

# 7th Annual Guide To Everything Indie

Vol. XX, No. 20 9/30/96 to 10/13/96

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# MUSIC CONNECTION

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# independents daze

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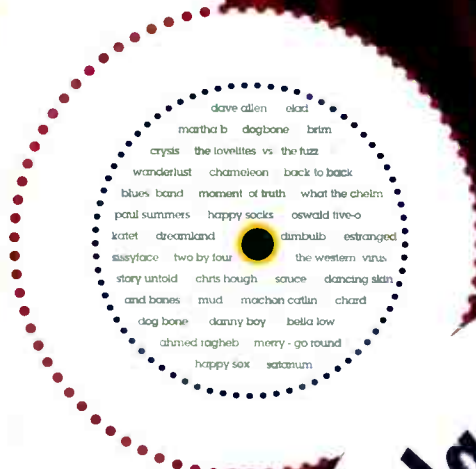
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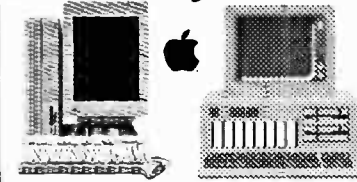
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# FEATURES



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## PRIMITIVE RADIO GODS

Musical mastermind Chris O'Connor has seen it all—from indie disappointment and a career as an air traffic controller to a major label signing—and now he finds himself sailing up the charts. *MC* also speaks with Columbia A&R exec Benjie Gordon about this amazing Cinderella story.

By Pat Lewis

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## INDEPENDENTS DAZE

*MC* gives you three different stories on taking your career down the independent trail. You'll find 10 reasons why you might want to start your own label, 12 indie label execs will tell you the pros and cons of the indie world, and recording studio owners will also receive tips on starting a record company for less than \$1,000.

By Jeremy M. Helfgot, Laurie Searle and Bret D. Lewis



## 30 GUIDE TO EVERYTHING INDIE Compiled by Carla Hay

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Cover Photo: LISA JOHNSON



## Feedback

### ↳ The Good...

Dear MC.

After our successful new artist development of Brooks Wackerman (Bad4Good, Su.cidal Tendencies), Animal Bag (Moir/Polygram) and TRAE (Cabana Boy Records, 380 stations nationwide currently), I thought I'd heard or thought of it all. I was wrong.

Your recent issue (Vol. XX, No. 18) with the "101 Red-Hot Tips Every Artist Should Know" was excellent. I advise every band, manager or record label to cut it out and laminate it. I've taken it to lunch with me at least six times to make sure I don't miss a tip. Good work, well done!

Thanks,  
Meredith Day  
Amie Records & Distribution  
Meredith Day Management

### ↳ The Bad & The Ugly

Dear MC you ignorant slut:

I recently read a Demo Critique on The Raging Honkies (Vol. XX, No. 18). I don't know who you have reviewing these things, but I sense that they're insignificant since you don't even list their names.

Let me enlighten you a little bit. First of all, I happen to know the manager, Lon Cohen, who played me this new record. I repeat, record. This is on the Smashed Hits label with national distribution. How this got in the "Demo Critique" column, I'll never know. The Raging Honkies are so far beyond "demos" it's ridiculous. If anyone over there knew the first thing about professional musicians, they would know that the Honkies' guitar player, Michael Landau, is known to be one of the greatest guitarists in the world. He has played with everyone from Pink Floyd to Miles Davis and everyone in between. He won the *Guitar Player* Magazine Readers Poll in 1994 (250,000 readers),

has toured with Joni Mitchell, James Taylor and Boz Scaggs and has turned down offers from some of the biggest names in rock. The drummer, Abe Laboriel Jr. is also thought by many to be one of the greatest drummers in the world. He has played with Seal, Duran Duran and Steve Vai. He's also been approached by some of the biggest names in rock.

All this being said, I think it's a travesty that someone could even conceive of rating their musicianship a "6". And let's talk about the production. This record was produced by Chris Lord-Alge. Know who he is? He was nominated for a Grammy (Lindsey Buckingham) and has worked with the likes of Keith Richards, Tina Turner and Divinyls, and this person gives a rating of "6" for production? What's up with that?

Don't get me wrong, everyone's entitled to their opinion, and clearly, a critic should call it like they see it, but really! I assert to you that anyone who could so grossly underrate the musicianship and production of a band as amazing as The Raging Honkies, is probably completely under-qualified to critique even a kindergarten puppet show!

I've heard this record and believe me, it's "top shelf" in every regard! Mark my words. They said similar things about Nirvana!

Back to you,  
Marc Bernal

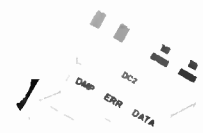
### CORRECTIONS:

In last issue's feature story "MTV: Then And Now," we mistakenly referred to Lee Chesnut as Director of Programming for VH1. Chesnut's actual title is Vice President of Music Programming for VH1. Our apologies for the error.

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## Calendar

By Carrie Colombo

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

### Current

Looking for a little weekend get-away? Check out Catalina Island's "10th Annual Jazz Trax Festival," a three-day, two-weekend festival that takes place in the Casino Ballroom in Avalon, on Catalina Island. Each year, the festival features the stars of contemporary jazz and the world's finest instrumentalists. Besides the music, there's also plenty of time for the festival goer to explore the quaint seaport island of Avalon. The festival dates are October 4-6 and October 11-14, with the same lineup of artists on both weekends. Tickets cost \$20 per session, or \$100-\$250 for the series (weekend). To purchase tickets, call 800-866-8729. For more information, call Jazz Trax at 619-458-9586.

The Songwriters Guild Foundation and Roland Corporation present "Technology for Songwriters," on Wednesday, October 2, featuring Jerry O'Malley. This session is a hands-on demonstration of the latest gear of interest to songwriters and musicians. The SGA Foundation will also present a very special seminar entitled "Guide to Releasing Independent Records," featuring Tim Sweeney, on Wednesday, October 9th. This session is a must for all songwriters and musicians. Finally, the next "ASK-A-PRO/Song Critique" session will be on Wednesday, October 16, with industry guest, Henry Marx, President of Sin-Drome Records. All song styles will be reviewed. The session is free to SGA members (\$10 fee for non-members). All sessions take place from 7:00 to 9:00 p.m. For more information or reservations, please call SGA at 213-462-1108.


The National Academy of Songwriters will present "Songwriters Expo 19" on the weekend of October 25-27 at the Pasadena Hilton. Songwriters and artists will unite for three full days of classes, panels and workshops on the craft and business of songwriting, conducted by more than 90 music industry professionals. There will also be more than 30 song critique, lyric critique and Pitch-A-Thon sessions to give you the opportunity to have your song and band demos heard by producers, publishers and A&R reps for major and indie labels. Tickets are \$199 in advance, \$225 at the door (further discount for NAS members). For a full schedule and reservations, call NAS at 213-463-7178 or 800-826-7287 (outside CA), or write to NAS/SWE 19, 6255 Sunset Blvd. #1023, Los Angeles, CA, 90028. For more info, you can also check the Expo web page: <http://www.spinach.com/swexpo>.

California Lawyers for the Arts (CLA), a non-profit organization, will present a workshop entitled "Recording and Distribution Contracts with Independent Labels" on Tuesday, October 15, at 7:00 p.m., where artists of all disciplines will practice techniques for maximizing results when negotiating deals or settling disputes. A music industry professional will discuss the benefits of releasing an album with an independent record label, production deals, distribution deals, and pressing and distribution deals. The cost is \$5 for CLA members and \$15 for non-members. For more information or reservations, call CLA at 310-998-5590.

Simco and Associates will present "Three Divas & A Cowboy," an industry showcase presenting musical styles as diverse as acid jazz, rock, country and western, through adult contemporary. Show time is 7:30 p.m. on Wednesday, October 9 at the Main Theater of LunaPark (665 N. Robertson Blvd., in West Hollywood). Tickets cost \$5. Call 310-682-0611 for more information.

David "Cat" Cohen is starting his annual fall song structure workshop for intermediate and advanced songwriters. The classes, which take place on Monday nights from September 23 through December 9, cover the craft of rewriting songs and making them "industry-ready" for established acts in all current pop styles. Students can sign up for individual classes or for the entire twelve-week course. Classes are small, personal seminars limited in class size. For more information, contact 213-258-0245.

### Re-Caps

You will find yourself training with top professionals in the music industry if you attend UCLA Extension courses. Whether you are interested in one course, or an entire curriculum, UCLA Extension provides the highest level of instruction and course content to help you achieve your career goals in the music business. Some of the courses offered this fall include "Vocal Technique for Singing," "Basic Dynamics of Domestic And International Music Publishing: Law and Business," "Writing Hit Songs I: Building A Professional Vocabulary," "Producing Professional Demos," "Techniques Of Film Scoring," and many, many more. Call for your free catalog of courses at 800-554-UCLA, Dept. E3. If you have any questions about a specific course or upcoming classes being offered, you can call 310-825-9064. 

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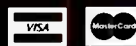
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# Dream A Dolphin Foundation

After dedicating years of her life to protecting the environment, Grammy nominated recording artist Toni Childs has taken on a new cause: helping children via dolphin therapy.

Childs became interested in this unique therapy in 1988, during an Earthwatch excursion in Hawaii. "They were doing research on dolphins and their language, and that intrigued me," Childs remembers. "During the whole two weeks I was in Hawaii, no one had ever gotten in the water with the dolphins, until the end, when this little boy was brought from the Make-A-Wish Foundation. I watched him and the dolphins react to each other, and it was an amazing emotional experience for the child, the family and everyone looking on. It really moved me."

After doing some research and talking with experts in the field, Childs founded the Dream A Dolphin (DAD) organization in 1991. Yet, because of the complexity of what Childs wants to accomplish with DAD, and her thoroughness, the organization is really kicking off many of its programs this year.

DAD not only provides children with special needs an opportunity to swim with dolphins, but will provide an on-going therapeutic program connected with the dolphin swims. "I don't want it to be another band-aid organization," Childs explains. "There are stories where specific people surpass all limitations doctors have put on them

when they swim with dolphins. In fact, there's a five year waiting list for people to get with dolphins, but there is no evaluation program in place to measure the effects of the swim on these people."

The organization is planning to rely heavily on new media and CD-ROM technology to set up a tracking system to evaluate the children. Childs says that new media can provide solutions because they provide the ability to integrate illustrations, photographs, animation, sound and text to create various types of educational and gaming programs.

"In trying not to be a band-aid organization," she says, "and in figuring out a way we can evaluate these kids, I think we've come across an educational tool that is capable of taking us into the 21st century."

Another project underway by the organization is its New Media Internship Competition, at universities and art schools across the country. "Right now, we're really

looking for funding from hi-tech organizations and software companies to support our competitions," Childs comments. "The winners will create the content for the first three CD-ROMs."

DAD will also be launching two Public Service Announcements next year—one in movie theaters, the other on television. The Earth Communications Office is creating a PSA for the theaters, and Amblin Entertainment recently did a television spot for the organization, at their *SeaQuest* set in Florida.

To help cover the administrative costs of DAD, Childs recently opened an art gallery and retail store in Venice, called Dolphin House. The store will give 100 percent of its profits to DAD.

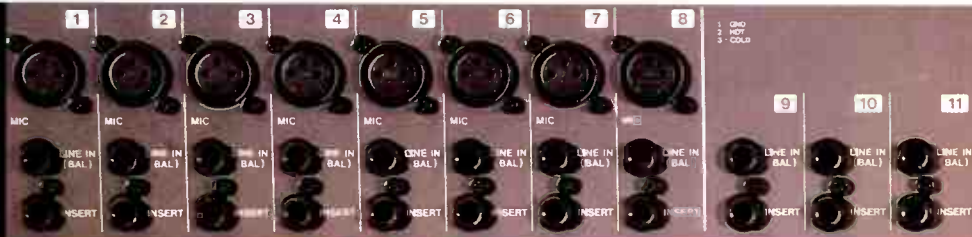
And while she is dedicating the remainder of this year to getting DAD programs off the ground, Childs still lends her support to other causes and organizations. She has toured and/or donated songs for benefit CD compilations for environmental, AIDS and animal rights organizations, such as Earth Island Institute, Earth Communications Office, the Dolphin Connections, People for the



Toni Childs, founder of Dream A Dolphin

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# Reel Sound Studio

By  
Karen Orsi

Anyone who has ever had the "pleasure" of listening to a stack of demo tapes, has more likely than not, quickly come to the realization that anyone with a credit card can own their own home studio and record their own music.

As a result, the industry is undergoing another catharsis intended to separate the boys from the men. Unfortunately, the line that makes up that separation has become blurred over the past few years.

The most obvious revelation that has arisen along with the groundswell of home studios is that somebody has to know how to run the equipment, and that somebody has to know how to make this stuff sound good.

This brings us to the subject of engineers. Much like Humphrey Bogart's character in *Casablanca*, they are the underdog, the backbeat and unsung hero of all great

recordings. It's an art, guys. That's all there is to it. It's no wonder that Phil Spector locked the Ramones in his house and made them listen to "Be My Baby" for twelve hours straight.

As an artist, you've got to know when to listen, when to sing, when to shut up, and when to keep your ignorant mucky mitts off the darned faders.

Even if you do think you know how to engineer, do you know what kind of room you're in? Is it the kind of room that is truly equipped to give you the sound you want? Or are you expecting to use a vintage Neve with tube EQs and sound like Depeche Mode? It's these misconceptions and an overstuffed landfill of rejected demos from record companies that keep engineers in business.

Eric Fliegel is the kind of engineer that can not only run the room and get the best sound out of it, but given the raw materials, he can build the room from scratch. Fliegel runs and owns Future

Sound, which features an API console known for its rich, full gutsy sound. It also features a selection of classic outboard gear that includes tube Pultec EQs, other tube compressors, as well as a full spectrum of modern reverbs to give you that full effect. There's also an Eventide H3000 and a TC 2290 digital delay.

Fliegel has also just opened up Rocket Post, a studio custom equipped for sound and music for film and television, featuring an exquisitely comfortable, creative environment with a fifteen-foot long Mitsubishi Weststar Console that lies at the heart of the Left Center Right Surround mix capable audio suite.

There's an Avid Audiovision non-linear audio/video editing system that provides instant audio to video synchronization on a full-size theater screen, and there's also a Foley pit and a vocal booth.

The studio also provides electronic repair and studio wiring. They promise to cure all buzzes and hums and provide full tech assistance day or night. Fliegel is also on a quest to network with everyone in the business.

If you are an artist or a producer and would like to make records or get your music placed in films, you can contact Eric Fliegel by calling 818-886-5676.

## Ethical Treatment of Animals and UNICEF.

"I have a great concern about the oceans, our rape of the oceans, and how we view other life that's non-human, in terms of how we respect it. We need to basically acknowledge that the planet is the being that sustains our lives"

Childs will begin to focus on her recording career again next year, saying, "Obviously, I'm very passionate about [DAD], but I've given myself a particular time line in which to accomplish certain things, and I will stick to it."

**STATS:**  
**Funding Breakdown:**  
Unavailable

**Fund-Raising Activities:** Proceeds from Dolphin House retail store in Venice, and private/corporate contributions.

**Supporters:** Toni Childs  
**Address:** 1732 Abott Kinney, Venice, CA 90291  
**Phone:** 310-822-1415  
**Fax:** 310-822-4757  
**Web Site:**  
<http://www.dreamadolphin.org>

*If you or your organization is making a difference in the music community, please fax, mail or e-mail Heart & Soul columnist Sue Gold at Music Connection.*



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# 'The Rolling Stones Rock And Roll Circus' Finally Arrives

By Steven P. Wheeler

*Home video and CD soundtrack of the infamous 1968 concert film to hit stores on October 15; includes performances by the Who, Jethro Tull, Marianne Faithfull, and John Lennon with Eric Clapton*


New York—Nearly 30 years after it took place, the world premiere of *The Rolling Stones Rock And Roll Circus* will take place on October 12 and 13 at the 34th New York Film Festival. Fortunately, the rest of the world will be able to purchase their own copy on Tuesday, October 15th, which will be available on VHS home video (\$24.95) and laser disc (\$34.95). In addition, a CD

soundtrack will also be available for \$17.95.

Originally planned for a television special, the legend of the film, which has never been seen in its entirety (snippets of the Rolling Stones' performance can be seen in the band's 25x5 video documentary), is that Jagger and company were disappointed in their set, and refused to release the concert project, which also

included performances from Jethro Tull, the Who, Taj Mahal, Marianne Faithfull, and the Dirty Mac (featuring John Lennon, Eric Clapton, Mitch Mitchell and Keith Richards)—all of whom gathered in a London studio and performed over a two-day period in December of 1968, as film director Michael Lindsay-Hogg captured the event.

The complete track listing for the CD and home video is: "Song For Jeffrey" (Jethro Tull), "A Quick One While He's Away" (The Who), "Ain't That A Lot Of Love" (Taj Mahal), "Something Better" (Marianne Faithfull), "Yer Blues" (The Dirty Mac), "Whole Lotta Yoko" (Yoko Ono and Ivry Gittie with the Dirty Mac), "Jumping Jack Flash," "Parachute Woman," "No Expectations," "You Can't Always Get What You Want," "Sympathy For The Devil" and "Salt Of The Earth" (The Rolling Stones).

For more information on *The Rolling Stones Rock And Roll Circus*, contact Monroe Friedman at Roskin, Friedman & Associates Public Relations, at 213-653-5411. 

## Guitar Center Announces Seventh Annual Drum-Off

By Jay Spear

*National competition gives amateur drummers chance to compete for prizes and top honors*

Agoura Hills—Guitar Center has announced the start of its Seventh Annual National Drum-Off competition, an open contest for amateur drummers across the U.S., billed as "the largest organized drum competition in the country."

The initial round of the competition, held at the store level, is taking place every Tuesday night throughout the month of September, and culminating October 8, at all Guitar Center locations nationwide. To enter, competitors can

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sign up at any Guitar Center location, or show up in person for any of the Tuesday night preliminary rounds. The two top drummers from each preliminary will then compete at the store level, with the winner from each store moving on to regional competition.

The winner of each region will receive a complete professional drum kit (each region's prize is being provided by a different drum manufacturer), and will be flown to Los Angeles for the national finals at the House Of Blues in West Hollywood, on November 9th.

Judges of the final round of the Drum-Off will include celebrity drummers from throughout the industry. Judges of the final round of the 1995 competition included Chad Smith of the Red Hot Chili Peppers, Simon Phillips of the Who and Toto, and Stephen Perkins of Jane's Addiction and Porno For Pyros.

In addition to a grand prize, the overall winner of the Drum-Off competition will have the "unofficial" title of "Best Amateur Drummer in the Country" bestowed upon them.

Guitar Center, which began over 30 years ago as a single shop in Hollywood, now operates 28 stores nationwide. For further information on the National Drum-Off, contact Guitar Center's California-based headquarters at 818-735-8800. 

## House Of Blues Allies With Platinum Entertainment

By Jeremy M. Helfgot


*Joint label to focus on blues, gospel and related compilations*

**West Hollywood**—PolyGram-distributed Platinum Entertainment and House of Blues Music Company have entered into a joint partnership to produce and distribute all current and future

artists signed to HOB Music Company. HOB founder/CEO Isaac Tigrett announced in a joint statement with Platinum Chairman/CEO Steve Devick. The venture is effective immediately.

The deal follows Platinum's recent purchase of Private Music's 50 percent interest in a joint venture with HOB Music Company. Prior to this acquisition, Platinum Entertainment had limited rights to the HOB brand (in association with two Platinum compilations, *Essential Blues I* and *II*, both of which charted on the *Billboard* Blues charts).

"This is a major step in our ongoing partnership with HOB Entertainment, Inc. and a venture we have been trying to secure for quite some time," Platinum's Devick stated. "Since our blues compilations have done so well with the House Of Blues brand, we believe that it will affect positively the sales of artist records, tribute albums and catalog compilations."

For more information on the announcement, contact House Of Blues' West Hollywood headquarters at 310-848-2558. 

## Oasis Cancels Tour


By Michael Harris

*British band's "internal differences" lead to cancellations*

**London**—British rockers Oasis, who have become known as much for their internal strife as their music over the past year, have canceled all of their remaining U.S. tour dates for 1996.

"Unfortunately, the band will not be touring in the foreseeable future," said a statement from the band's representatives, London's Ignition Management. "But in every other aspect, Oasis will continue to exist and function as a band."

A statement from the band's label, Epic Records, cited "internal differences" as the reason for the cancellations.

For more information, contact Epic at 310-449-2100. 



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**Henry Droz**

Henry Droz has been named President of Uni Distribution, where he will oversee the activities and business strategies of Uni, which handles the manufacturing, distribution and sales for MCA Records, Geffen Records, Universal Records, Interscope Records and various other labels. At the same time, Jim Urie was named Executive Vice President/General Manager of Uni Distribution. In related MCA news, MCA Music Entertainment Group has appointed Roger Skelton as Vice President of Business & Legal Affairs. Contact MCA's Universal City offices (818-777-4000).

