213-734-6743
 •**Kybat/compar seeks org melodic progrsv hard rock band.** Joseph, 818-907-3399
 •**Kybat/pianst blues, rock, world beat, jazz, great chops, att, gear, pro but not jaded.** David, 213-662-8868
 •**Kybat/pianst for hire, quick reader for studio sit, paying gigs only, can travel, lots of pro gear, 18 yrs playing most styles.** Barry, 818-766-7545
 •**One kybat avail for sessions/live work. I have prod & arrange album credits, extensv studio/touring exp.** Great stage presence. Keith Sterling, 818-241-4435
 •**Pianst/kybat, jazz infl, neded for orig pop soul jazz proj, w/ managd sng/sngwrtr.** Call for info/appt. 310-821-0807
 •**Pro accompanst formerly w/Sarah Vaughan & Joe Williams avail for sngs proj.** Herb Mickman, 818-990-2328

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 Rock-singing is very different from singing classica music, and different from musical theatre, Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely uninhibited! It's hard to sing rock'n'roll though, if you have been trained as a classical singer, and you are restricted and lost those great calls you expressed so freely as a child.
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- Top exp kybat w/strong voc if poss ned for soulful R&B cover/orig band. arr/mgmt skills a +, def pay, commtd & senous only. Lady G, 818-916-6890
- Touring cntry rock band wants kybat w/2nd instrum, voc a must. Steel, violin patches neccs. Posiv, usefl att w/90's image, HWP import, Bill Farmer, 206-752-2200
- Versatl male sng/wrtlr seeking kybat for collab on A/C & pop music, imed start on req demo. Brighton, 310-429-9939
- Voc/guit seeks kybat to form eclectic unique orig band, rock, folk, blues, psyched groove. Doors, Dead, Hendrix to current. Under 30 please. 310-202-7782
- WINDS OF CHANGE seeks background kybat like Jeff Nichols. Call for more info, Norm, 818-897-5811

12. VOCALISTS AVAILABLE

- "Deadcat'd" voc/guit/sng/wtr seeking band/collab on Dead, Felt, Allmans, org, groove. Senous, Russel, 310-306-4614
- 22yr old fem voc, R&B, ready to jam Infi Hathaway, Rachelle, Sarrelle. No egos, no trps. 310-440-0060
- 24 yr old fem voc, energetic, great voice, seeks to collab w/guit or kybat, versatl infl/style. Nat Merchant, Alanis, Miola, Senous only, 213-876-8369
- 25 yr old power voc seeks working band, xnt image, studio/ingles/stage exp. Raitt, Ethndge, Joplin Sarah, 213-852-0143
- 28 yr old front man, lead voc, avail for big rock proj. Infi early Van Halen, Aerosmith, Montrose, Journey. Have promo pack & demos. Pros only. 818-841-2152
- Attract fem voc for hire, looking for work, demos, rec. sessions, album proj, etc. Pop R&B, top 40, jazz, funk. 575/song back, \$100/song lead. Taraword, 213-756-8416
- Attract fem voc seeks modern hard alt rock band w/ songs. Infi S'garden, Pearl Jam, Hole. Prefer 25+, senous Tary, 310-399-0728
- Black fem sng/r, 34, looking to join group or sing backgrnd, style mellow ala Seal. Marjorie, 818-846-4243
- Do you have a band and no song? I need two gut band to play my demo, alt tunings, tnpny, heavy. 310-827-5048
- Energetic fem voc/lyncst avail for lead, back, w/strong harmony abil, senous proj, only Infi Sioussite, Johnette, Joplin, Jenny, 818-752-3021
- Fem lead voc seeks rock alt band Infi LIVE, Bush Black Crows, Zep, Doors. 213-661-0388
- Fem lead/b u beautiful voice, soul, power & range, attract, 26, good ear & stage presence. Aretha, Lennox. Sade. 213-662-8868
- Fem voc avail for paid sit, 213 461-9698
- Fem voc ready to work. Sessions/demos only. Power/ range & great to work with. Rose. 818-769-4333
- Fem voc seeks band, pop rock style, orig and/or cover. Cynthia, 818-753-5965