Atlantic Records has promoted Mark Fritzes to the post of Senior Director of National Promotion. He will continue to be based out of his office in Pittsburgh, Pennsylvania. Jennifer Looney has been promoted to Associate Director of Advertising for the label. She is based at the company's New York headquarters (212-275-2000).



**Alexandra Zamor**

Alexandra Zamor has been appointed Associate Director of Marketing for Noo Trybe/Virgin, where she will coordinate development and implementation of marketing strategies for various Noo Trybe artists. Also, Carlton Joshua has been appointed Director of Retail Promotions, Cathy Johnston has been named Manager of Human Resources & Administration, Dwight Bibbs has been named as Vice President of Promotion, A.J. Savage has been named National Director of Promotion for the Virgin Records label, and Mark Boyd has been tapped as National Director of Promotion for Noo Trybe. You can contact

Virgin's L.A. offices (310-278-1181) for further information.

Max McCollough has been appointed to the newly created position of Director of Federal Government Sales, U.S. for Quantegy Inc., the Georgia-based company that manufactures and markets Ampex and Quantegy brand professional audio, video and instrumentation media products. Contact 770-486-2800.



**Jeffery Fey**

Jeffery Fey has been promoted to Senior Director, Art and Design for Capitol Records, where his responsibilities will include the conception, creation and organization of packaging for the label's front-line and catalog releases. Fey works out of Capitol's Hollywood offices (213-462-6252).

Mark Neiman has been named Director of Event Marketing for WBLS (107.5-FM) in New York, where he will be responsible for generating new revenues for the station through creative events and corporate sponsorships. Call the station at 212-447-1000.

Rick Morrison has been named National Director, Alternative Promotion West Coast for RCA Records, where he will be handling alternative radio promotion for the entire country from the label's offices in Los Angeles (310-358-4000).



**Steve Vining**

Steve Vining has been named President of Windham Hill/High Street Records. Previously the VP/GM of BMG Classics U.S., Vining has moved to the label's headquarters in Beverly Hills. In addition, Ron McCarrell has been named Vice President of Marketing for the label, after spending the last three years as General Manager for the House Of Blues Music Company, and Dave Yeskel has been appointed Vice President of Sales,

where he will oversee all of the label's sales activities and implement a variety of sales programs. Contact the label's Beverly Hills headquarters for further information at 310-358-4000.

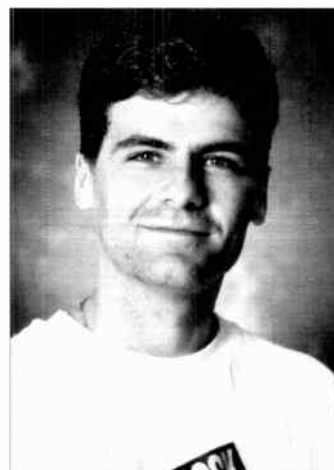


**Dean Broadhead**

Dean Broadhead has been promoted to the post of Vice President, Marketing & Artist Development for Sony Music Nashville, where he will be responsible for the creation and implementation of the marketing strategy for the label's artists. You can contact him at 615-742-4321.

Pioneer Music Group has named Tyler Bacon to the post of Director of Artist Development, where he will oversee marketing and promotion for the month-old record label. The Tennessee-based company can be reached by calling 615-320-5727.

A&M Records has promoted Jeff Dean to the role of Vice President of Sales and Field Marketing, and Karen Walker has been promoted to the position of Art Director. Both Dean and Walker can be located at A&M's Hollywood offices (213-856-2695).



**Michael Black**

Michael Black has been promoted to the post of National Director of Sales for the Alternative Distribution Alliance (ADA), and Michael Bassin has been appointed to the position of East Coast Regional Sales Manager. ADA's West Coast offices can be reached by calling 818-953-7920.

Universal Records has named Anita Greathouse-Knight to the position of Regional Director, Black Music Promo-

tion/Marketing, in which she will oversee radio promotion in the Carolinas. In addition, Carter Russell has been appointed Regional Director, Black Music Promotion/Marketing, where he will oversee radio in the Midwest. Universal's New York headquarters can be reached at 212-373-0600.

Allis Public Relations has been formed by industry veterans Alexandra Saraspe and Lisa Yucht. The new company is located at 342 West 21st Street, Suite 6C, New York, NY 10011. Their phone number is 212-242-4729.

Warner Bros. Records named Deb Bernardini to the post of Vice President of Publicity. She began her career in 1986 at Principle Management, where she worked with such artists as U2. The Burbank offices of Warner Bros. can be reached at 818-953-3223.



**Angela Thomas**

Angela Thomas has been hired as Vice President of Marketing & Artist Development for Island Black Music, where she will create and oversee marketing efforts for the label's urban roster. In other news, Island Black Music has announced the signing of Stanley Brown to an exclusive production deal, where he will be responsible for finding new talent, signing artists and handling both the creative and executive production of projects for the company. Contact the New York headquarters at 212-333-8000.

Allyson De Simone has been promoted to the position of Process Manager for Rhino Records, where she will increase communication among the label's various departments by acting as point person for all releases. Contact the L.A. headquarters (310-474-4778).

Zero Hour has appointed Seth Gershman as Director of Promotion, where he will head the Modern Rock, Triple A and Active Rock radio promotions for the indie label's roster. Based in New York, Zero Hour can be reached through Susan Blond, Inc. (212-333-7728).

Gregg Mariuz has been named National Director of Field Promotion for Discovery Records. Based in Chicago, Mariuz will work with a variety of radio formats. Contact Discovery Records at 310-828-1033.

VH1 has appointed Colleen Fahey Rush to the post of Vice President, Research and Planning, where she will be responsible for all audience research activities. Contact MTV Networks at 818-505-7582.



## Black Vinyl Records

### Gary Klebe

**Title:** Label Co-Owner  
**Duties:** General Label Operations  
**Years With Company:** 9  
**Company:** Black Vinyl Records  
**Mailing Address:** 2269 Sheridan Rd., Zion, Ill 60099  
**Phone:** 847-746-3767  
**Fax:** 847-746-3779  
**E-Mail:** bvr@blackvinyl.com  
**Web Site:** http://www.blackvinyl.com

**Background:** Back in the mid-Seventies, Gary Klebe and John and Jeff Murphy were young, struggling musicians, who'd formed a band called Shoes. Thanks to their hard-work ethos, lively performances and penchant for writing dynamite pop tunes, they'd managed to create a buzz in their hometown of Chicago, Illinois.

As their fan base grew, so too did the requests for Shoes records. But since they hadn't been showered with offers from major labels yet, they decided to record, produce and press their own album. And so, in 1977, Black Vinyl Records was born as a vehicle to release the first LP, *Black Vinyl Shoes*, from Shoes.

"It wasn't truly a record company at that time," recalls Gary Klebe via a phone conversation. "We pressed up 1,000 LPs and spread them out from the trunks of our cars into local record stores."

As the demand for their record grew, they found a small independent label who reissued their album and also had relationships with independent distributors, who were able to get it into retail stores outside of the immediate area. A number of those albums also wound up in the hands of several national music critics, who wrote rave reviews about this still-unknown band from Chicago. That, in turn, generated major label interest, and Shoes signed with Elektra, who went on to release three albums from the band.

Unfortunately, the group didn't make as large a commercial splash as Elektra had hoped, and they dropped the band in 1987.

Instead of breaking up, like many bands who lose their deals tend to do, Shoes stayed together, and Phase Two of Black Vinyl Records began.

Interestingly, the band's contract with Elektra included a clause that

gave them the option to relicense their material once it had been deleted from the label's catalog, and that's exactly what they did.

First though, the band built a recording studio, Short Order Records, with a plan to not only record future Shoes albums, but to also record other bands.

The first post-Elektra album that they recorded at Short Order Records was *Silhouette*, which they released in Europe. Then, they released a compilation package, called *Shoes Best*, which was released in early 1988. And then, over the next five years, they re-released their three Elektra albums, as well as an album of new Shoes material entitled *Stolen Wishes*. Additionally, they released *Silhouette* for the first time in the United States and re-released *Black Vinyl Shoes*.

Their recording facility also generated a lot of business, and utilizing the bands and artists that were recording there at the time, they put out *Yule Tunes* around Christmas in 1988, which, in addition to featuring unknown artists from Chicago, also included tunes by a number of established artists including Material Issue, Matthew Sweet, the Cavedogs, and Don Dixon and Marti Jones. The musicians-turned-record execs were on their way.

**Their First Signing:** "When we started Black Vinyl Records, we really hadn't intended for it to be anything more than just an outlet for Shoes records. But a band called the Spongtones from North Carolina sent us a tape and we were just totally blown away by it. And that tape eventually became their record, *Oh Yeah*."

"The reason we took a chance on the Spongtones was we felt they were a safe bet because they'd had records out in the past that had

### SAFE AND SOUND



**Big Rig Records and Mercury Records have announced the October 22 release of *Safe And Sound: A Benefit In Response To The Brookline Clinic Violence*, a compilation album featuring tracks donated by sixteen Boston-based artists to help raise money and awareness to benefit battered women's shelters in that city. Pictured around Kay Hanley of Letters To Cleo are Nate Albert and Dicky Barrett of the Mighty Mighty Bosstones.**

### CHEERS



**Singer-songwriter Louvette is pictured celebrating her debut release, *Pure Emotion*, on Butterfly Records, with her marketing, distribution and promotion team at the Los Angeles offices of Macey Lipman Marketing. Pictured (L-R) are: Larry Weir, radio promotion, Weir Bros. Entertainment; Macey Lipman; Louvette; Richard Fowler, President, Butterfly Records; and Frank Mooney, Navarre Distribution.**

been reviewed by *Rolling Stone* and we just loved the new record. We don't put anything out that we don't like. That was our first non-Shoes release."

**Other Artists:** "We released albums by two more Chicago bands—Ninety-Two Degrees and the Critics. Again. These were both bands that recorded in our studio. Everything is very closely knit—the bands, the studio and the label."

"We've never actively gone out and searched for new artists. Things just kind of happened. We'd run into someone who we felt really needed to be heard and we'd try and make it happen for them."

"More recently, we got involved with a band from Green Bay called Fun w/Atoms and another local act called the Swingset Police. Fun w/Atoms had worked with Butch Vig on their first record before Butch was even known."

"And very early this year, we put out a record by the Nicholas Tremulis Band. Nick had two records out on Island in the past, and so this was a little different than our other releases because he was already a known artist. He had a Chicago following and his material was actually a little different than the kind of thing that we normally put out."

"We still liked what he was doing and there were definitely some pop elements in it. We got to know him because he did some mixing in our studio and we just felt that his new album deserved to be heard."

**Indie Distribution Nightmare:** "In the very beginning, we had a number of independent distributors. But we had some pretty bad experiences—essentially being ripped off by distributors that would order a whole lot of stuff and then go out of business. And when you're a small label with very few releases, it kills you. In fact, it put us under every time it happened."

"Then we had to deal with the situation where the distributors were in competition with each other. So obviously, they're not talking to each other, communicating as to how many copies the other guy is ordering. So, most distributors would order too much, and we'd get too many returns back."

"Finally, about four years ago, we decided to work with just one distributor, Landmark Distributors, on the East Coast. We felt that the more exclusive you were with a distributor, the more seriously they would take you. But almost immediately, they had financial problems and were forced out of business."

"Then, about two and a half years ago, we started talking to a newly formed distribution company—an offshoot of Rounder Records called Distribution North America—who is now our sole distributor. It's a completely different experience nowadays."

**Unsolicited Tapes:** "We do accept them, but to be quite honest, we're very small, and whenever our address is printed, we get a whole flood of stuff that we just don't have the manpower to listen to."

"In the past we have listened to the vast majority of stuff that has come to us, and we've heard a lot of good stuff. But we're a label that probably has a different focus. It's really focused more on a band and a pretty close knit organization. We don't really have a system to listen to a whole lot of outside stuff."

"So, if people call us and ask us, it's true we do accept unsolicited tapes, and we like to hear stuff by other people, but we don't have anyone who's actively looking for people to sign."

"So, we don't really encourage people to send tapes, but we're artists, too, and we just hate to say 'no.'"

—Interview By  
MC Staff Writer Pat Lewis

## News

Well, it looks like all you **Wal-Mart** shoppers are going to have to go elsewhere to purchase **Sheryl Crow's** self-titled sophomore effort, as the discount retail chain is refusing to carry the album because of a lyric in the song "Love Is A Good Thing," in which the Grammy winner talks about children killing children "with a gun they bought at a Wal-Mart discount store."

A spokesman for Wal-Mart said that the chain didn't feel right about "profiting" from the sales of an album that insinuates that the company sells guns to children.

In a strong statement issued earlier this month, Crow's label has backed her completely. **Al Cafaro**, Chairman of **A&M Records**, said: "Sheryl has my complete and total support. A&M will forego the opportunity to sell Sheryl's new releases at Wal-Mart in the face of their defacto censorship. There was never any question that Sheryl Crow or A&M Records would bow to this censorship. In their decision not to carry Sheryl Crow's latest release, Wal-Mart is choosing guns over music."

"Sheryl Crow's song, 'Love Is A Good Thing,' is a cautionary tale," the statement continued. "Everyday in America, children are dying by guns bought legally. This is a fact. What is an appropriate response to this fact? Where does our responsibility lie? Sheryl's responsibility as an artist is to reveal the truth, and it is our responsibility as a record company to defend her ability to do so. Wal-Mart has no apparent interest in discussing such things. They choose to preempt the dialogue by banning music which may provoke a discussion. I believe that Wal-Mart's decision is wrong, very wrong."

As is often the case in these scenarios, the fact remains that more than likely no one would have said a word about the lyric in question if Wal-Mart hadn't made their ridiculous stand. For the record, one source at A&M says that the label has received numerous calls from parents of children who were killed by guns that were purchased at Wal-Mart stores.

As for Crow's new album, many will be surprised by the maturity of the work. Especially since she's not utilizing the songwriting help of those who contributed heavily to her debut—namely David Baerwald, Kevin Gilbert and David Ricketts. Those who felt that Crow would play it safe, and duplicate the sound and focus of her multi-platinum debut, **Tuesday Night Music Club**, may find themselves eating a little...well, crow. From the funky driving rock of "A Change" to the revelations of "Home"—Crow has proven that she's no rock & roll puppet being manipulated by others.

But more importantly, kudos to Cafaro and A&M for not bending to Wal-Mart's ridiculous stance.

## New Releases

**Van Halen** will be releasing their first greatest hits collection, **Best Of Van Halen** (wouldn't you have loved to be in on the marketing meeting that came up with that title!), in late October on **Warner Bros. Records**.

As you've probably heard by now, the compilation also features two new songs ("Can't Get This Stuff No More" and "Me Wise Magic") which reunites **Eddie Van Halen**, **Alex Van Halen** and **Michael Anthony** with original lead singer **David Lee Roth**. What you might not know is that the new tracks were produced by **Glen Ballard**, best known for his recent work with **Alanis Morissette**. But for those looking for a reunion tour, you'll have to keep waiting for the time being. Stay tuned.

In the aftermath of the drug-related death of **Blind Melon** lead singer **Shannon Hoon**, **Capitol Records** will be releasing the band's final record, **Nico**, as well as an accompanying documentary home video, **Letters From A Porcupine**, on November 12th. Dedicated to Hoon's daughter, **Nico Blue**, the enhanced CD will feature outtakes and rarities from throughout the band's brief history. And just when you might be thinking that the vultures have taken over the vaults at Capitol, it's nice to know that a portion of the proceeds from **Nico** will be given to **MAP (Musician's Assistance Program)**, an organization designed to help musicians and others in the industry recover from drug and alcohol abuse.

**Atlantic Records** recently released **Hey Jupiter**, a special five-song EP from **Tori Amos**, which features the newly recorded "Dakota version" of the title song, as well as four previously unreleased live performances ("Professional Widow," "Somewhere Over The Rainbow" and new Amos tracks "Sugar" and "Honey"). The original version of "Hey Jupiter" can be found on Amos's current hit album, **Boys For Pele**.

## Grapevine

**Mercury Records** and **Scratchie Records** have formed a joint venture in which the Chicago-based indie label will be receiving marketing, promotion, manufacturing and distribution assistance from the major label.

Scratchie was formed only a year ago, but the owners include **James Iha** and **D'arcy** of the **Smashing Pumpkins**, **Kerry Brown** of **Catherine**, **Adam Schlesinger** of **Ivy**, **Jamie Stewart**, the producer of **November Records' Dancehall Massive** series, and **Jeremy Freeman**. Mercury VP of A&R **Steve**

**Greenberg** will be largely responsible for handling the daily A&R issues for **Scratchie**. Upcoming releases through the new venture include the **Chainsaw Kittens**, **Fulflej**, the **Frogs**, **Mike Ladd** and **Panco Kryzstal**. You can contact Mercury's New York offices at 212-333-8357.

**Warner Bros. Consumer Products** and **Kid Rhino** have announced the formation of a joint venture to be called **Kids' WB! Music**. Dedicated to becoming the premier children's label, Kids' WB! Music's first release will be **Space Jam Audio Action-Adventure**, which is due out October 15th. Inspired by the upcoming Warner Bros. motion picture **Space Jam**, the album will feature the voices of NBA superstar **Michael Jordan** and actors **James Belushi** and **Danny DeVito**.

Other projects in the pipeline include an audio magazine for pre-teens, as well as an unprecedented line of children's music product utilizing some of the biggest names in animation, including **Bugs Bunny**, **Daffy Duck**, **Tweety**, **Sylvester** and the **Tasmanian Devil**. Contact Consumer Products at 818-954-3821 or Rhino at 310-474-4778.

**Earache Records** and **RED Distribution** have reached a three-year distribution agreement, which will continue their business relationship that began in 1987. RED can be reached at 212-337-5200.

**Discovery Records** has announced that it will market and distribute future recordings on the British indie label, **China Records**. China will also appoint a U.S. General Manager, who will establish an office at Discovery's

Santa Monica headquarters to develop a U.S. roster. Discovery Records can be reached by calling 310-828-1033.

## A&R News

**Bret Mazur** and **Bruce Saidi** have been appointed to the post of A&R Director for **All American Music Group**. Mazur will be responsible for signing and developing new talent, primarily in the urban area, and Saidi will be seeking out new talent, as well as overseeing remixes, sequencing and mastering current and future album projects. Contact 310-656-1100 for more information.

## Musicians Wanted

Veteran producer and keyboardist **Barry Goldberg**, who was nominated for a Grammy this past year for his work on **Percy** ("When A Man Loves A Woman") **Sledge's** comeback album, **Blue Night**, has informed **MC** of an exciting project revolving around a dynamic vocalist named **Melanie Harrold**, who Goldberg describes as "a cross between Tina Turner, Janis Joplin and Chris Robinson."

Goldberg is currently putting together a band for Harrold, and is looking for musicians with a background in blues and R&B, but with a rock edge.

Goldberg says, "Aspiring musicians should have such influences as the Rolling Stones, the Black Crowes, Bad Company, Led Zepelin, as well as traditional R&B artists."

Musicians interested in getting involved with this project should contact Michele at 213-462-3590.

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

## FOLLOW YOUR COMPASS



Atlanta-based singer-songwriter **Pierce Pettis** is pictured finalizing his new record deal with **Compass Records** in Nashville. His first album for the label, **Making Light Of It**, is due out on October 1st. Shown with Pettis are Compass Co-Directors **Alison Brown** and **Garry West**.



THE GREATEST OF EAZE



Songwriter-producer Marc-2-Eaze has signed an exclusive publishing agreement with indie publishing firm peermusic. Shown celebrating the deal are (L-R): producer David Foster; Marc-2-Eaze; Kathy Spanberger, Chief Operating Officer, peermusic; and Frank Petrone, Creative Director, West Coast, peermusic.

TORRES VISITS BMI



EMI Latin recording artist Alvaro Torres recently stopped by the BMI offices in New York to re-sign his affiliation with the performing rights society. His current album is *En Busca Del Amor*. Pictured (L-R): Del Bryant, Senior Vice President, Performing Rights, BMI; Frances W. Preston, President/CEO, BMI; Alvaro Torres; and Diane Almodovar, Senior Director, Latin Music, BMI.

ASCAP Controversy

ASCAP recently had to fight off some negative PR when it was reported that the performing rights society was going to start charging camping organizations, including the Boy Scouts and Girl Scouts, for the right to use songs such as "God Bless America" in their sing-alongs and social functions.

Some of the media had a field day and were eager to portray ASCAP as a money-hungry firm with no compassion for the organizations that could not afford to pay the annual fee of \$257. Editorials abounded about how young people who belong to these organizations were being robbed of the tradition of singing popular American songs at camp and that capitalism was being taken too far.

Trying to set the record straight, ASCAP issued a statement that cleared up some of the misconceptions and untruths that were reported in the media. In the statement, ASCAP acknowledged that it had reached an agreement to license to the American Camping Association, as of January 1996. The ACA, which consists of commercial and non-profit organizations, including some Girl Scout camps. Of the 288 ACA organizations that paid the fee, sixteen were Girl Scout organizations.

ASCAP Chairman and President Marilyn Bergman said, "Had we examined each listing in the long computer printout, we might have been able to identify some as Scout camps and eliminated those which did not need a license."

Contrary to some media reports, ASCAP says it did not intend to license Scout singing around the campfire, nor has the organization threatened to sue the Girl Scouts.

In order to alleviate some of the damage caused by the controversy, ASCAP co-founder and board member Irving Berlin, the legendary songwriter who has written

numerous classics including "God Bless America," has donated all his royalties (which total in the millions) from the song in perpetuity to the Girl Scouts and Boy Scouts of America.

Bergman added, "In the spirit of Mr. Berlin, we are seeking to meet with the leadership of the Girl Scouts to rectify the misunderstanding which led to this unfortunate situation."

Founded in 1914, ASCAP is the oldest performing rights society in the United States and has over 68,000 members.

Industry Grapevine

MCA Music Publishing has appointed Michael Sammis to the position of Chief Financial Officer. Sammis, who was previously VP of Finance at Windswept Pacific, can be reached at MCA's Los Angeles office (310-235-4700).

Roger Greenaway has been

named Senior Vice President, International at ASCAP. A former Chairman of Great Britain's Performing Rights Society (PRS), Greenaway will oversee the administration and management of ASCAP's overseas activities. Contact ASCAP at 212-621-6000.

SESAC has named Trevor Gale to the newly created position of Director, Urban and R&B Music. Prior to joining SESAC, Gale was CEO of Gale Warnings Production Company. He is based in New York (212-586-3450).

Songwriter Activities

Fledgling and unsigned songwriters wondering where their

music can be heard in Los Angeles should take advantage of the numerous "open mic" opportunities that are offered at different nightclubs, bars and coffeehouses in the area. Performers at open mic nights usually don't have to go through the more traditional booking process of submitting demos or auditioning but open mic participants almost always have to sign up in advance of the show. The more popular the open mic night, the tougher it is to get an open slot.

Hal Cohen is a local songwriter who has compiled a valuable list of open mic opportunities in Los Angeles County. His instructional directory, *Li'l Hank's Guide for Songwriters in L.A.*, featuring an open mic guide, is now on the World Wide Web at <http://www.halsguide.com>. This informative guide includes show times and sign-up information, phone numbers, contact names and addresses for the venues, as well as what styles of music are featured. Cohen also gives frank opinions on how each open mic showcase measures up to the typical fledgling songwriter's expectations.

You won't get a dry read here, as Cohen injects a lot of biting humor, expounding on open mic qualities from an artist's perspective, such as venue sound quality, how performers are treated and which open mic nights are the most likely to attract industry attention.

If you don't have access to the World Wide Web, Cohen says he plans to distribute his guide in pamphlet form sometime in the near future. For more information, send e-mail to [info@halsguide.com](mailto:info@halsguide.com) or call 818-787-7944.

SAVORING THE GOOD LIFE WITH SOVORY



Singer-songwriter Sovory (pronounced Sah-vor-ee) recently stopped by the office of his publisher, EMI Music Publishing, before setting off for a European tour in support of his self-titled debut on Polydor Records. Sovory also wrote the song "Did You Mean What You Said," which is featured on the soundtrack to *The Fan*, the stalker film starring Robert DeNiro and Wesley Snipes. Pictured (L-R) are: Sovory manager John Ryan; Robin Godfrey-Cass, Executive Vice President, West Coast Operations, EMI Music Publishing; Sovory; and Carla Berkowitz, Director, Writer & Catalog Development, EMI Music Publishing.



**ASCAP EXEC**



**Roger Greenaway, Senior Vice President, International, ASCAP.**

**SESAC APPOINTMENT**



**Trevor Gale, Director, Urban and R&B Music, SESAC**

South of the City Of Angels, the **San Diego Songwriters Guild** will be holding a seminar and pitch session on September 30 at the **Red Lion Hotel** in Mission Valley, California. (7450 Hazard Center Dr., near Highway 163 and Friar's Rd.).

The seminar's guest speaker will be **Michael Laskow**, President of **TAXI**, a company that specializes in getting demos to the A&R community. Songwriters will have the opportunity to pitch their songs and Laskow will answer questions about TAXI. There's a \$10 fee for each tape submitted for the pitch session and a limit of one tape per attendee. Registration begins at 6:15 p.m. and the seminar starts at 7 p.m. Admission is free to SDSG members and \$20 for non-members. Call 619-225-2131 for more information.

**ASCAP Workshop**

The 1997 **ASCAP/Lester Sill West Coast Songwriters' Workshop** will begin on Monday, Jan-

uary 6, and applications are now being accepted.

The workshop, which is geared toward advanced songwriters, will be held two nights a week, for four weeks, at ASCAP's Los Angeles office. The workshop, which features prominent industry guests giving tips and information, is free, but only a limited number of applicants can be accepted.

Songwriters interested in participating in the workshop must first submit a tape containing two original songs, along with lyrics, a brief resume or biography (containing contact phone numbers) and a written explanation on why you would like to participate in the workshop.

All materials (which cannot be returned) should be sent to: **ASCAP/Lester Sill West Coast Songwriters' Workshop**, ATTN: **Cris Tortolano**, 7920 Sunset Blvd., 3rd Floor, Los Angeles, CA 90046. The deadline for submission of applications for the workshop is November 15th. **MG**

**BURNING DOWN THE HOUSE**



**Alternative rockers the Violet Burning recently inked a publishing deal with Windswept Pacific. The group's self-titled debut album on Domo Records features the single "Low," which has been making waves on the radio charts. Pictured (L-R) are: Violet Burning managers Steve Levesque and David Crowley; Eiichi Naito, President, Domo Records; Violet Burning lead singer Michael Pritzl; Jonathan Stone, Senior Vice President, Windswept Pacific; and Mitch Rabin, GM, Domo Records.**

**STEVEN CURTIS CHAPMAN**

**As the popularity of Christian music continues to soar to new heights, this singer-songwriter remains at the forefront of the growing movement**



**T**here used to be a time when Christian music had an image of appealing to a fringe segment of religious fanatics. But with the crossover success of Amy Grant and Michael W. Smith, as well as newer artists like DC Talk and Jars of Clay, contemporary Christian music can no longer be regarded as music for Bible-thumpers only.

Steven Curtis Chapman is one of those artists leading this new movement, and he thinks that these changes are for the better. "Christian music was going strong when I got into it, but it's just exploded in the last few years," he says. "I remember when it would be phenomenal for a Christian artist to sell 100,000 copies of an album, but now you have debut artists whose albums are going gold. It's amazing to see this kind of growth."

Chapman is no stranger to this kind of acclaim, since he is arguably today's most popular male Christian artist. He has already received numerous industry awards, including Grammys and Doves—winning an unprecedented six Dove Awards in one year. Beyond industry recognition, his guitar-based adult contemporary sound has helped his last three albums reach gold status (selling 500,000 copies each), and his recently released ninth album, *Signs of Life*, will probably be no exception.

The singer-songwriter believes that there are several reasons for Christian music's surge in popularity. "Christian music has grown and matured production-wise," he says, "so that it's now on par with any other genre of music. Along with that, artists have become more honest. We don't want to be perceived as people who have it all figured out, and in your face with the Bible, telling you what you're doing wrong. We've become more accessible and people are responding to that."

"But I think the biggest reason for the growth is that our culture is in such a crisis," he continues. "The crime rate is soaring, there's economic despair and people are wondering what's the purpose of this life and if there's any hope. This is music that really embodies a message of hope and I think people are finding real encouragement and direction from it."

Speaking about his new album, Chapman says, "This was the most difficult album as a whole for me to write, and I think a lot of that was because I was so bound and determined to go to new places with my songs. A lot of the music on this album is more telling of my life and my experiences, from songs like 'What I Would Say,' which is about my grandfather who was an alcoholic. It's a lot more personal than any of my other albums. I'm not saying it's completely natural to be this revealing in my music. It's a weird place for me to be, it's new territory."

"Songwriting, for me, is like treasure hunting," Chapman says about his work ethic. "You get the little blip on the metal detector and you know something's there." He lets out a laugh and adds, "Ninety-nine percent of the time for me it's a bottlecap, but there's always the thought that you might come across a piece of gold, and so you keep digging."

Growing up in Paducah, Kentucky, Chapman came from a musical family and remembers, "Most of the concerts I went to were gospel music or Christian music. I started singing with my older brother in first grade. We entered this talent contest and I thought, 'This is fun. I really love doing this' and I was bit by the bug at that point."

He started off writing songs for other artists (his songs have been recorded by Amy Grant, Glen Campbell and Billy Dean, among others), but in 1986 he signed as a solo artist with EMI subsidiary Sparrow Records, the label he still records for today. "I love writing songs for other people," he says, "but I just don't have time to do it that often, because I have to do my own thing."

Chapman, who currently lives in suburban Nashville, spends a lot of time volunteering and raising money for charities such as Prison Fellowship Ministries, an organization that helps children of prison inmates. "I never want to preach at people, but I still feel that music gives me a chance to express how I feel, and about my relationship with God. Without sounding too spiritual, I feel that I'm here because of God's help and it's really a special privilege to be doing what I do."

Contact Rogers & Cowan at 310-201-8867.





USE IT SISTER



RCA vocal trio SWV are shown taking a break during the filming of their new video for "Use Your Heart" with Jamie Brown, publisher of *Sister 2 Sister* magazine. The video was directed by MTV Award nominee Michael Martin. Pictured (L-R) are Romell, makeup artist; Coko of SWV; Lelee of SWV; Jamie Brown; Taj of SWV; Scott Folks, VP, Black Music Marketing, RCA; Doug Biro, VP, Creative Services, RCA; and Michael Martin.

**VISIONS OF U.S. WINNERS:** The winners of the Twelfth Annual Visions Of U.S. Home Video Competition are in. Sponsored by Sony Electronics, Inc. and administered by the American Film Institute, the grand prize for the Music Video category went to the youngest recipient ever, fifteen-year-old Zak Forrest of Chevy Chase, Maryland for "Saturday," which follows a teenager through his "perfect day." First prize in the same category was awarded to Daryl Privette of San Pablo, California for "#2 Lane," which featured a couch in the number two lane of the freeway.

Other winners in the Music Video competition included Trace Slobotkin of Los Angeles for "Glad I'm Not You," a hard rock video set against dark religious themes; David Conley of Chicago for the moody "Upstairs There Are Kittens"; Dennis and Christie Davis of Los Angeles for "Jesus," which displayed gritty urban scenes; and Brian DeCubellis of New York whose "Gandy Dancer" was a country-gospel tribute to railway workers.

This year's judges included two previous Visions Of U.S. winners:

television star Tim Allen, who won the first prize in the Non-Fiction category back in 1985, and Steve Oederkerk, the writer-director of *Ace Ventura: When Nature Calls*, who won an award in 1986.

STRONG COMMITMENT



Andrew Strong, the lead singer from the fictional film band *The Commitments*, is currently recording his second solo album for MCA International at Rumbo Recorders and EMI Music Studios in Los Angeles. Strong's first solo album in 1994 was not released in the U.S. Pictured at Rumbo are (L-R): engineer Mikal Reid, producer Marti Frederiksen and Strong.

Entries for the next competition will start to be accepted soon, with a deadline slated for June 15 of 1997.

**GRIND IT UP:** Music Grinder Studios in Hollywood played host to superstar rapper Hammer, who was in completing mixing duties in the 72-input SSL G Series studio. Conley Abrams handled the mixing chores with an assist from Rudy Haeusermann...Elektra's newest alternative rock band, Coal, was in Studio A with producers Billy Sherwood and Rick Nowles; John Travis mixed the project...Rob Zombie produced White Zombie's cut for the film *Escape From L.A.*; Terry Date co-

A 'SHEENING' DIAMOND



Oscar-winning actor Martin Sheen makes an appearance as a sidewalk evangelist in Diamond Rio's new video, "It's All In Your Head," and keeping things in the family, Sheen's real-life son, Ramon Estevez plays the son of Sheen's preacher character. Pictured (L-R) on the set are: Gene Johnson, Diamond Rio; Marty Roe, Diamond Rio; Ramon Estevez; Martin Sheen; and Blackhawk's Van Stephenson, who co-wrote the song.

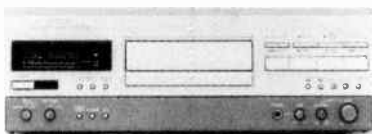
produced, engineered and mixed in Studio A...Fee Waybill of Tubes fame recorded his solo project on the 8108 Neve, which was recently equipped with GML automation. Bill Drescher recorded and mixed in Studio B; Eric Fischer assisted.

**STUDIO INSURANCE:** Recording studio owners who are looking to get insurance coverage for their recording studios, or who might be looking to reduce their existing rates, should know about a new insurance program being offered by General Insurance Consultants. Located in Tarzana, the agency offers competitive and flexible rates and is one of only a handful of companies offering a full range of insurance products for the entertainment industry. For more information, contact Joseph Straus at General Insurance Consultants (818-776-1400).

**AROUND TOWN:** The always busy team of mixer Rob Chiarelli and producer Jorge "G-Man" Corante have been at Sound Castle Recording Studio in Los Angeles mixing for LaFace recording artist Az Yet. Gabe Chiesa and Dino Johnson assisted on the project.

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## RAMAA MOSLEY



**This young documentary filmmaker has expanded her cinematic duties to include music video**

By Jonathan Widran

**R**amaa Mosley's burgeoning career presents an interesting dichotomy. If it seems unusual that a young, socially conscious director whose credits include documentaries about environmental problems and Jamaican migrant workers stands poised to also become a top flight music video director, it's a testament to her diversity and the balance which with she views the world. So while she was having fun on the set of Kristen Barry's new video "Created," she was no doubt fussing over its relevance to the great, universal scheme of things.

"It's a dilemma I wrestle with daily, enjoying helping musicians find the expression of their art while always asking myself if this is the work I should be doing," says Mosley, whose first video was a low budget job with a struggling Santa Barbara band which later became Dishwalla. "In my documentaries, I've always given voice to marginalized people and looked into a new world. And yet, I love getting to know bands, creating new ideas by serving their best interests, yet still sticking with my own aesthetic visions. The difference is, my films are all what I have to say, while the collaborations on the videos stimulate me in other ways."

At an age when most directors are still training for their future, Mosley is a veteran who was only seventeen when her first documentary—*We Can Make A Difference* (shot in collaboration with six other students)—won "The Global 500 Chicago Film Festival Award of Merit" and "The Presidential Award For Works of Excellence." While completing her college education at Bennington in Vermont, she directed the Jamaican study *Two Seasons And A Home*, as well as a piece commissioned by the Dutch government about the Aymara Indians in Bolivia, called *La Vida*.

In light of these eye-opening cultural experiences, it makes sense that Mosley finds making videos to be a lighthearted release from the tension of being a serious filmmaker. The bottom line is that Mosley's "other" career has shown her some very traumatic social injustices that put music and entertainment in its proper perspective. "Let's be serious here," she muses. "How can you think videos are the end of the world when you've just done a documentary about people starving to death?"

For Mosley, who cemented a deal with the production company Johns+Gormans Films/Music Video, the need to tell stories is only partially fulfilled by making the music videos she hopes will eventually lead to feature film assignments. While her plate is full these days balancing videos with commercials (she just shot two spots for ESPN 2) and short film projects, Mosley is fully aware of the competitive nature of the music video world.

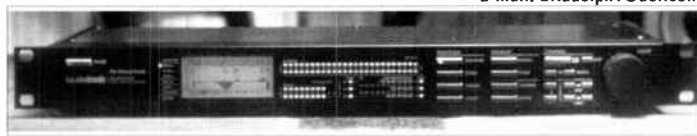
"I work hard trying to get the jobs, but then, once I've got the assignment, the real work begins," she laughs. "I swear I listened to Kristen Barry's 'Created' more than 150 times in the car. I feel that by becoming the song, I get to know the nuances of the artist better. Then I put together a short list of plot points and storyboards. I subscribe to Hitchcock's idea that it's best to make the film before you get to the set, so I create an overambitious shot list and hope the budget will allow for it."

"On 'Created,'" Mosley adds, "Kristen and I worked together on many ideas, creating a playhouse room and then a light blue padded cell to gauge the years between childhood and young adult rebellion. It was the best of both worlds—my hope to not have any video become too serious, and Kristen's need to convey the intensity of the song."

Should Barry's song and its album become hugely successful, no doubt Mosley's star as a director would rise as well. But until she gets on the "A" list, and knowing that the major labels prefer to hire established, big name talent, Mosley keys in on being as prolific as possible.

She claims to write an average of two video concepts a week, believing that "you have to feel strong about your vision. When you have a chance to meet with those who might hire you, you just have to write the best concept you can, then feel confident in delivering those ideas. For me, a lot of the confidence comes from learning how to speak to people. Fortunately, I don't have any trouble expressing myself. First, they have to believe I have a lot to offer the artist and trust in my vision. Then, once we get busy, they have to trust the direction of my creative expression."

Contact Jeanne Mattiussi at 213-467-4400.



### TC Electronic's Studio Finalizer

The TC Electronic Studio Finalizer is a digital domain mastering tool. The Finalizer is the off-spring of the TC M2000 Wizard unit and represents a cost-effective way to digitally master your final mix DAT tape in real-time without using a computer-based digital audio editor.

The Finalizer is connected between the console output and your DAT input to process your total mix. You can use the internal analog-to-digital converters or process using the analog ins and outs. So you can also master all-analog recordings with minimal signal path electronics. Since the Finalizer also has digital ins and outs, you can also "master" an already recorded DAT in complete digital domain. You would then hook the unit between a playback DAT machine and a recording DAT machine or CD recorder by way of the AES or S-PDIF digital ports.

The Finalizer has a five-band stereo equalizer and three-band stereo compressor/limiter/expander. There are many factory presets to get you started in achieving your exact sound. Other built-in features include:

Normalizer to ensure optimum digital signal level, "groove" emulation, stereo enhancement, MS levels, de-essing and an optional, stand-alone fader for final level and/or fades. A number of analyzer functions are also provided such as a phase correlation meter and a high resolution peak meter.

Just like the M2000, the Finalizer uses a large bit-mapped LCD panel display to show signal flow and all effects in use. 20-bit, 105db dynamic range stereo converters are used with 16-bit dithering and HP-TDF noise shaping. This means that the Finalizer will still be viable if and when the new 20-bit

consumer format is introduced.

Contact TC Electronic at 705A Lakefield Road, Westlake Village, CA 91361. Phone them at 805-373-1828 or FAX 805-379-2648

### SWR's Super Redhead



The SWR Redhead Integrated Bass System has a new name, added features and a new appearance. Upgrades include: more power as in 350 watts, bottom slot port, thermostatically controlled cooling fan with an on/off switch and a shock-mounted speaker grill. These new features add to the existing pro features: built-in single rack space (for an effect unit), effects blend control, digital tuner send output, removable front/cover stand, headphone jack, ground lift, 2X10 inch speakers, high-end driver and removable casters.

The Super Redhead sells for \$1,799 MSRP and for more about it as well as other SWR products, contact SWR Engineering at 12823 Foothill Blvd., Unit B Sylmar, CA 91342. Just ring them at 818-898-3355 or FAX 818-898-3365



### Carvin's DC400A Guitar

The Carvin DC400A guitar features a five-piece laminated maple/kopa neck-through-body design, a three-piece laminated body with highly figured flamed maple top and matching flamed headstock and abalone block inlays. You get your choice of any available translucent colors and always active

electronics with volume, bass, treble, pan-pot, phase and coil split controls.

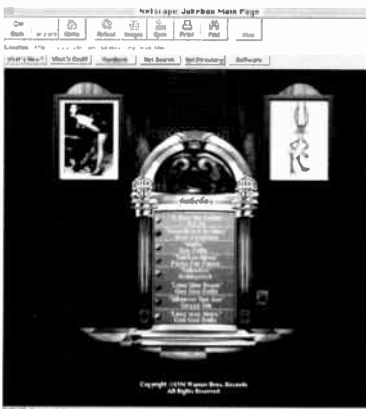
MSRP is \$1,079 (add \$70 for a Wilkinson bridge or \$110 for a Floyd Rose Tremolo bridge). Contact Carvin Corporation at 12340 World Trade Drive, San Diego, CA 92128. Call them at 800-854-2235.





**PUT ANOTHER DIME IN, BABY:** If you love rock & roll, you might want to check out Warner Bros. Records new on-line Real Audio Jukebox (<http://www.wbr.com>), the new addition to Warner's site, which will be updated regularly with new releases from Warner artists, including Real Audio clips and video footage.

Launching the site is new or



**WB loves rock & roll, so put another dime in the "Jukebox" baby...**

recent material from **R.E.M.**, **Tom Petty**, **Porno For Pyros**, **Schlepprock**, "the artist formerly known as **Prince**," the **Goo Goo Dolls** and **Greggy Tah**.

Not only is the site a cool-looking visual, with some catchy animation, but it's a chance to sample material from various artists in one place, without having to jump from page to page. And, like every other WB site, you can expect the Jukebox to get better as time goes on.

**ON THE COVER:** Current MC cover subject **Primitive Radio Gods** has a funky site (<http://www.music.sony.com/Music/ArtistInfo/PrimitiveRadioGods>), which mainly focuses on their breakthrough radio hit, "Standing Outside A Broken Phone Booth With Money In My Hand" from the album **Rocket**, and also featured on the soundtrack to the **Jim Carrey** film **The Cable Guy**.