- Great scott, sng/sng/wtr, vein of Hootie, Pearl Jam, John Cougar, to join form acous/rock band w/some covers, org voc, lyrics, rhythm guit & contacts, 213-876-5837
- Hypnotic young front man, caress face, crush skull, stage & studio exp, seeking dynamic purfl core, great songs. Infi Morrison, Vedder, LIVE Alex, 310-477-0917
- Male pop rock voc avail for studio, session, demo gigs, pros only. 310-474-2711
- Male pop snger avail for demos, jngles, session work, exp, talentd, most styles. When need real sng/r, call me, Steven, 213-876-3703
- Male tenor voc, pro exp, most styles, avail for leads, b/u, sessions, demos, gigs. JP, 818-884-2146
- Orig trippy psych voc for any org super sounding band. Material, only innovatv org people inquire. 818-980-7453
- Pro fem lead/background sng/r, great sound, avail for session, demos, clubs, jngles, Creatv, ala Raitt, Braxton, Desree. Paid sit only. Claudia, 213-851-5509
- Pro fem voc seeks R&B & pop band to play org material for live engagemt. Lamone, 213-937-7969
- Pro lead voc avail for blues rock band, 818-708-7772
- Pro voc to join rock band/rehers in Orange Cnty, age from upper 20's to 30's. Infi bands from 70's. Robert, 714-937-5424
- Radio personalty/snger looking to be in bitchn rock, cross betw Jesus & Charlie Manson. Infi Doors, Queen, Moody Blues. Serious calls only. Mike, 213-856-4849
- Rock lead sng/r w/CD looking for musicians for sng/writing, collab, club work & poss tour. Donald, 805-527-6356
- Sng/r, sng/wtr, musician, form/join group, straight ahead rock/widge, pro, exp, open minded. 510-458-1649
- Sng/sng/wtr looking for band, gut plyr, bass plyr, kybat, dmr, rock, pop, Kravitz, U2, Hendrix. 310-475-9818
- Sng/r/guit avail, 26, to form exp, heavy rock band. Infi Cocker & Hatfield. 213-739-3726
- Talentd pop R&B fem voc, strong lead, b/u for demo, sessions, gigs, 3 octav range, singt, sngt, harmoniz by ear, pro att. 310-669-4797
- Talentd & beautiful blond cntry sng/sng/wtr looking for gut to collab with. Shania Twain meets John Mutt Lang, 310-827-4037
- The Cranberries meet Tom Amos, attract fem voc, early 20's, seeks creatv band, no flakes. Alison, 213-436-0351
- Voc avail for your demos, pop, A/C, type voice, very marketabl. Let's talk Johnny, 213-508-9462

- Voc/sng/wtr quit avail to form power pop trio. Infi The Pixies, Elvis Costello, Sugar, Beatles. Phil, 818-894-0104
- Vocalist seeks band or musicians for org sound. Infi Galt, early Bowie, dreams & subconscious mind. Bruce, 213-384-5021
- World class lead voc/lead gut East coast w/pro gear, transpo, looking for pro paid sit, credent on req. 818-771-9585

12. VOCALISTS WANTED

- A sng/r ned for aggrsv alt band w/song in film soundtrk, have rehers spc & rec studio. 213-599-4870
- A sng/wtr has org male/fem cntry, A-C, folk, R&B for use by voc/prodcr on your demos/albums. 11AM to 8PM, 818-901-8218
- A-1 male lead sng/r wtd for org heavy rock band w/studio, PA & outstanding material. For more info, 714-850-9944
- A-1 voc wtd by R&B band, ages 24-25, Infi Zep, Doors, Crows, Stones. 310-452-8230
- Adept voc who plays guit wtd by kybat, bst team. Queen, Faith No More, Dream Theater, Cheap Trick, yet totally different. Curt, 818-996-1881
- Aggrsv melodic soulful band w/lockout seeks voc/front man, strong to open minded, be exp, good att, transpo. Danny, 818-969-1951
- Aggrsv sng/r wtd for band in style of Tool, S'garden. Have rehers spc & rec studio. 213-599-4870
- All types sng/wr w/CD looking for musicians for sng/writing, must be senous. Msg, Michael, 310-572-4173
- All hard rock groove movin' estab band seeks lead voc to complete songs & start tour. 310-409-3420
- All sng/wtd for song orien band w/deal pending, moody, aggrsv, melodic, dynamic, 26 or younger. Cure, Sunny Day, Radiohead, Nico, 213-467-9274
- Amazing voc under 27 ned by alt band, have lockout, very commitd to success. Infi Alice, Jane's, Doors. Scott, 213-856-6181
- Attn: prodcr sng/wtr w/major pub deal seeks black fem