In addition to being full of information on the artist, the site contains a really cool multimedia mini-video for the song, combining photos, text, audio and some clever graphic animation. This may be the future of "alternative" videos on the 'Net, as the medium of the World Wide Web allows for a lot of artistic creativity with images and text which might not work in the context of television, but which definitely catch the eye on-line. The site also features conventional **QuickTime** video.

The live cybercast of the **Primitive Radio Gods** concert at L.A.'s **Dragonfly**, which was scheduled for September 17, was postponed

due to a poor audio feed from the club, a source at **Columbia Records On-Line** told **MC**. The label hopes to 'Netcast another upcoming PRG show in the near future, though no new date has been announced. At least their reasoning is good: With the quality of sound transmission on-line already limited, they'd rather do it as well as possible or not at all, as opposed to doing it poorly. Look for a new date to be announced soon.

**WORKING THE CORNER OF HOLLYWOOD AND VINE:** **Capitol Records**, whose familiar office tower stands just off the famous Hollywood and Vine intersection, has turned the legendary crossroads into the basis for a cool and creative on-line domain, which we first told you about earlier this year.

Billed as "the ultimate tourist trap," **Hollywood and Vine** (<http://hollywoodandvine.com>) now features a slew of mini adventures which could keep you busy exploring for quite a while. The tourist theme is played out to the hilt, with the site's own pseudo-radio station, motel, postcard stand, travel agency and more.

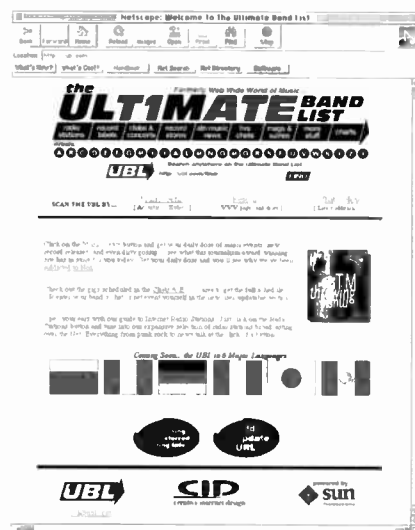
As more and more new and innovative sites are launched, this kind of cute creativity is going to separate the sites that are fun from

those that are just there. If you're into theme sites with some clever twists, then this one is definitely worth the trip. But be warned: There is a lot of territory to cover here, so you may want to count on a long visit and leave yourself some time to check it all out.

**ULTIMATE LIST: The Ultimate Band List** (<http://ubl.com>), formerly the **Web Wide World of Music**, has been completely re-designed, and is living up to its name. The site, which is driven by a comprehensive, and extremely flexible, internal search-engine, is a virtual clearing house of music-related sites on the Internet.

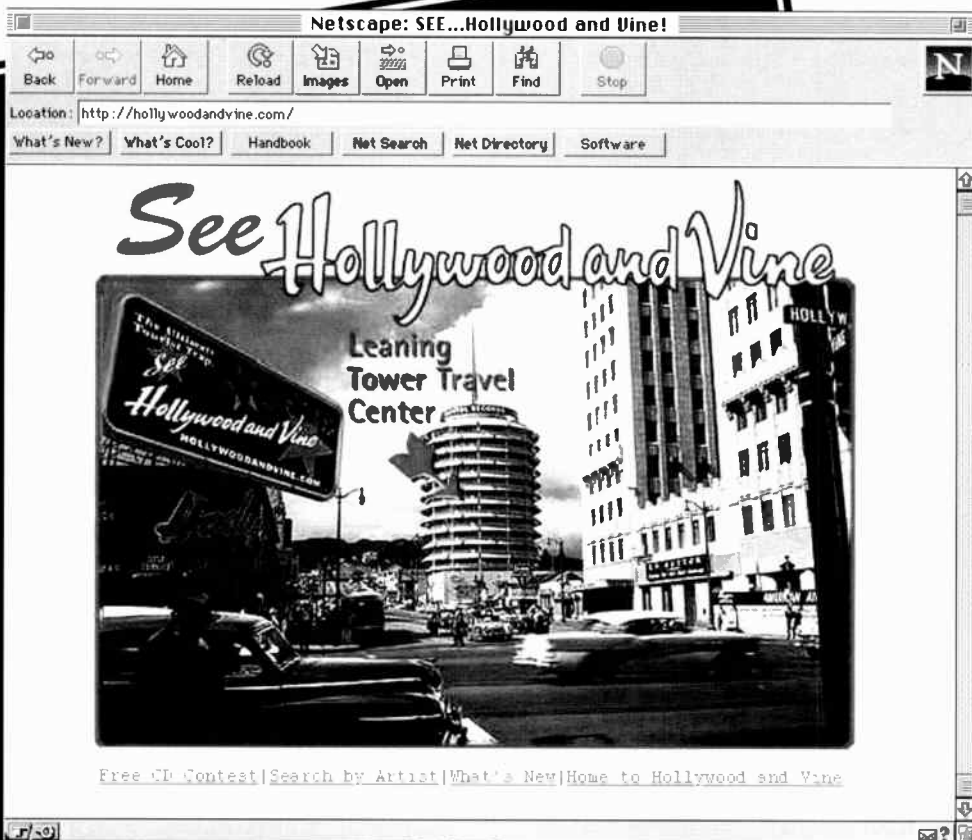
Through the **UBL** locator, you can access links to hundreds of sites in various categories, including artist sites (both signed and unsigned), indie and major label sites, radio sites, music magazines on-line (e-zines, fanzines and sites attached to traditional print outlets), live concert sites, and just about everything else that is connected with music.

A simple format makes the site easy to use, and the designers have been thor-



**Do you qualify for the Ultimate Band List?**

ough with their supply of information. For example, the site boasts extensive tour information through a specially designed link with touring trade magazine **Pollstar's** site, which includes additional pre-selected links relevant to the artist entered. Up-to-date chart information for the site is supplied by **SoundScan** and **CMJ**. If you're looking for music information, then the **UBL** is the place to start!



**The ultimate on-line tourist trap can be found at Capitol Records' extensive "Hollywood and Vine" web site**



Virtual Bowies Telling Lies: Will the real David Bowie please stand up!

**CH-CH-CHANGES:** David Bowie may soon be known as "the Man Who Fell to the Net," as he has jumped into cyberspace full-force by releasing his latest single, "Telling Lies," exclusively on the World Wide Web (<http://www.davidbowie.com>). The new song will not be available for sale through any retail outlet, or distributed to any radio stations anywhere in the "real world."

In typical Bowie anti-fashion, just releasing a song exclusively through the 'Net isn't enough. To kick off the release, the former Thin White Duke hosted a live cyberconference on CompuServe

reached out to the 20 million people who have bought their albums, with a live show cybercast through the Atlantic Records Digital Arena web site (<http://www.atlanticrecords.com>).

The group transmitted their August 10th show from the Red Rocks Amphitheatre, outside of Denver, Colorado, over the 'Net, with Real Audio sound, and the new StreamWorks video. A live chat also took place during the broadcast.

While the sound quality left a bit to be desired, as most 'Netcasts do, advances in transmitting live shows over the Internet are coming so rapidly that you almost have to download new software weekly, just to keep up.

With real time audio (and on-line Dolby sound on its way), and streaming video gearing up for widespread use, the 'Net may soon replace cable television and pay-per-view when it comes to broadcasting concerts.

And while the concert promoting industry is in no danger of disappearing, there are a growing number of fans who are going to be able to experience a taste of their favorite artists performing live, without shelling out the high price of a concert ticket.

**BUTTHOLE SURFING:** While you're surfing the Web, you might want to check out the newly updated site for the Butthole Surfers (<http://www.buttholesurfers.com>) which was recently expanded with new information, new sound and new video from the Surfers' current tour.

The site features a full discography on the band, including artwork, a full list of tour dates, the usual collection of photos, a tour diary and an interactive voodoo doll. Check it out. **MC**



Catch an on-line wave with the Butthole Surfers

on September 11, along with two Bowie imposters. The real Bowie answered fans' questions, as did the two fakers who were, of course, "Telling Lies." Fans then voted on who they thought was the real Bowie. It may have been a bit bizarre, but, then again, Bowie's never been known for conventional behavior.

Three mixes of "Telling Lies" are available on the site, including Bowie's "Feelgood" jungle mix, the "Paradox" mix from A Guy Called Gerald and the "Adam F" mix. All three are available in Real Audio, Shockwave, and as downloadable files.

**HOOTIE-NANNY ON THE WEB:** Atlantic Records recording artist Hootie & the Blowfish recently



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3 Penny Needle

Canadian/American nu.millenia recording artist **3 Penny Needle** is on a roll. The Los Angeles-based group connected with established management through a house painting job, then landed a record deal after playing only two public shows. Now, thanks to an Internet tip, they are making their first network television appearance, winning the role of "Cosmic Joke" for a new season episode of *USA's Renegade*, airing October 18th. The first single, "Lemming Song," from their debut album *Brand New Worries*, is already in stores. Contact the band through **Erik Filkorn** at PRP (310-657-2211).

To celebrate their anniversary, **Pointblank Records** has released *Fender 50th Anniversary Guitar Legends*. This is an eclectic compilation. Featured are seventeen musical giants including **Jimi Hendrix**, **Buddy Holly**, **Keith Richards**, **Eric Clapton**, **Bonnie Raitt**, **Albert Collins**, the **Beach Boys** and **Nirvana**. Most of these artists

portion of the proceeds from *Guitar Legends* will be donated to the Boys and Girls Clubs of America to promote music education.

During his first brush with fame as the quirky, but lovable, **Vinnie Barbarino** in the hit TV series *Welcome Back, Kotter*, and before he caught *Saturday Night Fever*, **John Travolta** recorded two solo albums and scored three Top 40 singles. Now, relive the days when "Let Her In," "Whenever I'm Away From You" and "All Strung Out On You" were all over the radio as **K-TEL** releases *The Best Of John Travolta: Let Her In*, a chronicle of the box office star's brief flirtation with the music charts. Also contained in this budget-priced compilation are "What Would They Say," a tune from his only TV movie (*The Boy In The Plastic Bubble*), and cuts penned by ace songwriters **Neil Sedaka**, **Eric Carmen** and **Sammy Kahn**. Available wherever

works for a satellite interview to discuss their latest album with **Pam Green**, Director of Artist Relations, and program producer **Andrea Dresdale**. Pictured below-left (L-R) are: **Paul Deakin** (Mavericks), **Green**, **Robert Reynolds** (Mavericks) and **Dresdale**.

L.A.'s **Groove Radio** (103.1-FM) is on the air. To celebrate the launch of Southern California's only CHR/Rhythm format, Groove Radio station owner **Ken Roberts**, "Mornings With The Poorman" drive-time host **Jim "The Poorman" Trenton** and Program Director/on-air personality **Egil "Swedish Eagle" Aalvik** got together for a little highjinks. Groove Radio (KACD/Santa Monica and KBCD/Newport Beach) mixes techno-dance with Top 40 disco, House and Euro-Dance.

**Sen. Phil Gramm** (R-Texas), and his wife **Wendy**, have agreed to let



Ken Roberts, Jim "The Poorman" Trenton, Egil "Swedish Eagle" Aalvik

marriage of her governness, leaving her subjects the task of unraveling the tangled triangle. This Miramax film marks the directorial debut of screenwriter **Douglas McGrath**, co-writer of the Academy Award-nominated screenplay for **Woody Allen's Bullets Over Broadway**. *Emma* is McGrath's adaptation of **Jane Austen's** 1816 satirical novel. The film's beautifully gentle score—using leader harp, clarinet and flute—is by British composer **Rachel Portman** (*Oranges Are Not The Only Fruit*, *Where Angels Fear To Tread*).

**Turner Classic Movies Music** and **Rhino Movie Music** have released the world premiere of the complete original soundtrack to the classic M-G-M musical, *Kismet*. Producer **Arthur Freed** and director **Vincente Minnelli** brought *Kismet* to the screen in 1955, with **Howard Keel**, **Ann Blyth**, **Vic Damone** and **Dolores Gray**. Loosely based on *Tales Of The Arabian Nights*, the film tells the tale of a wise beggar and his beautiful daughter, who is destined to marry a prince in old



their son try his hand at a music career.

**Jeff Graham**, a 21-year-old fledgling singer-songwriter, primed to graduate in December from the University of Chicago, has been granted all of a year to make it in music, before his parents hustle him off to law, medical or graduate school. "I don't want him to look back 20 years from now, when he's lancing boils or doing wills...and say, 'I wonder if I could have been a big rock star?'" said the big-hearted senator, who won't have to wonder what it's like to lose a bid for the presidency. So, there is at least one area where conservative politicians are pro-choice.

**Miramax Records/Hollywood Records** has the original motion picture soundtrack for *Emma*, the romantic comedy starring **Gwyneth Paltrow** as a young lady who turns to matchmaking upon the



Baghdad. Songwriters **Robert Wright** and **George Forrest** adapted the film music from the successful Broadway stage score, based in turn on the works of composer **Alexander Borodin**.

The *Kismet* cast sing such standards as "Stranger In Paradise," "And This Is My Beloved" and "Baubles, Bangles & Beads," with musical icon **Andre Previn** mas-



Paul Deakin, Pam Green, Robert Reynolds and Andrea Dresdale

have nothing in common, except their reliance on Fender guitars. It's an interesting sequence of performers—a greatest hits of the guitar—that should make this a rocking soundtrack to your next party. A

you buy CDs and music. Grammy Award winners, the **Mavericks**, proved there is *Music For All Occasions*, the title of their current album, when they stopped in at **Westwood One Radio Net-**

terfully conducting the M-G-M studio orchestra and chorus. Produced by **George Feltenstein** and **Bradley Flanagan**, the *Kismet* CD was remastered from the original recording session masters. What they found were previously unreleased takes including Keel's complete recording of "Rhymes Have I," and the rather risqué "Rahadlakum." A dreamy addition to your soundtrack collection.

**Julie Andrews** will stay on in the title role of *Victor/Victoria* until February 2—well past the terms of her original contract—in order to help assure box office success of the Broadway production. Tickets are on sale now.

**Patti LuPone** has replaced **Zoe Caldwell**, who won a Tony Award for her performance, in the Broadway production of **Terrence McNally's** play, *Master Class*. The former star of *Evita* and *Sunset Boulevard* will star as **Maria Callas** in the production.

They're one of the world's most legendary, if not infamous, bands in history. Now, the **Rutles**, who first came to attention as a parody of the **Beatles** in 1978 when NBC aired a TV special called *All You Need Is Cash*, have released *Archeology*. Unlike certain other albums of historic recordings, which contain only outtakes and alternative versions of familiar songs, *Archeology* consists of entirely new material, their first in sixteen years. Fans of that other group from 30 years ago will rejoice in the references to their favorite songs sprinkled liberally throughout. Everyone else will marvel at how well the bits are

The Rutles are the work of three musicians: **Neil Innes**, **Rikki Fataar** and **John Halsey**. They are the brainchild of **Monty Python** founding member **Eric Idle** and Innes of the **Bonzo Dog Band**. The original soundtrack album, also titled *All You Need Is Cash*, was nominated for a Grammy for Best Comedy Recording in 1978.

**Cameron Silver** is the only male vocalist currently performing the difficult and challenging tunes of **Kurt Weill** and **Friedrich Hollaender**. He is also the only vocalist to compile the music of those composers into a theatrically educational presentation of the historical era. *Berlin To Babylon: The Songs Of Kurt Weill And Friedrich Hollaender* is his debut, based on his stage production of the same name. This sparkling tribute to the two composers, who fled Hitler's Germany, contains lost songs from the *Schindler's List* era and well-loved tunes, including "Falling In Love Again, Can't Help It," all reinterpreted in Silver's modern cabaret style. Some of *Berlin To Babylon's* importance is lost in the translation from stage to CD, though **Alan Lareau's** liner notes help with the historical context. This collection serves more as a memory of an engaging evening out than a full-fledged representation of Silver's work. In the end, that's not a bad thing to be, especially since this is such a worthy and well-presented collection. Entree Records, P.O. Box 5853, Pasadena, CA 91117.

As a musician, **Michael Callen** was a man of many voices. He broke the boundaries of convention



The Rutles

DAVID STRICKLAND

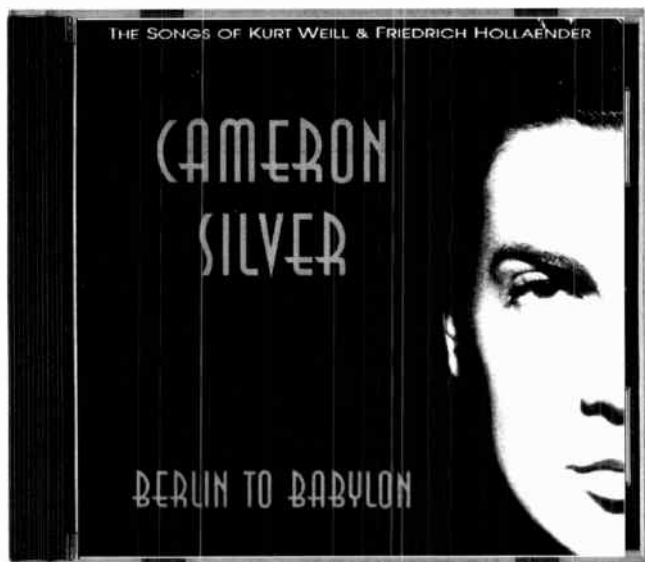
ing falsetto and nead diva of the internationally known openly gay a cappella group the **Firrtations**, he was also a dynamic singer and insightful songwriter.

*Legacy* is his curtain call, a fine collection of uplifting original songs and collaborations recorded in the last nine months of Callen's twelve-year battle with AIDS. "I sing and write about my own experiences, and my favorite art is art that comes from the specific truth of an experience," Callen told the *Gay Music Guide*. "As an openly gay man, and as a man with AIDS, I couldn't imagine writing songs which didn't deal with being gay in a deeply homophobic society. People tell me it's radical and courageous, but it's really laziness, because I can't imagine any other way of writing." *Legacy* leaves us with Callen's most outstanding work, a collection that moves from sweet tenderness (**Elton John's** "Good-bye") to humor ("Two Men Dance The Tango," a duet with **Tom "Glad To Be Gay" Robinson**) to Callen's own unforgettable an-

them ("Love Worth Fighting For," "Redefine The Family"). An important legacy left by a multi-talented man.




Michael Callen



twisted, molded and turned into music that sounds familiar, yet is strikingly fresh. Best cut is "Back In '64," a parody not only of the Fab Four's signature style(s), but of their now-potentially flabby fans.

and became a role model for many aspiring minority artists. His voice soared effortlessly from the cabaret world of Reno Sweeney's and S.N.A.F.U. to Lincoln Center's Alice Tully Hall. Best known as the soar-

To order Callen's *Legacy*, contact Significant Other Records, P.O. Box 1341, Old Chelsea Station, New York, NY 10013. 



**CELEBRATING OUR CHILDREN:** Kid Rhino, the family division of Rhino Entertainment, along with the Pediatric AIDS Foundation, has released *For Our Children Too!*, an inviting compilation of newly recorded lullaby and upbeat



**CAPITOL PERFORMANCE:** Saxophonist and Capitol recording artist Dave Koz (pictured right) is greeted by Capitol Records President/CEO Gary Gersh after Koz gave a lunchtime performance for label employees in the Capitol Recording Studios. Koz's latest album, *Off The Beaten Path*, is already a hit with NAC listeners.

music that celebrates the life of Elizabeth Glaser, who co-founded the Pediatric AIDS Foundation in 1988, before succumbing to the disease in 1994. Kid Rhino's net proceeds from the album sales will be donated to the Foundation. The album's contributing artists include Elton John, Natalie Merchant, Natalie Cole, Vanessa Williams,



**ROCKABILLY REUNION:** The Blue Caps, the original backing band for the immortal Fifties rock star, Gene Vincent, recently reunited at the Derby in Hollywood, to celebrate the 40th Anniversary of Vincent's signature tune, "Be Bop A Lula." Pictured (L-R) are: Dickie "Bebop" Harrell, Paul Peeks, Johnny Meeks, Derby owner Tammi Gower, Jerry Lee Merritt, Russell Scott of Russell Scott & His Red Hots, and Tommy Facenda.

Celine Dion, Luther Vandross, Cher, Amy Grant, Seal, Toni Braxton and Executive Producer David Foster. The first *For Our Children* album was released in 1991, and featured such artists as Bob Dylan, Sting, Paul McCartney, Bruce Springsteen, Elton John, Bette Midler, Barbra Streisand and James Taylor, and went on to sell more than a million copies.



**KISS THIS:** Guitar Center's Craig Goebbert is pictured with the winner of the company's recent Kiss look-a-like contest. The unnamed winner is shown with his prize—a guitar signed by all the members of the masked rock band. In addition, Guitar Center has opened a new store in Villa Park, Illinois.



**ONE GOLD REASON:** Elektra singer-songwriter Tracy Chapman is pictured after her recent concert in New York's Central Park, receiving a platinum plaque for her album *New Beginning* and a gold one for her hit single, "Give Me One Reason." Pictured (L-R) are: George Cappellini, VP, Rock Promotion; Mark Snider, WEA, NY Branch; Matt Pollack, VP, Alt. Promotion; Bill Pfordresher, VP, Promotion; Lauren Spencer, Sr. Director, Video Promotion; Brian Cohen, VP, Marketing; Kiki Ebsen, artist; Rock Deadrick, artist; Tracy Chapman; Glenys Rogers, artist; Linda Taylor, artist; Andy Stoller, artist; Alan Voss, Executive VP/GM; Greg Thompson, Sr. VP, Promotion; Dana Venable, Sr. Director, Marketing; and Steve Kleinberg, Sr. VP, Marketing.



**HARD ROCK FEVER:** Veteran hard rock gonzo man Ted Nugent is pictured donating an autographed photo of himself to the Hard Rock Hotel in Las Vegas prior to his performance at The Joint. The Motor City Madman also presented a stage outfit and guitar to the Hard Rock's Senior VP and General Manager Gary Selesner. Pictured in the center is Nugent's manager, Doug Banker.

**FOLK FOR FOLKS:** Reader's Digest Music has released a four-CD box set, *Folk Favorites of the '60s and '70s*, which is obviously dedicated to the singer-songwriters of the era where the genre of "folk" was much more generic and covered a much wider spectrum of music than it does today. As somewhat of a follow-up to the Reader's Digest collection, *Those Were The*





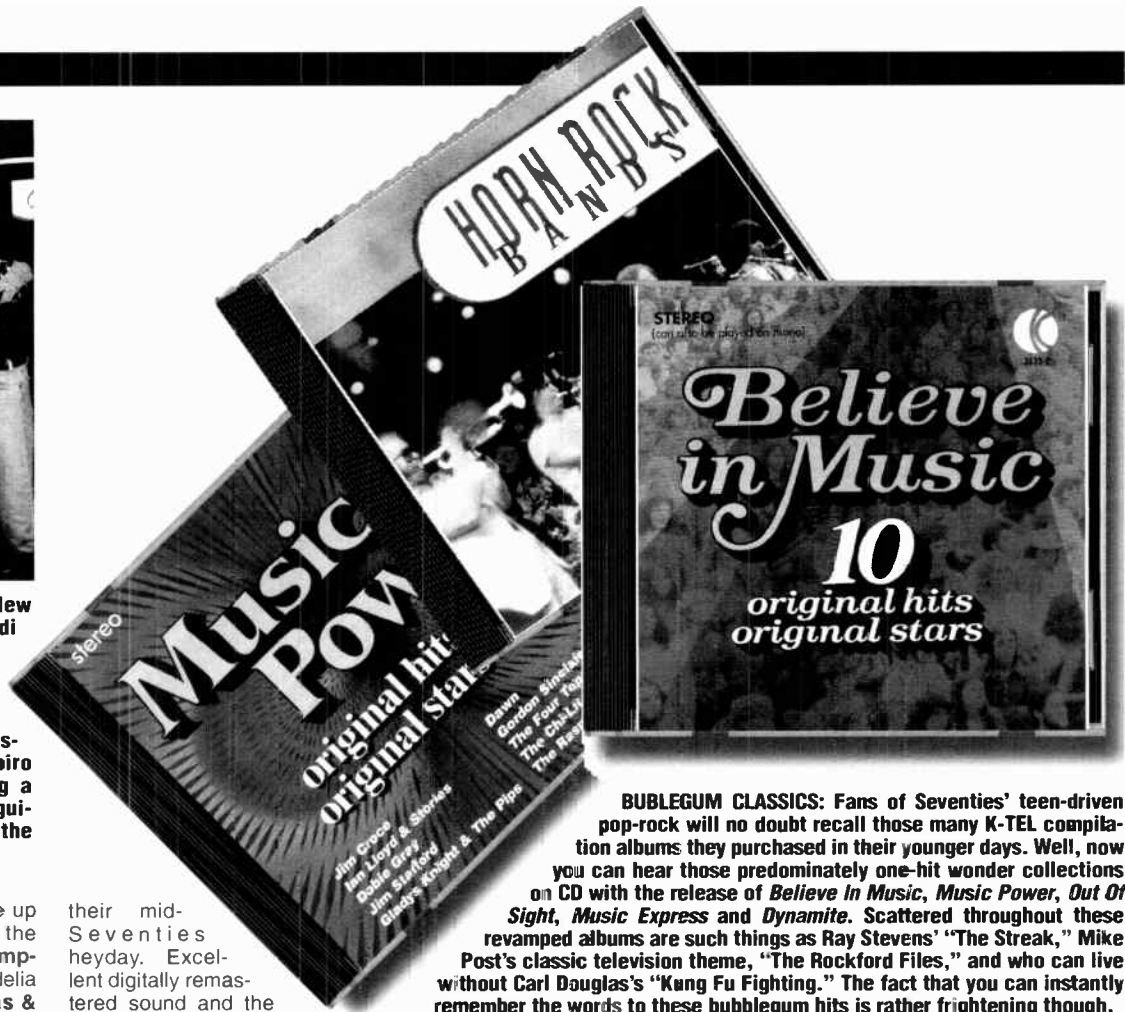
**TAYLOR-MADE GUITAR:** New Nashville recording artist Cyndi Taylor is pictured at the recent NAMM show with B.C. Rich International President Bernie Rico (left) and B.C. Rich Imports & Accessories President Bill Shapiro (right). Taylor, who is holding a custom-built B.C. Rich B-30C guitar, is a new endorser for the company.

*Days*, the 80 tracks that make up *Folk Favorites* move from the white-bred sound of Glen Campbell to the flashes of psychedelia with the Byrds and The Mamas & the Papas all the way through the harmonic brilliance of Crosby, Stills & Nash and the platinum sounds of Fleetwood Mac during

their mid-Seventies heyday. Excellent digitally remastered sound and the always revealing liner notes makes this another success in a long line of box sets developed by the direct mail company. Order by calling 800-846-2100.



**HOLLY DOES NEW YORK:** Universal Records artist Holly McNarland performed two sets as part of the Macintosh Music Festival in the Big Apple. The Canadian singer-songwriter released the EP, *Sour Pie*, in August, and will soon begin work on her full-length debut. Pictured (L-R) are: (front row) Mark Pullyblank, bassist; Kim Garner, Marketing, Universal; Holly McNarland; David Ehrlich, DME Management; (back row) Tom Lewis, A&R, Universal; Jordan Richter, Sales and College Marketing, Universal; Neil Lasher, EMI Music Publishing; Marc Offenbach, Sales, Universal; Daniel Glass, President, Universal; Jim Kelly, Uni Distribution; Doug Koch, Finance, Universal.



**BUBBLEGUM CLASSICS:** Fans of Seventies' teen-driven pop-rock will no doubt recall those many K-TEL compilation albums they purchased in their younger days. Well, now you can hear those predominately one-hit wonder collections on CD with the release of *Believe In Music*, *Music Power*, *Out Of Sight*, *Music Express* and *Dynamite*. Scattered throughout these revamped albums are such things as Ray Stevens' "The Streak," Mike Post's classic television theme, "The Rockford Files," and who can live without Carl Douglas's "Kung Fu Fighting." The fact that you can instantly remember the words to these bubblegum hits is rather frightening though.

leases that are certain to please fans of classic soul instrumentals. *Soulful Grooves: R&B Instrumental Classics Volume 1* and *Volume 2* covers such classic performances from the Sixties and Seventies, including artists like James Brown, Booker T. & the MGs, Slim Harpo, Junior Walker & the All Stars, Hugh Masakela, and The Cannonball Adderley Quintet. Hip-O is also responsible for *Mission Accomplished—*

*Themes For Spies & Cops* that collects fourteen digitally remastered themes from classic television and film, including such past chart hits as Mike Post's "Theme From Hill Street Blues," Harold Faltermeyer's "Axel F" from *Beverly Hills Cop* and Jan Hammer's "Miami Vice" Good stuff!



**MANNY, MOE & JACK:** West L.A. Music and Alesis held the first ever ADAT Tune-Up Clinic and Seminar at West L.A. Music. ADAT experts discussed recording applications, proper ADAT maintenance, and answered questions from the audience of more than 120 musicians, producers and studio owners. Pictured during the seminar are Alesis factory technicians, who performed ADAT tune-ups.

**MUSIC CONNECTION** Celebrating **20** 1977-1997  
Tidbits From Our Tattered Past

**1994—Tusk:** Stevie Nicks talked about the making of Fleetwood Mac's controversial 1979 album *Tusk*. "Everybody was so tired all the time. That's why cocaine was so much a part of our lives. We had commitments here and commitments there, and the record company barking down our backs, asking why the album was taking so damn long. I don't even know what *Tusk* was."

**1984—Tusk II:** Ten years earlier, former Fleetwood Mac creative force Lindsey Buckingham had this to say to *MC* about the same album, "I've been told that when the Warner Bros. people heard the *Tusk* album for the first time, they all saw their Christmas bonuses flying right out the window."

# Primitive Radio Gods:



## From Indie Failure To Major Label Success

By Pat Lewis

With all the necessary elements for a Hollywood blockbuster, Chris O'Connor, the creative mastermind behind this year's most bizarre success story, Primitive Radio Gods, has lived the life of an indie artist and has even quit the music business in disgust for a stint as an air traffic controller.

Now, he finds himself a major label darling with the hit single, "Standing Outside A Broken Phone Booth With Money In My Hand" from the gold-plated debut, *Rocket*, which was actually recorded five years ago in a Southern California garage for less than \$1,000. It's all true...believe it or not.



Primitive's million dollar phone booth

Primitive Radio Gods (L-R): Chris O'Connor, Jeff Sparks, Tim Lauterio and (sitting) Luke McAuliffe.

Hearing Primitive Radio Gods on the radio is awful," says Chris O'Connor, who, for all intents and purposes, is Primitive Radio Gods. Speaking with such deadpan candor that it's hard to take him any way but seriously, he adds, "It's probably the worst thing that's ever happened to me in my life."

Of course, O'Connor is talking about hearing the format-hopping hit single, "Standing Outside A Broken Phone Booth With Money In My Hand," which recently ended its stint at the top of the Modern Rock chart after six consecutive weeks. The song, from the band's ERGO/Columbia debut release, *Rocket*, prominently features a haunting sample of B.B. King singing "I've

been down-hearted, babe/Ever since the day we met," which was lifted from "How Blue Can You Get."

But after a moment or two of silence, O'Connor breaks into roaring laughter, realizing he's completely pulled the wool over the eyes of this usually-not-so-gullible journalist. "I'm just joking," he says, impishly. "I really had you going there, d'nd't I?"

O'Connor pauses another moment, ready to make an honest stab at answering the original question: How does it feel to hear your music on the radio?

"What can I say?" he retorts, "it's sort of shocking." Sort of shocking? Well, that may seem like a peculiar reaction to hearing one's song on the radio. However, once his

rags-to-riches (or more to the point, trailer parks-to-Hilton Hotels) story is told, it should become much clearer why O'Connor is shocked. And, perhaps, it might also explain why a whole bunch of industry folks should be eating crow about now.

Chris O'Connor grew up in Ventura, California, which is sometimes affectionately referred to as a city for the culturally challenged. And it was in this land of trailer parks, and broken down cars parked on overgrown front lawns, that he formed a band called the I-Rails, which O'Connor describes as a "post punk/power pop band."

Between 1988-90, O'Connor was the bassist, singer and primary songwriter for the band, that also included his childhood friend and guitarist Jeff Sparks, and drummer Tim Lauterio. Throughout their brief career, the I-Rails played all of the usual clubs in both Ventura and Santa Barbara counties, occasionally venturing into Hollywood for an industry showcase or two.

Along the way, they managed to put out four cassette tapes of their music, which they sold at gigs and local mom-and-pop retailers, and they made some impressive headway. Not only did they build a substantial local following, but they also received several industry nibbles, and even landed a publishing deal with independent publisher, Emerald Forest.

However, they were unsuccessful in landing the big fish—a record deal. And so, disappointed and disillusioned, they went their separate ways. While it would be easy, or more expected, for O'Connor to blame his former band's misfortunes on the commonly shared belief that the music industry is harsher on bands living in its own backyard, he doesn't feel that way.

Instead, he believes that the I-Rail's failure to secure a deal had more to do with being in the wrong place at the wrong time, than any kind of geographical conspiracy.

"When we were trying to get signed, we were a fairly unique alternative band, during the reign of the hair bands," recalls O'Connor. "That's when the majority of signings out of L.A. were bands like Poison and Ratt, and stuff like that. So, it was just bad timing."

Following the breakup of the I-Rails in 1990, O'Connor spent every weekend for the next three months holed up in a Thousand Oaks garage-cum-studio belonging to his friend, David Vaught, that was dubbed Camp David. O'Connor had recently purchased an Ensonic EPS-16 Plus sequencer, which came in handy at that point, considering he was now a one-man band.

O'Connor was anxious to experiment with his new gear and write some fresh material that not only incorporated his recently discovered interest in hip-hop, but also mixing sampled sounds with his pop sensibilities. And, despite being stuck with only an old '69 Ampex 16-track tape machine, he did manage to write and record eight of the ten songs that now grace Primitive Radio Gods' debut album. (He also included two songs—"When the Monkey Meets the Man" and "Are You

Happy"—that he and his former bandmates had recorded just prior to the dissolution of the group.)

Once he'd finished recording the album that he called *Rocket*, O'Connor pressed up a number of cassette copies and mailed them out to every independent label that he could think of. His dream was to find an indie label who would release his album and perhaps get it into some retail outlets. But after all that stamp licking, he only got one response.

"I actually had an interview with a guy from Interscope," recalls O'Connor. "But when he found out that I didn't have a band and that I wasn't going to get a band, that presented a problem. And another part of it was that he felt the record was a little too eclectic, and he wanted me to write songs that were more homogeneous, more closely related; so they could market it. And when I said that I wasn't interested in that, basically, I just quit."

Now, when Chris O'Connor says, "I just quit," he doesn't mean that he just quit negotiating with Interscope or quit mailing out tapes. He means that he literally quit the entire music business! Yep, he threw in the proverbial towel.

With dreams of a music career a distant memory, O'Connor moved from Ventura to L.A. and took a full-time position at LAX, as an air traffic controller (which is a skill he'd trained for during his stint in the Navy as a youth).

So, rather than spending his time in a studio or on the stage of some hole-in-the-wall nightclub, O'Connor sat in a tower and watched tiny bleeps move across a radar display screen. Life wasn't exactly a bowl of cherries, but he was at least somewhat content. And, as he admits, the money was good. Not many unsigned musicians can make that claim.

Then fate stepped in, and the radar facility relocated to San Diego. The move to L.A.'s southern big city neighbor coincided with the fact that O'Connor felt that he had reached the end of his air traffic controller career—tired of the high stress that came along with the thankless position. "I was getting sick of the job, and decided that I needed to find something else to do with my life," explains O'Connor.

After a lot of soul-searching, he came to the conclusion that starting his own business was the thing to do. But all that he really knew about, and more importantly, all

that he really cared about was the music business. So, O'Connor decided to start his own independent label, ERGO Records, and he further decided to release, not surprisingly, Primitive Radio Gods' *Rocket* as the first project.

He then pressed up a bunch of *Rocket* CDs, and sent copies to independent magazines, college newspapers and radio stations around the country. Thinking that perhaps the exposure would attract an independent distributor, who in turn, might be interested in getting involved with his label, O'Connor soon realized that getting his blood, sweat and tears actually heard on the radio, or reviewed by the press, wasn't quite as easy as it seemed.

"Basically, it was too much work," admits the 32-year-old. "The independent press doesn't give a shit about you, unless you buy ads and give them money, and I didn't have the money. I just didn't feel like getting on the phone and selling myself, either. So, basically, after I mailed it out, nothing happened."

After his dream of owning his own label evaporated, O'Connor literally shelved the remaining CDs, and it was another two years before he came upon them again. It seemed, for one domestic reason or another, he started cleaning out the closet and, voila! there they were.

Rather than throw the CDs away, O'Connor decided to make one last stab at sending them out to the industry in a blind mailing.

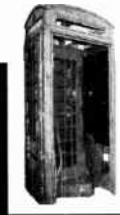
This time, however, he decided not only to send *Rocket* to independent labels, he also included major labels and publishers in the mailing as well. "I got one of those industry lists and just mailed it out to everybody and everything," admits O'Connor.

Probably unbeknownst to O'Connor at the time, however, was the fact that most major labels frown upon their A&R departments accepting unsolicited packages. Not only are there legal ramifications to consider, but the sheer volume of unsolicited material can be overwhelming. And often, A&R reps are instructed by label management to simply return the stuff unopened.

So, the odds of O'Connor actually finding an A&R executive willing to even open the envelope, much less listen to his material, were staggering. Nevertheless, he hit pay-dirt when his package landed on the desk of Benjie Gordon, Director of A&R for Columbia Records in New York.

"I get a lot of unsolicited stuff, which I'm not supposed to keep," admitted Gordon in a separate interview. "But everything that I get

**Primitive Radio Gods 42 ▶**



**"I actually had an interview with a guy from Interscope, but when he found out that I didn't have a band and that I wasn't going to get a band, that presented a problem...And when I said that I wasn't interested in that, basically, I just quit."**

**—Chris O'Connor**

# 10

## Reasons To Start Your Own Indie Label

By  
Jeremy M. Helfgot

Many artists spend countless long hours looking for what they hold as the key to a successful career as a recording artist: The Record

Deal. But in today's market, the deal itself may be as much of a problem to one's career as it is a help. The amount of time and effort spent soliciting A&R attention could easily be spent building a fan base and creating your own following of dedicated listeners—listeners who will buy your music, label deal or not.

With the recent explosion of successful and growing indies, starting your own label has certainly become a viable option in the Nineties. While it's obviously not the only way to go, here are 10 Proven Reasons To Start Your Own Indie:

### 1. Creative Control

For as long as making music has been a business, there has always been a conflict between art and commerce, and when you're signed to somebody else's company, commerce will usually win. Record labels are notorious for referring to their artists' creations as "product," as opposed to "music." If you want to maintain complete creative control over your own career, then you have to go into business for yourself.

### 2. Dollars And Sense

You may be pursuing a career in music for the art form rather than the business, but you still have to eat, right? And the bottom line is that if you sign to a major, by the time you pay back your recoupable expenses (any advances paid to an artist to record an album must be repaid to the label before the artist can collect any royalties) you could be starving and nearing retirement. By founding your own label, the money stays in one pocket—yours.

### 3. The Indie Game

Contrary to common belief, being signed to a major label is *not* the only way to get recognition for you and your music. Even the majors are turning more and more to independent firms to handle various aspects of the business, including radio promotion, street promotion, marketing, touring, publicity, merchandising, etc. While it's certainly going to cost you some bucks to acquire all of these services, you can pick and choose those which are necessary for you at any given time. And, unlike a label deal, deals with independent contractors are easier to get out of, if anything goes wrong.

### 4. Priorities

Imagine you're a fledgling artist (maybe you are) and you've just been signed to Warner Bros. Records. Your album is finished and it's about to be released—along with new albums from Van Halen, Neil Young and R.E.M. No matter how good your album may be, chances are the top

notch staffers at the label will be protecting the \$80 million investment that they have in R.E.M., rather than working to break your record.

However, if you're the



corporate part of music, you still have your own music. I highly recommend for a band to put out independent releases before signing with a label. It's a

whole learning experience, and you have something to start with. We just wanted to have something available to our die-hard fans. We would sell them at shows and through mail order. It served its purpose."

**Jeff Mallow,  
Crank Records**

"Every band is competing with 15,000 other bands, and no matter how good you are, you are still competing. Get distributors and retailers excited over your products. Promote on radio and in the press. Get your name out there."



**Brian Perera,  
Cleopatra Records**

"Try to be careful. Try to get the products from a band for little or no cost. You don't want to go into it having a recording budget, because then you have manufacturing costs, artwork costs and promotional costs that can get you in over your head. You almost have to have some sort of savings before you start a label."



# 12

## Indie Pros Tell You How

Compiled By  
Laurie Searle

Starting your own record label is a serious undertaking, and while the benefits can be numerous, and the thought of running your own

label can be extremely exciting, the process requires some serious thought as attention must be paid to everything from manufacturing and distribution to marketing and promotion.

Everyone has their own opinion as to what ingredients make up the "recipe for success" in the recording industry, but not everyone has the moxy to prove their theory right or wrong, which, simply put, means putting your money where your mouth is, and consequences be damned.

*Music Connection* spoke with a dozen indie execs and artists, about the pros and cons of starting your own label, to help you on your path to setting up your own record

company. Remember, these tips are just that—to really make your own label happen, is going to require serious commitment, a lot of patience, and a great deal of creativity. But with this foundation of good advice from the pros who have made it work, you just may be on your way to building your own indie empire.