- voc sounds like SWV and/or Brandy to rec paying song demos. Stevie, 818-716-1238
- Attract fem Latina voc wtd, sings R&B, hip hop, etc. bilingual. 213-757-2053, 310-289-7232
- Back voc wtd for funk rock band w/mgmt, strong soul/inf depth, perfect ear, ability to scat & harmonize, no ego. Shelly, 310-313-5669
- BLUES REVUE seeks voc, kybat, dmr, sax/harmonica plyr w/vintage style & att. 310-573-9347
- Blues voc nedd for rec sess w/2 gut white boy band, rec first, gig later. Allmans, Wintler, Rod Stewart. George, 818-508-8278
- Call machine, hear samples, top notch voc wtd. Infi Floyd, U2, Trower, Jazebel. 818-343-5508
- Estab hard groove alt rock band seeks pro minded voc, intensity, range, image, att, will & dedicatn, no 80's screamer. 310-402-7994
- Estab rock band w/foreign & Amer label, mgr & upcoming tour needs talentd & org sounding sng/r med, Infi A'chains, Floyd. No heavy metal pls. Thomas, 213-882-6369
- Fem b/u singers/dancers that can shake em down like a mudslide for hypnotic, psyched funk hip hop proj. 310-559-7586
- Fem b/u snger wtd, xnt harmonies, happy camper att, for alt cntry act, rehers in SF Valley, rhythm gut a +. 818-985-5778
- Fem sng/wtd for R&B, pop, dance, fem grp, good look, aged 18-26, have tape, be ready to go. 818-996-0160
- Fem voc wtd, young blond glam rocker to front hot top 40/org band. Infi Pat Benatar, Madonna, Cyndi Laup, Blondie. Video & movie proj in works. Ernie or Cory, 805-964-3035
- Front man for MSG/JFJ tribute nedd, chance to join org rec proj. Dennis, 818-761-7173

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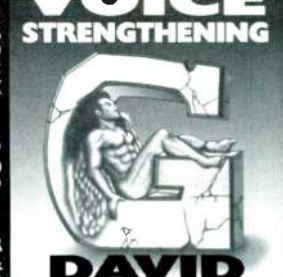
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 •Lead sngr front man wtd for orig hard rock band w/songs Too much to list. For more info, leave msg, 310-409-3420

•Lead voc wtd for cover band, classic rock, authentic blues, must be versatl. 818-887-2217; 818-828-7107
 •Looking for fem lead or group, hip hop, R&B style. 310-838-1665
 •Looking for pre-teen male sngr who wants rec deal. Dmo. 213-460-5135
 •Male & fem vocs nded by kybst/arrng for demo work on
 •Male voc wtd for cover band, style Stones to STP, Zep, Nirvana Jack, 805-492-7977
 •Male/fem voc nded by kybst/arrng for demo work on spec. Jeffery Osborne/Whitney Houston style. Aaron, 213-482-8443

•Metal band seeks voc/lyrcst. Infil Metallica, Pantera. No larnes. Don, 818-360-6042
 •Metal still exists. Doyou? Pantera, Zombie, Machinehead. 818-702-9147
 •Open minded souful aggress voc wtd for estab band, distrib deal w/BMG Polygram, no egos, team plyr. Infil experimental, very versatl. Dave, 818-382-5470
 •Orig alt rock band looking for voc under 27, have lookout & label int Infil Cult, Tool, Doors. JD, 213-460-2494
 •Orig progrsv rock band seeks b/u voc w/wide range, vocal control, good ear, for challenging harmony. Robin, 213-782-8121
 •Pro band looking for raspy wide range high pitched sngr, ala Eric Martin, Tony Harnell. No att or band leaders pls 818-767-0637, 818-569-5674
 •R&R band looking for young visionary sngr, blues/R&R infl. 310-479-0146
 •R&R band seeking sngr & bst 213-851-2033
 •Relocating male rocker kybst looking for lem musicians Vixen, Heart Lance 417-886-5944
 •ROSE HALO seeks hard edged voc for orig proj, must have access to PA Tim, 310-652-6687 or Brian, 310-541-9984
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 •Voc wtd for progrsv rock band, energy, melody, soul a must Infil Aaron, King's X, Floyd Want career in music? 310-3225420
 •Voc wtd for rockin swing style proj ala Louie Primus & Cad Callaway 805-376-0749
 •Wtd: male/fem rappers for LA most wtd group, must be serious Robbie or James 213-242-3322
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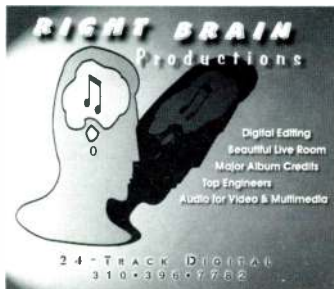
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- Drrm looking for soul cover band I can sing & play classic or hard rock, know 1000 songs After 8PM, 818-352-2365
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- Pro drrm, 40, avail for rock fusion band. Infi new Jeff Beck, King Crimson Bill, 213-874-7118
- Pro drrm all styles, world beat, 15 yrs exp, late 20's, seeking pro band w/similar qual George, 818-905-5593
- Pro drrm avail for pro band w/pro mgmt, Crunch, crunch, crunch, get it? Infi hard core indus rap & heavy metal, 213-876-4783
- Pro drrm avail for pro sit only, all styles, 213-848-7025
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