**Tony Kanal,  
No Doubt/  
Beacon Street Records**

"It's really simple to put out a CD. There were songs we [No Doubt] wanted to put out, and we knew we weren't going to make radio, so we decided to put 'em out ourselves. We looked for the package deal that best fit us. We sent our tape to manufacturers. It's very do-it-yourself. We didn't start a record label to sign bands, we did it to establish this one release and a couple of singles. It was a one time thing.

"If your band can't penetrate the whole



owner of the label, you call the shots, and your only priority need be you!

### 5. Broaden Your View

One of the advantages to starting your own label is that you'll have the opportunity to go out and discover, develop and "break" talented artists with whom you might otherwise not be affiliated. If you're a rock player, but you have an interest in R&B, operating your own label would give you the opportunity to go out and work with R&B acts as a label head, even if you never would as a musician.

### 6. Dealing With Distribution

One of the biggest issues for any artist is making sure that their music is on the shelf and available to the public. With an outside label deal, you're going to be locked into going through the label's distribution network, no matter how poor that network might be. By establishing your own company, you have the option to handle your own distribution, or to seek distribution through any of a number of independent (and even major) distributors. Again, it's you who is ultimately in control.

### 7. Set Your Own Pace

Many artists believe that once they land a deal, life becomes easy—you can quit your job, take a vacation and lead the good life. Not so. Labels can be extremely demanding of their artists, both in terms of time and

energy. Even on your own, time is still a factor, and to be successful you need to plan your time wisely. If you are releasing your material through your own label, you can control the schedule.


### 8. Follow The Well-Beaten Path

Today, more than ever, artists are releasing their own records and using those releases to further their careers. Groups like the Dave Matthews Band, Hootie & The Blowfish, No Doubt, Bad Religion and our current cover artist, Primitive Radio Gods (see story on page 26), have all created their own labels. Even if your label is just a stepping stone to a major label deal, you can take advantage of the road to success that has been paved by these indie pioneers.

### 9. Knowledge Is Power

For many, the best way to learn is from experience. The music industry is a very complex and competitive beast, and the best way to tame it is to get to know it from the inside out. It will certainly take time to master—or even understand—the many aspects of label life, but in many of these areas, the only way to learn is to do.

### 10. The Bottom Line

What it all ultimately comes down to is you. By running your own label, you will be responsible for the path of your career. And, as the old adage says, "If you want something done right, do it yourself!" 

#### Dave Allen, World Domination Records

"The [World Wide] Web is a good way to spread the word, but nothing beats live touring to get retailers to see the band they might sell. There are so many labels out there now, and so many bands chasing so few dollars, that it's almost a crap shoot these days. Being a band and starting your own label is the best way to do it now, because there's no other band on that label, so you're getting 100 percent attention."



PHOTO: MARCHESI

#### Michael Andleman, Fish Of Death Records

"It takes a very long time, money, devotion, love and a good band. Actually, it doesn't even take money, just credit cards...Be persistent, professional...It will probably be about three years before something good happens, or before you ask yourself, 'What am I doing?'"



#### Josh Mills, Blue Man From Uranus

"Securing as much distribution as you can, as early as you can, is really important. Without that, you're stuck with a thousand records in your garage. You have to



have a little bit of capital. It doesn't take that much, just a few thousand to produce a seven-inch or four or five thousand for a CD. Find a band you really believe in, that hopefully has some sort of following, at least in the city that you live in.

"Radio is the only thing that's going to sell records. Press doesn't do it. Get a list of the top 100 college stations in the country. It's highly unlikely that you are going to get any commercial airplay.

"That's reserved for big artists that have a lot of money behind them to throw at program directors. So, you have to make the calls and get them out there."

#### Mike Gormley, Wildcat Records

"[You need] inspiration as well as financial backing. There were so many artists out there that I thought deserved to be recorded, who were not getting the opportunity, yet had the audiences. I took them and built them from there. I had a plan from the beginning.

"I negotiated with UNI so as to benefit them, and automatically got major distribution in America. You have to get your record in front of their faces or it doesn't sell. Activity breeds activity. If you are out there working for something you believe in, eventually it will get noticed."



Indie Pros 40 ►

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**Bigger is not always better, and in the music industry, sometimes the greatest resources lie outside the realm of the major labels. As the industry continues to grow, more and more independent companies are being formed to deal with everything from record releases and distribution to marketing and promotion. In our continuing effort to keep you supplied with the information which you need to survive in the competitive music industry of the Nineties, we present *MC's* annual guide to everything indie.**

Compiled by Carla Hay

## DISTRIBUTION

### ▣ ABBEY ROAD DISTRIBUTORS

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

### ▣ ABBEY ROAD DISTRIBUTORS

15050 Shoemaker Ave.  
Santa Fe Springs, CA 90670  
310-802-2011 FAX 310-404-5540  
Contact: Mike Thomas  
Styles/Specialties: Full-service audio/video one-stop carrying all formats of music.

### ▣ ALTERNATIVE DISTRIBUTION ALLIANCE (ADA)

3500 W. Olive Ave., Suite 650  
Burbank, CA 91505  
818-953-7920 or 800-239-3232  
FAX 818-953-7924  
Contact: Bill Kennedy  
Styles/Specialties: All, especially college/alternative music.

### ▣ BALBOA RECORDS

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

### ▣ CARGO MUSIC

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

### ▣ CAROLINE RECORDS DISTRIBUTION

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

### ▣ CISCO MUSIC

6325 DeSoto Ave., Suite F  
Woodland Hills, CA 91367  
818-884-2234 FAX 818-884-1268  
Contact: Carla Dudley  
Styles/Specialties: Pop, classical, new age, audiophile, techno.

### ▣ DIGITAL WAVES

10071 Brioso Dr.  
Costa Mesa, CA 92627  
714-650-7900 FAX 714-650-1146  
E-mail: [phantoms@earthlink.net](mailto:phantoms@earthlink.net)  
Contact: Robert Wiebort  
Styles/Specialties: All styles

### ▣ INDI

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

### ▣ LATIN MUSIC ENTERTAINMENT, INC.

P.O. Box 33251

Granada Hills, CA 91394  
818-831-0841 FAX 818-831-0941  
E-mail: [lment@aol.com](mailto:lment@aol.com)  
Contact: Efraim Barrocas  
Styles/Specialties: Latin music

### ▣ NAVARRE CORP.

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

### ▣ NORWALK DISTRIBUTION

1193 Knollwood Cir.  
Anaheim, CA 92801  
714-995-8111 FAX 714-995-1086  
Contact: Kim Shropshall  
Styles/Specialties: Metal, rock, alternative, industrial.

### ▣ RECORDS LTD., INC.

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

### ▣ RELATIVITY ENTERTAINMENT DISTRIBUTION (R.E.D.)

(West Coast Office)  
3420 Ocean Park Blvd., Suite 3050  
Santa Monica, CA 90405  
310-581-8200 FAX 310-581-8205  
Contact: Kim Robbins  
Styles/Specialties: Rock, metal, alternative, hip-hop.

### ▣ SOUND OF CALIFORNIA

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

## LABELS

### ▣ ALIAS RECORDS

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

### ▣ ALIVE/TOTAL ENERGY RECORDS

see Bomp

### ▣ ALTERIAN RECORDS

1107 Mountain Ave.  
Monrovia, CA 91016  
818-932-1488  
818-932-1494

### ▣ AVALANCHE RECORDS

P.O. Box 1168  
Studio City, CA 91604  
310-477-4645 FAX 310-477-5756  
E-mail: [avalanche@bonaire.com](mailto:avalanche@bonaire.com)  
Web Site: <http://www.bonaire.com/avalanche.html>

Contact: Clive Corcoran

Styles/Specialties: Alternative and progressive rock

Roster: Michael & Jay Aston, Chris DeBurgh, Runrign.

### ▣ BARKING PUMPKIN

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

### ▣ BEACHWOOD RECORDINGS, INC.

4872 Topanga Canyon Blvd., Suite 223  
Woodland Hills, CA 91364  
818-888-3534  
E-mail: [jameslee23@aol.com](mailto:jameslee23@aol.com)  
Contact: Stephen Chandler, James Lee Stanley  
Styles/Specialties: Pop, rock, folk.  
Recording studio and indie label.  
Roster: Peter Dinklage, James Lee Stanley, Chris Bennett, Ellen Staphenhorst, Stephen Paul.  
\*Call before sending material.

### ▣ BELLMARK/LIFE RECORDS

7060 Hollywood Blvd., Suite 1000  
Hollywood, CA 90028  
213-464-8492 FAX 213-464-8496  
Contact: Al Bell  
Styles/Specialties: Rap, R&B, gospel.  
\*No unsolicited material.

### ▣ BEVERLY HILLS RECORDS

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

### ▣ BLACK TIE

16601 Ventura Blvd., Suite 506  
Encino, CA 91436  
818-789-1544 FAX 818-789-8298  
Contact: Nick Caldwell  
\*Unsolicited material accepted.

### ▣ BLUE GOAT RECORDS

765 N. Gower St.  
Los Angeles, CA 90038  
213-464-5893 FAX 213-464-2193  
E-mail: [blues@bluegoatrecords.com](mailto:blues@bluegoatrecords.com)  
Web Site: <http://www.iuma.com/Bluegoat>  
Contact: Lorena McPhate  
Styles/Specialties: Blues  
\*Unsolicited material accepted.

### ▣ BOMBAY RECORDS

4450 California Pl., Ste. 339  
Long Beach, CA 90807  
310-807-4592 or 714-266-7662  
FAX 310-423-6023  
Contact: Greg Edwards or Matt Theriault  
Styles/Specialties: Hip hop, dance/house and R&B.  
\*Accepts unsolicited material.

### ▣ BOMP RECORDS

P.O. Box 7112  
Burbank, CA 91510  
213-227-4141 FAX 213-227-5433  
E-mail: [orbit23@aol.com](mailto:orbit23@aol.com). For mail order

catalog, send e-mail to:

[suzybomp@aol.com](mailto:suzybomp@aol.com)  
Web Site: <http://www.indieweb.com/bomp> (Bomp Records) or <http://www.indieweb.com/alive> (Alive/Total Energy Records)

Associate Labels: Alive/Total Energy  
Contact: Greg Shaw, Patrick Boissel, Chelsea Starr, Sabrina Kaleta  
Styles/Specialties: Bomp Records: drone, trance, psych pop, power punk. Alive/Total Energy Records: punk, alternative, spoken/jazz experimental, garage, classic rock, local bands.  
\*Unsolicited material accepted. No phone calls please.

### ▣ BONG LOAD RECORDS

P.O. Box 931538  
Hollywood, CA 90093  
E-mail: [mail@bongload.com](mailto:mail@bongload.com)  
Web Site: <http://www.bongload.com>  
Styles/Specialties: Alternative  
Roster: Fu Manchu, Quinine, Vitamade, Lutefish, Crutch.

### ▣ BRIGHT IDEA PRODUCTIONS

31220 La Baya Dr., Suite 110  
Westlake Village, CA 91362  
818-707-7127 FAX 818-707-0889  
E-mail: [brightidea@aol.com](mailto:brightidea@aol.com)  
Contact: Lisa Marie Nelson  
Styles/Specialties: Children's music  
Distribution: Rounder Kids  
\*No unsolicited material.

### ▣ CARGO MUSIC

4901 Morena Blvd., Suite 906  
San Diego, CA 92117  
619-483-9292 FAX 619-483-7414  
Associate Label: Headhunter  
Contact: Bryan Spevak  
Styles/Specialties: Alternative rock  
Distribution: Caroline, Bayside  
\*Unsolicited material accepted.

### ▣ CAROLINE RECORDS

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

### ▣ CENTURY MEDIA

1453-A 14th St., Ste. 324  
Santa Monica, CA 90404  
310-574-7400 FAX 310-574-7414  
E-mail: [mail@centurymedia.com](mailto:mail@centurymedia.com)  
Web Site: <http://www.centurymedia.com>  
Contact: Marco Barbieri, Borivioj Krgin, Tim Yasui  
Styles/Specialties: All styles of hard and extreme music.  
Roster: Asphyx, Morgoth, Turmoil, Grave, Stuck Mojo, Nevermore, Chum, Only Living Witness, Samuel, Merader, Moonspell, the Gathering, Abstrakt Algebra, Lion's Share, Bitter, Paingood.  
\*Unsolicited material accepted.

### ▣ CEXTON RECORDS

2740 S. Harbor Blvd., Suite K  
Santa Ana, CA 92704  
714-641-1074 FAX 714-641-1025  
E-mail: [john@ceyton.com](mailto:john@ceyton.com)  
Web Site: <http://www.ceyton.com>  
Contact: John Anello, Jr.  
Styles/Specialties: Jazz, NAC

**Distribution:** Allegro, Horizons  
**Roster:** Chiz Harris, Beachfront Property, Doug MacDonald, Richard Hastings, Bruce Cameron, James L. Dean, Conti Candoli, Nat Adderly, Tom Kubis, John Anello Jr., Loren Pickford, Shelley Moore, Jack Wood, Don Scaletta, Jay Migliori.

**♫ CISCO MUSIC, INC.**  
 6325 De Soto Ave., Suite F  
 Woodland Hills, CA 91367  
 818-884-2234 FAX 818-884-1268  
**Contact:** David Fonn  
**Styles/Specialties:** Pop, classical, new age.

**♫ CLEOPATRA RECORDS**  
 8726 S. Sepulveda Blvd., Suite D82  
 Los Angeles, CA 90045  
 310-305-0172 FAX 310-821-4702  
**Web Site:**  
<http://www.hallucinet.com/cleopatra>  
**Contact:** Brian Perera  
**Styles/Specialties:** Goth, industrial, punk, ambient.

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

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

**♫ CORRECT RECORDS/GRINDSTONE ENTERTAINMENT**  
 447 S. Robertson Blvd., Suite 201  
 Beverly Hills, CA 90211  
 310-246-0779 FAX 310-246-0669  
**Contact:** Kevin Harewood  
**Styles/Specialties:** Hip-hop  
 \*No unsolicited material.

**♫ CRANK! RECORDS**  
 1223 Wilshire Blvd., Suite 173  
 Santa Monica, CA 90403  
 310-917-9162 FAX 310-917-9166  
**E-mail:** crank@earthlink.net  
**Contact:** Jeff Matlow  
**Styles/Specialties:** "Melodicalindierock"

**♫ CRUZ RECORDS**  
 P.O. Box 7756  
 Long Beach, CA 90807  
 310-590-8060 FAX 310-590-8513  
**Contact:** Greg Ginn  
**Styles/Specialties:** Alternative rock  
**Distribution:** Indies and self-distribution  
**Roster:** Greg Ginn, Rig, Goodbye Harry, Chemical People  
 \*Unsolicited material accepted.

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

**♫ DCC COMPACT CLASSICS**  
 9301 Jordan Ave., Suite 105  
 Chatsworth, CA 91311  
 818-993-8822 FAX 818-993-0605  
**Contact:** Marshall Blonstein  
**Styles/Specialties:** Pop, rock, classical, jazz, Eighties and Nineties pop and dance compilations.

**Distribution:** Indies  
**Roster:** 24 K Gold Series includes Paul McCartney, the Doors, the Eagles, Joni Mitchell and more. Ray Charles, Miles Davis, Ella Fitzgerald.  
 \*No unsolicited material.

**♫ DEATH ROW RECORDS**  
 10900 Wilshire Blvd., Suite 1240  
 Los Angeles, CA 90024  
 310-824-8844 FAX 310-824-8855  
**Web Site:** <http://www.grfn.org/~earth-dog/drr>  
**Contact:** Suge Knight  
**Styles/Specialties:** Rap  
**Distribution:** Interscope  
**Roster:** 2Pac, Snoop Doggy Dogg, Tha Dogg Pound, Operation from the Bottom, Danny Boy.  
 \*Unsolicited material accepted.

**♫ DEL-FI RECORDS**  
 P.O. Box 69188  
 Los Angeles, CA 90069  
 310-358-2555 FAX 310-358-2561  
**Web Site:** <http://www.del-fi.com>  
**Contact:** Bob Keane  
**Styles/Specialties:** Pop, rock, vintage surf instrumental music, jazz, big band swing.  
**Distribution:** City Hall, Paulstarr, Rock Bottom, Twinbrook.  
**Roster:** Ritchie Valens, Bobby Fuller Four, the Lively Ones, the Centurions, Chan Romero.  
 \*Unsolicited material accepted.

**♫ DELICIOUS VINYL**  
 6607 Sunset Blvd.  
 Hollywood, CA 90028  
 213-465-2700 FAX 213-465-8926  
**Contact:** Mike Ross  
**Styles/Specialties:** Hip-hop/R&B

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

**♫ DENALI RECORDS**  
 2829 N. Glenoaks Ave., Suite 106137  
 Burbank, CA 91504  
 818-845-5929 FAX 818-887-9011  
**Contact:** Andy Gibbs, Jacqueline Shaw  
 \*Unsolicited material accepted; include photo and bio. No phone calls please.

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

**♫ DIONYSUS RECORDS**  
 P.O. Box 1975  
 Burbank, CA 91507  
 [NOTE: They don't want their phone & fax listed]  
**E-mail:** DDionysus@aol.com  
**Associate Label:** Hell Yeah  
**Styles/Specialties:** Dionysus: Punk rock, Sixties garage music, psychedelic, surf, rockabilly, Sixties reissues. Hell Yeah: Punk rock, local underground.  
**Distribution:** Mordam, Get Hip, Dutch East India, Caroline, many others.  
 \*No unsolicited material.

**♫ DISCOS DIVA LATINA**  
 1737 N. Rose St.  
 Burbank, CA 91505

818-843-3482 FAX 818-845-7625  
**Contact:** Bill Tozer  
**Styles/Specialties:** Latin music.  
 \*No unsolicited material.

**♫ DISCOVERY RECORDS**  
 2034 Broadway  
 Santa Monica, CA 90404  
 310-828-1033 FAX 310-828-1584  
**Contact:** Gregg Bell  
**Styles/Specialties:** All styles from new age to metal.  
**Distribution:** WEA

**♫ DOMO RECORDS**  
 245 S. Spaulding Dr., Suite 105  
 Beverly Hills, CA 90212  
 310-557-2100 FAX 310-557-1894  
**E-mail:** domo@domo.com  
**Web Site:** <http://www.domo.com>  
**Contact:** Eiichi Naito, Penny Muck  
**Styles/Specialties:** Alternative, new age.  
**Distribution:** Navarre  
 \*Unsolicited material accepted.

**♫ DR. DREAM RECORDS**  
 817 W. Collins Ave.  
 Orange, CA 92867  
 714-997-9387 FAX 714-997-0184  
**Contact:** David Hayes  
**Styles/Specialties:** Punk, alternative rock.  
**Distribution:** Abbey Road, Norwalk, Twin Cities, Cargo, Bayside, Desperate Attempt, Dutch East India, Impact, Select-O-Hits, Sound of California, Com Four, Bassin, Revelation.  
**Roster:** Cadillac Tramps, Welt, Manic Hispanic, Andy Prieboy, Swamp Zombies, Shig'n'Buzz, Tikitones, Screaming Bloody Marys, Los Infernos, Knockout.  
 \*Call before sending material.

**♫ DRIVE ENTERTAINMENT**  
 10351 Santa Monica Blvd., Suite 404  
 Los Angeles, CA 90025  
 310-553-3490 FAX 310-553-3373  
**Contact:** Stephen Powers, Don Grierson  
**Styles/Specialties:** All styles of contemporary music, children's music, video and multimedia, reissues.  
**Distribution:** Navarre, Anchor Bay.  
**Roster:** Sharon, Lois & Bram  
 \*Unsolicited material accepted.

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

**♫ EDEN MUSIC**  
 11908 Ventura Blvd., Suite 201  
 Studio City, CA 91604  
 818-762-5648 FAX 818-762-8224  
**Contact:** Frank Volpe  
**Styles/Specialties:** Alternative, Triple A  
**Roster:** Go Dog Go, Department of Crooks, Naked to the World, Kyf Brewer.  
 \*Accepts unsolicited material.

**♫ ELASTIC RECORDS**  
 P.O. Box 17598  
 Anaheim, CA 92817  
 714-772-6547  
**Contact:** Amin Ghashghai  
**Styles/Specialties:** All styles  
**Distribution:** Dutch East India, Get Hip, Cargo.  
 \*Unsolicited material accepted. No phone calls please.

**♫ ENTOURAGE RECORDS**  
 11115 Magnolia Blvd.  
 North Hollywood, CA 91601  
 818-505-0001 FAX 818-761-7956  
**Contact:** Guy Paonessa  
**Styles/Specialties:** Alternative rock

**Distribution:** Touchwood  
 \*Unsolicited material accepted.

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

**♫ EUREKA RECORDS**  
 9005 Burton Way, Suite 406  
 Los Angeles, CA 90048  
 310-859-9482 FAX 310-859-9482  
 \*Unsolicited material accepted.

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

**♫ FEARLESS MUSIC GROUP**  
 8825 West Olympic Blvd.  
 Beverly Hills, CA 90211  
 310-289-8116 FAX 310-657-4499  
**Contact:** Stanley Herman  
**Styles/Specialties:** Full service record production, publishing, packaging and distribution. Adult, Top 40, urban, pop, world, new age.

**♫ FISH OF DEATH RECORDS**  
 P.O. Box 93206  
 Los Angeles, CA 90093  
 213-462-3404  
**E-mail:** fod@earthlink.net  
**Web Site:**  
<http://www.dspace.dial.pipex.com/town/square/th49/fishofdeath>  
**Contact:** Michael Andelman.  
**Styles/Specialties:** Alternative, Triple A.  
**Distribution:** MS Distribution, Dutch East India, Twin Cities.  
**Roster:** Tiny Buddha, Brown Betty, Twig, Heavy Into Jeff, Superfine, Drill Team, My Favorite Martian, Holy Hand Grenade, Lazlo Bane.  
 \*Unsolicited material accepted.

**♫ FRESHWATER RECORDS**  
 P.O. Box 27713  
 Los Angeles, CA 90027  
 213-660-5444 FAX 213-660-2743  
**E-mail:** TSPW91A@prodigy.com  
**Styles/Specialties:** Contemporary jazz, classical, country, new age jazz, solo acoustic piano.  
**Distribution:** Mutual Music (City Hall Records, Paulstarr Distributing, Twinbrook Music), Action Music Sales, Bassin Distributing, CD One Stop, MusicSource.  
**Roster:** Lightstream, Kreg Nance, Morten Lauridsen, Choral Cross-Ties, Sprawl!, David Wheatley.  
 \*No unsolicited material.

**♫ FRONTIER RECORDS**  
 P.O. Box 22  
 Sun Valley, CA 91353  
 818-506-6886 FAX 818-506-0723  
**E-mail:** frontiermo@aol.com  
**Contact:** Jack Offaday  
**Styles/Specialties:** Punk pop, alternative rock  
**Roster:** Heatmiser, Meanies, Shame Idols, Jalopy.  
 \*No unsolicited material.

**FRONTLINE MUSIC GROUP/GRACELAND ENTERTAINMENT**  
7077 Orangewood Ave., Suite 104  
Garden Grove, CA 92641  
714-890-9915 FAX 714-890-9113  
**Associate Labels:** Alarma Records, Intense Records, Myx Records  
**Contact:** Beth Hicks  
**Styles/Specialties:** Alternative (Alarma), hard rock/metal (Intense), dance (Myx), all other styles of music (Frontline).  
**Distribution:** Diamante  
\*Unsolicited material accepted.

**J GENIUS RECORDS**  
P.O. Box 481052  
Los Angeles, CA 90048  
213-934-5557 FAX 213-934-5558  
**E-mail:** higenius@aol.com  
**Contact:** Mary Blaustein  
**Styles/Specialties:** Alternative  
**Distribution:** Indies  
\*Call before sending material.

**J GIGANTIC RECORDS**  
321 Emerald St.  
Redondo Beach, CA 90277  
310-372-0925 FAX 310-372-0435  
**E-mail:** gigantic1@aol.com  
**Contact:** Larry Bayless  
**Styles/Specialties:** Alternative  
**Distribution:** Self-distributed  
**Roster:** Cold Weather Expert, Andrew Marshall/Roy Jurgens, Purple Cush, Nom de Guerre, Black Tongue Maria.

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

**J GONZO RECORDS**  
P.O. Box 3699  
San Dimas, CA 91773  
909-598-9031  
**E-mail:** gonzorcrds@aol.com  
**Web Site:**  
<http://members.aol.com/gonzorcrds>  
**Contact:** Jeffrey Gonzalez  
**Styles/Specialties:** Industrial, techno, synth, dance  
**Roster:** Turning Keys, BOL, Full Frequency, Pinch Point.  
\*Unsolicited material accepted.

**J GRRLTONE RECORDS**  
see No-Fi

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

**J HEADHUNTER RECORDS**  
see Cargo Music

**J HELL YEAH RECORDS**  
see Dionysus

**J HIGHER OCTAVE MUSIC**  
23852 Pacific Coast Hwy., Suite 2C  
Malibu, CA 90265  
310-589-1515 FAX 310-589-1525  
**Web Site:** <http://www.higheroctave.com>  
**Contact:** Dan Selene, Matt Marshall, Kenny Nemes  
**Styles/Specialties:** New age, world music, contemporary instrumental.  
**Distribution:** Indies  
**Roster:** Ottmar Liebert, Craig Chaquico, Cusco, 3rd Force, Shahim & Sepehr,

EKO, Neal Schon, Deuter, Jon Anderson, Jonathan Cain, Lara & Reyes, Amarna, William Aura, Bruce Becvar, Blonker, Richard Buxton, Himekami, Yuki, Michael Deep, Stephen Longfellow Fiske, Robin Frederick, Doug Cameron, Crystal Wind, Peter Davison, Osama Kilajima, Bernard Koch, Erlend Krauser, Living Mirrors, James McCarty, Opafire, Shahin & Sepehr, the Soto Koto Band, Randy Tico, Tim Tinmermans, Tri Atma, Yulara.

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

**J HOLY TERRA RECORDS**  
see Graceland Entertainment

**J HOMEBOY RECORDS**  
P.O. Box 472  
Los Angeles, CA 90031  
213-223-1000  
**E-mail:** blackout@cris.com  
**Web Site:** <http://www.cris.com/~blackout>  
**Contact:** Steve Stokes  
**Styles/Specialties:** Punk  
**Roster:** Tres Flores, God's Gift to God, Media Blitz, S.M.D., U.X.A., the DeRita Sisters.

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

**J INTENSE RECORDS**  
see Frontline Music Group

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

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

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

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

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

**J LEFT COAST RECORDS**  
3333 W. Second St., Suite 52-214  
Los Angeles, CA 90004  
213-381-0707 FAX 213-388-3737  
**E-mail:** lelcoarec@aol.com  
**Contact:** Eric Norwitz  
**Styles/Specialties:** Dance, R&B, pop.  
**Distribution:** Indies  
\*Unsolicited material accepted.

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

**J LETHAL RECORDS**  
P.O. Box 5481  
Fullerton, CA 92635  
714-870-9393 FAX 714-870-9494  
**E-mail:** purveyor@ix.netcom.com  
**Web Site:**  
<http://www.hallucinet.com/lethal>  
**Contact:** Todd W. Jacobson  
**Styles/Specialties:** Punk  
**Distribution:** Cargo, Sound of California, Bayside, Dutch East India, Choke, Twin Cities, Valley.

**Roster:** ADZ, China White, Chuck, Drain Bramage, Field Day, HFL, Straight Faced, the Crowd, One Hit Wonder, Bone Crusher, Step Ahead, Slouch, Rule 62.  
\*Unsolicited material accepted.

**J LIQUID MEAT RECORDS**  
P.O. Box 460692  
Escondido, CA 92046  
619-753-8734  
**E-mail:** liqmeat@ix.netcom.com  
**Contact:** Tim Lyman  
**Styles/Specialties:** Punk, noise  
**Distribution:** Rhetoric, Get Hip, Sound of California, Cargo Canada and others.  
**Roster:** Eveready, Tilt Wheel, Hemlock, Stink, Discount, Thirsty, others.  
\*Unsolicited material accepted.

**J MACOLA RECORD GROUP**  
P.O. Box 3510  
Redondo Beach, CA 90277  
310-937-3789 FAX 310-937-3793  
**E-mail:** macolarec@aol.com  
**Contact:** Don MacMillan  
**Styles/Specialties:** All styles  
**Distribution:** Navarre  
**Roster:** Englebert Humperdinck, Kim Robertson, Dirk Hamilton, Stephen Allen Davis, Frank Mills, Bone, Fizzy Bangers, Jerry Adams, Joe Higgs.

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

**J MANIFESTO RECORDS**  
5967 W. Third St., Suite 301  
Los Angeles, CA 90036-2835  
213-954-1555 FAX 213-954-1116  
**E-mail:** manifest@manifesto.com

**Web Site:**  
<http://www.manifesto.com/manifesto>  
**Contact:** Megan MacEachern, Everett Thompson  
**Styles/Specialties:** Alternative.  
**Distribution:** Caroline

**J MENES RECORDS**  
4929 Wilshire Blvd., Suite 910  
Los Angeles, CA 90010  
213-965-2800 FAX 213-965-2818  
**Contact:** Rick Aaron  
**Styles/Specialties:** Rap, hip-hop, R&B.  
\*No unsolicited material.

**J METAL BLADE RECORDS**  
2345 Erringer Rd., Suite 108  
Simi Valley, CA 93065  
805-522-9111 FAX 805-522-9380  
**E-mail:** MIBlRcds@aol.com  
**Web Site:**  
[http://www.iuma.com/Metal\\_Blade](http://www.iuma.com/Metal_Blade)  
**Contact:** Matt Bower  
**Styles/Specialties:** Alternative metal, thrash.

**Distribution:** R.E.D.  
**Roster:** Ancient, Beats The Hell Out Of Me, Broken Hope, Cannibal Corpse, Celestial Season, Chemlab, Channel Zero, Clawfinger, Crisis, Desultory, Decoryah, Fate's Warning, Galactic Cowboys, Generation, Grip Inc., Goo Goo Dolls, Gwar, Immolation, Killers, King Diamond, Masquerade, Mental Hippie Blood, Merciful Fate, Sacred Reich, Six Feet Under, Skrew, Thought Industry, X-Cops, War-dog.  
\*Unsolicited material accepted.

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

**J MOONSHINE MUSIC**  
8525 Santa Monica Blvd.  
West Hollywood, CA 90069  
310-652-8145 FAX 310-652-8146  
**Web Site:** <http://www.moonshine.com>  
**Contact:** Stephen Levy, Randy Sills  
**Styles/Specialties:** All styles.

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

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

**J MYX RECORDS**  
see Frontline Music Group

**J NAKED RECORDS**  
1417 S. Beverly Glen Blvd.  
Los Angeles, CA 90024  
213-294-5858 FAX 213-294-7825  
**Contact:** Paul Miserarino  
**Styles/Specialties:** Rock and alternative bands and artists.  
\*Accepts unsolicited material.

**J NEUROTIC RECORDS**  
P.O. Box 445



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

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

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

**J NOISE RECORDS**  
292 S. La Cienega Blvd., Suite 103  
Beverly Hills, CA 90211  
310-289-2515 FAX 310-659-0767  
E-mail: noisela@aol.com  
Contact: Dan DeVita, Mercedes Potosme  
Styles/Specialties: Hard-edged alternative and industrial music.  
Distribution: Alliance  
Roster: Shihad, Skeletones, Manhole.  
\*Unsolicited material accepted.

**J NOMAD RECDRD GRDUP**  
P.O. Box 627  
Anaheim, CA 92815  
714-502-0143 FAX 714-502-0616  
Contact: Jannel Rap

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

**J NU.MILLENNIA INC.**  
P.O. Box 270710  
San Diego, CA 92198  
800-966-5437  
E-mail: support@numill.com  
Web Site: <http://www.numill.com>  
Contact: Paul Atkinson  
Styles/Specialties: Interactive record label, multimedia music  
Roster: Her Majesty The Baby, 3 Penny Needle, Toe.

**J OGLIO RECORDS**  
901-A N. Pacific Coast Hwy., Suite 200  
Redondo Beach, CA 90277  
310-798-2252 FAX 310-798-3728  
E-mail: info@oglio.com  
Web Site: <http://www.oglio.com>  
Contact: Carl Caprioglio  
Styles/Specialties: Reissues, various compilations  
Distribution: Navarre  
\*No unsolicited material.

**J ONLY NEW AGE MUSIC**  
8033 Sunset Blvd., Suite 472  
Los Angeles, CA 90046  
213-851-3355 FAX 213-851-7981  
E-mail: onam@loop.com  
Contact: Suzanne Doucet  
Styles/Specialties: New age

Distribution: Indies  
\*No unsolicited material.

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

**J P.A.I.N. INDEPENDENT MUSIC**  
18758-6 Bryant St.  
Northridge, CA 91324  
818-772-6589 FAX 818-772-2140  
Contact: Charlie Garcia  
Styles/Specialties: All styles and types of music.  
\* Accepts unsolicited material.

**J PENTACLE RECORDS**  
P.O. Box 5055  
Laguna Beach, CA 92652  
714-494-3572 FAX 714-494-5372  
E-mail: pentaclerx@aol.com  
Contact: Bara Waters, Robert Cassard.  
Styles/Specialties: Pop, melodic alternative rock.  
Roster: Roux, Cassard, Love Tribe, Guillotine.  
\*No unsolicited material.

**J PERMANENT PRESS RECORDINGS**  
14431 Ventura Blvd., Suite 311  
Sherman Oaks, CA 91423  
818-981-7760 FAX 818-365-7328  
Contact: Ray Paul  
Styles/Specialties: Pop, reissues, alternative.  
Distribution: INDI

Roster: The Carpet Frogs, Klaatu, the Van DeLecki's, Bob Segarini.  
\*Unsolicited material accepted.

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

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

**J PRIORITY RECORDS**  
6430 Sunset Blvd., Suite 900  
Hollywood, CA 90028  
213-467-0151 FAX 213-856-8796  
Contact: Casual-T (rap A&R), Ben Yang (hip-hop A&R), Marvin Watkins (rap A&R).  
Styles/Specialties: Rap, hip-hop.  
Distribution: Self-distributed  
Roster: B.U.M.S., Conscious Daughters, Cutly Ranks, Hellah Skellah, Homicide, Ice Cube, Ice-T, Lil' 1/2 Dead, Mack 10, Magnapop, Nyoo, O.G.C., Paris, Ras Kass, the Rugburns, Tha Truth, Organized Konfusion, Westside Connection, the X Members.  
\*Unsolicited material accepted.

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Contact: Michael Wallin

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513 Wilshire Blvd #190

Santa Monica, CA 90401

(310) 205-2650

**J QUALITY RECORDS**

15260 Ventura Blvd., Suite 980  
Sherman Oaks, CA 91403  
818-905-9250 FAX 818-905-7533  
Contact: Tom Yamamoto  
Styles/Specialties: Rap, R&B, Latin.  
Distribution: Warlock  
Roster: Havoc & Prodeje, Jonny Z, O.D.M., Cover Girls, Georgie Porgie, Neva, Paradisio, Juvenile Style.  
\*Unsolicited material accepted.

**J QUICKSILVER/INCREASE RECORDS**

6860 Canby Ave., Suite 118  
Reseda, CA 91335  
818-342-2880 FAX 818-342-4029  
Contact: Howard L. Silvers  
Styles/Specialties: Jazz, blues, country, rock, oldies, gospel.  
Distribution: Indies  
\*Unsolicited material accepted.

**J QUICKSNAIL ENTERTAINMENT**

818-377-5203  
Contact: Jacques Degroot  
Styles/Specialties: All styles.

**J RAGING BULL RECORDS**

16937 Magnolia Blvd.  
Encino, CA 91316  
818-382-2266 FAX 818-382-2260  
Styles/Specialties: R&B/urban  
Distribution: AEC  
\*No unsolicited material.

**J REACT ENTERTAINMENT CORP.**

9157 Sunset Blvd., Suite 210  
West Hollywood, CA 90069  
310-550-0233 FAX 310-550-0235  
E-mail: react@aol.com  
Contact: Gray Jones  
Styles/Specialties: Hip-hop, jazz, funk  
Distribution: Navarre, CRD  
\*Unsolicited material accepted.

**J RED HANDED RECORDS**

8055 Lankershim Blvd., Deck 4  
North Hollywood, CA 91605  
818-771-0336 FAX 818-504-2054  
Contact: Dino Crescentini, Baron Lombardo, George Tutko

**J RELATIVITY RECORDS**

(West Coast Office)  
3420 Ocean Park Blvd., Suite 3050  
Santa Monica, CA 90405  
310-581-8200 FAX 310-581-8205  
Styles/Specialties: Rock, metal, alternative.  
Distribution: R.E.D.

**J RESTLESS RECORDS**

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

**J RHYTHM PRODUCTIONS/TOM THUMB MUSIC**

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

**J RHYTHM SAFARI RECORDS**

6430 Sunset Blvd., Suite 900  
Hollywood, CA 90028  
213-993-3217 FAX 213-856-4204  
Contact: Hilton Rosenthal, Mike Regen

Styles/Specialties: Rock, pop, alternative, world music.  
Distribution: Priority  
Roster: Carole King, Christopher Cross, Johnny Clegg & Savuka, Boys of Paradise.  
\*Unsolicited material accepted.

**J ROADRUNNER RECORDS**

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

**J ROCK DOG RECORDS**

P.O. Box 3687  
Hollywood, CA 90028  
213-661-0259 FAX 310-641-5074  
E-mail: patt2@ix.netcom.com  
Contact: Gerry North  
Styles/Specialties: Instrumental, ambient.  
Distribution: Midwest Artist Distribution, Integrity Sales, Com Four.  
Roster: Brain Storm, Mark Round, Michael Hallas, Daughters of Mary, Elijah Stratos.  
\*No unsolicited material. Interested artists should first send a letter of introduction with a reply card or SASE.

**J ROCOCO RECORDS, INC.**

P.O. Box 695  
Seal Beach, CA 90740  
310-594-6641 FAX 310-594-0041  
Contact: Rocco Spagnola  
Styles/Specialties: Western music, rock  
Distribution: Self-distributed  
Roster: Bierce in L.A., the Calories, the Blocks, Chix with Stix, the Uncomfortable Seats.  
\*Unsolicited material.

**J RODELL RECORDS**

P.O. Box 93457-MC  
Hollywood, CA 90093  
213-960-9447 FAX 714-434-7756  
E-mail: Rodell@HQonline.com  
Contact: Adam Rodell  
Styles/Specialties: All styles  
Distribution: Self-distributed  
\*Unsolicited material should have contact info, 1-3 songs maximum, bio and picture.

**J ROYAL RECORDS**

P.O. Box 5368  
Buena Park, CA 90622  
[Phone/Fax withheld by request]  
Contact: Jerry Smith  
Styles/Specialties: Gospel, country & western, pop, classical pop, oldies, adult contemporary easy listening.  
\*No unsolicited material.

**J RUTHLESS RECORDS**

21860 Burbank Blvd., Suite 100  
Woodland Hills, CA 91367  
818-710-0060 FAX 818-710-1009  
E-mail: RuthlessG@aol.com  
Web Site: <http://members.gnn.com/ChannelSix/Ruthless.htm>  
Contact: Ernie Singleton  
Styles/Specialties: Rap  
Distribution: R.E.D.

**J SANSEI RECORDS**

P.O. Box 6245  
Beverly Hills, CA 90212  
310-274-4050 FAX 310-574-7414  
Contact: Tim Yasui  
Styles/Specialties: All styles of rock.  
Distribution: Self-distributed  
Roster: Spiders & Snakes

**J SERENITY RECORDS**

180 W. 25th St.  
Upland, CA 91784

909-981-2318 FAX 909-981-6986

Contact: Jim Moeller  
Styles/Specialties: New age  
Distribution: Indies

**J SHADOWLIGHT RECORDS**

9900 Tagus St., Suite 25  
Pico Rivera, CA 90660  
310-699-2450 FAX 213-726-2820  
E-mail: rhart@lausd.kiz.ca.us  
Contact: Ron Hart  
Styles/Specialties: Pop, jazz, new age, adult contemporary  
Distribution: Self-distributed  
\*No unsolicited material.

**J SIN-DROME**

18344 Oxnard St., Suite 101  
Tarzana, CA 91356  
818-344-8880 FAX 818-344-8882  
Contact: Mark Lampe  
Styles/Specialties: Contemporary jazz  
Distribution: Self-distributed  
\*No unsolicited material.

**J SMASHED HITS RECORDS**

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

**J SOLID DISCS**

Box 973  
North Hollywood, CA 91603  
818-763-3535  
Contact: Jay Warsinske, Rich Dickerson  
Styles/Specialties: Rock, dance, urban, adult contemporary, Triple A.  
\*Unsolicited material accepted.

**J SONIC IMAGES**

P.O. Box 691626  
West Hollywood, CA 90069  
213-650-1000 FAX 213-650-1016  
E-mail: sonicimages@sonicimages.com  
Web Site: <http://www.sonicimages.com>  
Contact: Brad Pressman  
Styles/Specialties: New age, world music, jazz, electronic.  
Roster: Christopher Franke, Shadowfax, Echoes of Incas, Acoustic Earth, Mercs, Mark Shreeve, Groovin' High, Solar System.  
\*No unsolicited material.

**J SOUND FEELINGS RECORDS**

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

**J SOUNDPOST RECORDS**

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

**J SST RECORDS**

P.O. Box 1 [not a typo]  
Lawndale, CA 90260  
310-590-8853 FAX 310-590-8513  
Contact: Greg Ginn  
Styles/Specialties: Alternative rock  
Distribution: Indie and self-distributed  
Roster: Hotel X, Bazooka, Fatso Jetson, Mojack, the Muddle, Roger Miller, the Sort of Quartet, El Bad, Hor, the Last, Bother Weasel.  
\*Unsolicited material accepted.

**J STONEGARDEN RECORDS**

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

**J SUB-ZERO RECORDS**

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

**J SURFDOG RECORDS**

Main Office:  
315 First St., Suite 100  
Encinitas, CA 92024  
619-794-7873 FAX 619-967-8810  
Contact: Dave Kaplan  
L.A. Office:  
520 Washington Blvd., Suite 427  
Venice, CA 90292  
310-821-7873 FAX 310-821-8084  
Contact: Niels Schroeter  
E-mail: surfdoggin@aol.com  
Web Site: <http://www.professionals.com/~surfdog>  
Styles/Specialties: "Street-credible artists with a surfing lifestyle or who relate to the surf mentality."  
Roster: Gary Hoey, Sprung Monkey, Common Sense.

**J TANGENT RECORDS**

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

**J THUMP RECORDS**

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

**J TONE CASUALTIES**

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

**J TRAUMA RECORDS**

15165 Ventura Blvd., Suite 320  
Sherman Oaks, CA 91403  
818-382-2515 FAX 818-990-2038  
Contact: Paul Palmer, Rob Kahane  
Styles/Specialties: Alternative  
Distribution: Interscope

**J TRIPLE X RECORDS**

P.O. Box 862529  
Los Angeles, CA 90086  
213-221-2204 FAX 213-221-2778  
E-mail: xxx@triple-x.com  
Web Site: <http://www.triple-x.com>  
Contact: Bruce Duff  
Styles/Specialties: Alternative, reissues  
Distribution: R.E.D.  
Roster: The Voluptuous Horror of Karen Black, Tim Harrington, Cradle of Thorns, Dickies, Big 5, Jeff Dahl, E. Coli, Bad Manners, Epperley, Spongehead, Rozz Williams, Gun Club, Exploited, the Selector, Sloppy Seconds.  
\*Call before sending material.

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

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

**J VALARIEN PRODUCTIONS**  
16036 Temucua St.  
Pacific Palisades, CA 90272  
310-459-5192 FAX 310-454-2970  
**Contact:** Eric "Valarien" Reyes  
**Styles/Specialties:** Ambient, new age, film scores, progressive rock.  
**Distribution:** Self-distributed  
**Roster:** Valerien, Eric Reyes  
\*No unsolicited material

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

**J VAZ**  
11440 Chandler St., Suite 900  
North Hollywood, CA 91601  
818-980-6878 FAX 818-980-8336  
**Contact:** Vassel Benfort  
**Styles/Specialties:** R&B, pop.  
**Distribution:** Self-distributed.  
\*Unsolicited material accepted.

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

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

**J WIND RECORDS**  
P.O. Box 7309  
Alhambra, CA 91802  
818-457-6250 FAX 818-457-6532  
**Contact:** Patricia Chuang  
**Styles/Specialties:** Chinese, Buddhist, Taoist, Tibetan and Tawainese music.

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

**J WORLD DOMINATION**  
3575 Cahuenga Blvd. West, Suite 450  
Los Angeles, CA 90068  
213-850-0254 FAX 213-874-6246  
**E-mail:** dominate@netvoyage.net

**Web Site:** http://www.imusic.com/worlddom  
**Contact:** Dave Allen  
**Styles/Specialties:** Alternative  
**Distribution:** R.E.D.  
**Roster:** Sky Cries Mary, Contagion, Low Pop Suicide, Dave Allen & the Elastic Purejoy, the Psychone Rangers, Latimer, Lizard Music, Noah Stone, Knownothing, Loop Guru, Skreikback.

**J WORLD MOVEMENT RECORDS**  
6922 Hollywood Blvd., Ste. 318  
Los Angeles, CA 90028  
213-957-7322 FAX 213-467-3224  
**Contact:** Lamont Patterson, Sukari  
**Styles/Specialties:** Hip hop, rap, R&B.  
\*Accepts unsolicited material.

**MARKETING & PROMOTION**

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

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

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

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

**J ARDREY ASSOCIATES INTERNATIONAL**  
505 S. Beverly Dr., Suite 472  
Beverly Hills, CA 90212  
310-306-3626 FAX 310-506-5577  
**Contact:** Stephanie Ardrey  
**Styles/Specialties:** R&B, pop, rock, jazz.  
**Average No. of Clients:** 30-75

**J ASYLUM TOUR CONSULTING**  
647 N. Poinsettia Pl.  
Los Angeles, CA 90036  
213-954-7626 FAX 213-954-7622  
**E-mail:** asylum@earthlink.net  
**Contact:** Ko Kawashima, Scott Leonard, Shilah Morrow  
**Styles/Specialties:** Rock, pop, alternative, rock.  
**Average No. of Clients:** 15  
\*Unsolicited material accepted. No phone calls please.

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

**J CAMPFIRE CONSPIRACY**  
12228 Venice Blvd., Suite 439  
Los Angeles, CA 90066  
310-285-9202 FAX 310-641-1098  
**E-mail:** xendel@ix.netcom.com  
**Contact:** Leslie Claussen  
**Styles/Specialties:** Concerts and show-cases.

**J CEXTON ENTERTAINMENT**  
2740 S. Harbor Blvd., Suite K

Santa Ana, CA 92704  
714-641-1074 FAX 714-641-1025  
**E-mail:** john@cexton.com  
**Web Site:** http://www.cexton.com  
**Contact:** John Anello, Jr.  
**Styles/Specialties:** Jazz, NAC

**J CREATIVE MUSIC NETWORK CO.**  
P.O. Box 2818  
Newport Beach, CA 92659  
714-494-0181 FAX 714-494-0982  
**Contact:** Joseph Nicoletti  
**Styles/Specialties:** All styles  
**Average No. of Clients:** 20

**J DIAMOND HARD MUSIC AND ENTERTAINMENT**  
P.O. Box 1005  
Hermosa Beach, CA 90254  
310-372-5271 FAX 310-937-0297  
**E-mail:** cole@pacifin.net  
**Web Site:** http://www.diamondhard.com  
**Contact:** Cole Coleman  
**Styles/Specialties:** All styles of music.  
Online distribution and sales, Web page design and maintenance, CD mastering and manufacturing.  
**Average No. of Clients:** 25  
**Clients:** David Arkenstone, Jon Anderson, Cody Bryant, David Robyn, Sound-scape Pyramids, the Extinct, Generation X, Wanted, White Tower, Maissa, Rudy Sarzo, Scissor Wizards, Wade Preston, Tony Pia, Hollie Vest, Celestial Winds, Brian Evans, Chad Clark, Brian Fougner, Skizmatic Records, Go Boy Records, Future Disc Systems, TSI: Tape Specialty Inc., Music Masters, Rock Watches.  
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**J FEEDBACK!**  
422 N. Fairview St.  
Burbank, CA 91505  
818-558-5995  
FAX 818-558-5998  
**E-mail:** feedbackjb@aol.com  
**Contact:** Bruce Rabinowitz  
**Styles/Specialties:** All

**J THE GARY GROUP**  
9046 Lindblade St.  
Culver City, CA 90032  
310-842-8400 FAX 310-842-7114  
**Contact:** Dick Gary  
**Styles/Specialties:** All styles  
**Average No. of Clients:** 11  
**Clients:** A&M, Virgin, Motown, Mercury Nashville, Warner Bros., Sony Nashville, Scotti Bros., BNA Records and more.  
\*No unsolicited material.

**J GREENHOUSE MANAGEMENT**  
5751 Simpson Ave.  
North Hollywood, CA 91607  
818-769-7198  
**Contact:** Jennifer Parsignault  
**Styles/Specialties:** Radio promotion.

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

**J GROOV MARKETING & CONSULTING**  
6355 Topanga Canyon Blvd., Suite 219  
Woodland Hills, CA 91367  
818-883-5755 FAX 818-883-3320  
**E-mail:** groov@groov.com  
**Web Site:** http://groov.com  
**Contact:** Neil Gorov, Ynes Zavala, Josh Ellman, Mark Rini.  
**Styles/Specialties:** Jazz, blues  
**Average No. of Clients:** 25+

**J HANDS ON PUBLIC RELATIONS & MARKETING**  
3424 Primera Ave.  
Los Angeles, CA 90068  
818-901-4878 FAX 818-901-4875  
**Contact:** Craig A. Melone

**Styles/Specialties:** All styles. Indie labels are our forte.  
**Average No. of Clients:** 30

**J HOLLYWOOD UNDERGROUND PRODUCTIONS/DISC FACTORY**  
6525 Sunset Blvd. #205  
Hollywood, CA 90028  
213-465-7522 FAX 213-465-2457  
**E-mail:** hollyup@primenet.com  
**Web Site:** http://www.hup.com  
**Contact:** Brian  
**Styles/Specialties:** All  
**Average No. of Clients:** 25  
\*No unsolicited material.

**J IMAGE MARKETING**  
7958 Beverly Blvd.  
Los Angeles, CA 90048  
213-658-8744 FAX 213-653-0482  
**Contact:** Lee Ann Meyers  
**Styles/Specialties:** All  
**Average No. of Clients:** 10-20

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

**J INNOVATIVE MEDIA & MARKETING**  
11328 Magnolia Blvd. #3  
North Hollywood, CA 91601  
818-509-0192 FAX 818-509-1601  
**Contact:** Parvene Michaels, Jeff Urdank  
**Styles/Specialties:** All  
**Average No. of Clients:** 15  
**Clients:** Record labels, recording artists, producers.

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**Styles/Specialties:** Promotion of independent music on the Internet.

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**Styles/Specialties:** Alternative, reggae, R&B, jazz, comedy/novelty. Occasionally rap, country and new age.

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8739 Sunset Blvd.  
Los Angeles, CA 90069  
310-652-0818 FAX 310-652-0907  
**Contact:** Macey Lipman  
**Styles/Specialties:** All styles  
**Average No. of Clients:** 6-7  
**Clients:** Major and indie labels, CD-ROM manufacturers.

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 E-mail: logprod@aol.com  
 Contact: Paul Loggins, Brenda Swan,  
 Babette Richards.  
 Styles/Specialties: All

**J MANAGEMENT CONSULTANTS/ RECORD INDUSTRY REPRESENTATIVE**

7610 Beverly Blvd., Suite 589  
 Los Angeles, CA 90048  
 213-461-0757 FAX 702-876-9573  
 Contact: Howard Tamaka  
 Styles/Specialties: All styles  
 Clients: Artists, managers, lawyers, producers, directors.  
 \*Unsolicited material accepted.

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**J MEDIA VENTURES**

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310-260-3171 FAX 310-260-3172

**E-mail:**  
 mediaventures@mediaventures.com  
 Contact: Mark Levy, Jay Rifkin  
 Styles/Specialties: Film score composing and production.  
 Average No. of Clients: Varies

**J MJB PROMOTIONS**

12104 Bonny Ln.  
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 Styles/Specialties: Rock, Top 40  
 \*No unsolicited material.

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 818-366-0045 FAX 818-363-3086  
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 Average No. of Clients: 20+  
 Clients: Major labels  
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 Contact: Joe Grossman  
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 \*No unsolicited material.

**J NATIONAL RECORD PROMOTIONS**

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 North Hollywood, CA 91601  
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 \*No unsolicited material.

**J ROTATIONS**

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 818-783-1077 FAX 818-783-9935  
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 \*No unsolicited material.

**J KENNY RYBACK/ THE PROMOTION DEPARTMENT**

5859 Kanan Rd., Penthouse Suite 1010  
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 Contact: Kenny Ryback  
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 Average No. of Clients: Varies

**J TIM SWEENEY & ASSOCIATES**

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 Torrance, CA 90503  
 310-542-6430 FAX 310-542-1300  
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E-mail: visionary@earthlink.net  
**Contact:** Amy Dresser

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**Contact:** Chuck Arnold  
**Styles/Specialties:** Underground rock  
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**Contact:** Sam Calle  
**Styles/Specialties:** AOR, pop  
\*No unsolicited material.

**J WORLD STUDIO GROUP**  
216 N. Lucerne Blvd.  
Los Angeles, CA 90004  
213-465-7697 FAX 213-465-7793  
**Contact:** Chris Stone

**Styles/Specialties:** Everything from film  
scoring to heavy metal to rap.  
**Average No. of Clients:** 45

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213-460-4545 FAX 213-663-2820  
E-mail: leviinc@aol.com  
**Contact:** Bob Levinson, Jed Leland, Jr.

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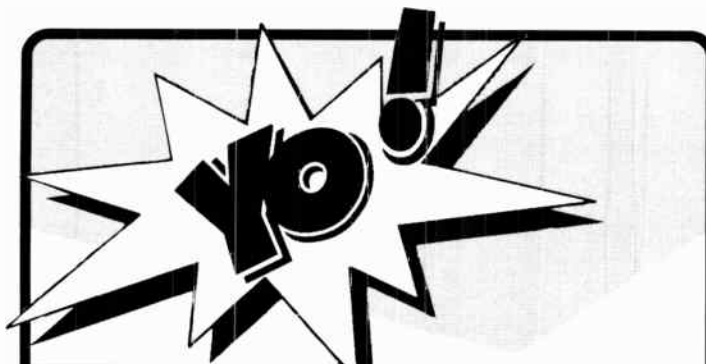
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## From Studio To Label For Less Than \$1,000

By Bret D. Lewis

The explosion of independent record labels across America is occurring, in part, because of the abandonment of new artist development by the major labels. Increasingly, the big record companies are looking to buy complete packages with minimum risk—acting more like investment banks in signing new talent than talent scouts.

However, the current state of the music industry development process presents a tremendous opportunity for studio owners to take the lead in developing this new talent, because of the way recording agreements are presently structured—studio owners and/or production companies can effectively present themselves to new artists as bonafide indie labels.

Let's face it, the studio business is up against stiff competition with recording equipment being made more affordable, thus allowing many artists to purchase their own home studios. Increasingly, top-line studios are being used as nothing more than mixing centers for recordings completed in low-cost home studio environments.

So what should you do if you are the owner of a \$250,000 Neve mixing board, an analog 24-track or

digital 32-track recording machine, various digital and hard disk components running in the neighborhood of \$8,000 for a few tracks, and business is starting to trickle off and you can't afford to pay your engineer?

Well, you could consider packing up the bags and calling it quits—after all, nobody expected you to make money in the music business anyway. But the answer really couldn't be clearer: diversify. Why not start an independent record label?

Now, here are the five steps on how to do it for \$1,000 or less—excluding legal fees, of course. It's simply a matter of finding the talent, recording the talent, selling the talent, and doing it over and over again.

### 1. Find The Talent

Where is the talent to be found? There is no set formula, and there never has been. Most A&R executives draw on sources in the artistic community. Accordingly, many artists get to record companies via managers, artists, disc jockeys, entertainment attorneys and other industry professionals, including studio owners. The key is to be tied in and connected—not to listen to a million demo tapes. According to indie label executive Dax Callner of Callner Music, "You don't have to be a

corporate executive to find talent. The key is to get the talent first." This is something that studio owners are ideally situated to do.

### 2. Sign The Talent

Signing the talent means getting the artist to sign a recording agreement, which is no easy task. New artist deals often provide for options to record up to as many as eight albums—a period which covers the entire career of most artists, and, not surprisingly, gives many artists pause.

One signing incentive for the artist is the advance the record company offers, which may be a sizable six or seven-figure sum if the artist signs to a major label. How, then, is our newly formed indie label/studio with a \$1,000 budget going to compete?

The answer is simply that we can't compete with million dollar offers for new artists caught up in outlandish industry bidding wars. Fortunately, new artists typically receive only enough to cover recording costs, which, after the expense of a studio, producers, engineers and musicians, can be substantial. Studio owners, who can schedule recording sessions during down-time and work out spec deals with engineers

### ◀ 29 Indie Pros

#### Morris Taft, Wild West Records

"I had no real contacts, so I went to music seminars, and that's how I started meeting industry people.

"We do local radio promotion, since we're a local label. Outside our territory, we hire independents. We are real street-based, so we have indies in other places working for us. SoundScan is so dominated by the majors—it's so chain-based that it doesn't really tally the smaller stores that buy indies. Some bands SoundScan well, but miss it in at least 20,000 sales. That's 30-40 percent sold, but not scanned."



#### Richard Fowler, Butterfly Records

"Find a producer that works well with your artist, so you get a good quality recording. If the track you're promoting can't stand on its own two feet and the public doesn't like it, it's going to go nowhere.

"After a lot of research, we came upon a company that distributes indies. We went after Navarre. We were so new that they almost didn't buy us, until they heard our artist Louvette. Then they were sold."



#### Penny Muck, Domo Records

"Focus. You have to know where you are going with your music. Indies give special attention to an artist that's very important. You have to have a very attractive reason why distributors would want to pick you up. We chose Navarre. They were interested in us and we wanted them.

"It's all about business. But you do have that personal touch with the artist. We pride ourselves on it. It's a war. You are fighting against the majors. You have to do every creative thing you how to keep going."



#### Rich Holtzman, 4AD Records

"You have to be absolutely fanatical about what you are putting out. 4AD has been around for a long time. Originally, it was a UK-based label. It developed a really strong following and a really big name for itself, just as an import label.

"We started licensing a few bands in the States—the Cocteau Twins, the Pixies. We had a presence here. We worked on a label deal with Warner Brothers and Reprise, and [we] aligned with WEA and ADA, and grew. It happens all the time with labels.

"When things go wrong—and they will—



we pull in as a label. You can't worry about anything else around you. You have to realize you can work things out without relying on anyone else."

#### Jeff Marshall, Monolith

"In Boston, every store will take records on consignment. So, if you sell, you get paid. In other markets, small mom and pop stores will do the same thing. It's just a matter of finding them.

"You have to offer them incentives, like for [every] ten CDs that they take in, they will get two free. If your band is in the area, have them stop by the store. Keep them informed of what you're doing. If you have significant airplay in that area, it might be worthwhile for them to take on some of your stuff. Establish a rapport. Remember, everyone's in the same boat, we're all trying to make money.

"[But] if you're in it for [just] the money, that's the wrong reason. A lot of the time it's shitty, so you really have to enjoy the music. You have to try to see your label as a place to develop music, art and bands. There are a million different visions and a million different opinions on what is good or bad about music out there. It's an art. The more people express that, the more exciting it becomes, because there is more available for consumption."





and producers because of relationships, can effectively compete by making the studio available to the artist in lieu of an advance.

From the point of view of the artist, who may never see an initial advance after the payment of album production costs, the offer of our label/studio is virtually identical. To further sweeten the deal, some indie labels offer attractive signing incentives, such as profit sharing, a trend the majors have been reluctant to extend to new artists.

### 3. Record The Talent

When the budget is small, or nonexistent, deals of all kinds can be made. If a label/studio owner is well-connected and negotiates wisely, he or she should be able to attract producers, engineers, writers and musicians on a spec basis (whether by calling in favors, or offering attractive back-end deals), and record an entire album during down-time. According to producer Jeff Robert (Blueprint Entertainment), "It goes without saying that the music is most important...The record buying public doesn't know or care how much an album costs to produce."

### 4. Sell The Talent

Selling the talent means releasing records, and that means manufacturing costs, promotion and marketing expenses, all of which can be substantial and risky undertakings for a new business venture—costing much more than \$1,000.

If such costs are not within your budget, don't worry, you haven't breached the contract. Under the terms of a standard new artist deal, the contractual commitment a label makes to release a record is irrelevant anyway. The typical new artist deal provides that the artist's sole remedy for a label's failure to release a record, is the

right to purchase the record back, after the expiration of the release period, at the label's production cost. Moreover, most artist agreements afford the label nine months to release an album after its delivery to the label. During this period, the label can raise funds for a U.S. release with essentially no out-of-pocket expense by licensing the record abroad. Then build a buzz at home and sell the project to a major.

Following this formula, the breakdown of our \$1,000 budget would be as follows:

- a. Album Artwork Expense = \$350
- b. Manufacturing Expense (250 copies) = \$350
- c. Postage/Telephone Expense (for solicitation of European and Asian recording companies) = \$300

### 5. Do It Again

Assuming you are able to find the talent, sign the talent, record the talent, and sell the talent, then you have to do it again. Nothing succeeds like success, particularly in the entertainment business. A licensing deal in Europe can turn into a European label deal. A licensing deal in Japan can turn into a Japanese label deal. A Japanese deal and a European label deal can turn into a U.S. record deal—all, potentially, for a cost of \$1,000 or less.

So, if you're a recording studio that happens to be struggling at the present time, don't sell that expensive recording equipment just yet. Start an indie label for \$1,000 or less. And then let's talk about buying some expensive video equipment, or perhaps hiring a promotion staff or maybe a team of marketing and publicity professionals, and after that we'll hire...

*Bret D. Lewis is an entertainment attorney based in Los Angeles. He can be reached at 310-551-0186. MC*



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*"Music for the Future"*

## ◀ 27 Primitive Radio Gods

unsolicited, I open and just check to see if it's something that I might be interested in anyway. So, I opened O'Connor's package and it had this really interesting cover. And there also was this bio or letter that was like this eight-line poem that was really depressing. And I thought, I love this guy—I've got to listen to this. So, I set it aside."



*there once was a boy  
who sat in his room  
and smoked cigarettes  
and dreamed dreams  
he played guitar  
while the rest of the world watched itself  
then he died  
no one gave a shit  
and everything is as it should be*

**The unsolicited poem that first grabbed Columbia A&R exec Benjie Gordon's attention, and thus, changed Chris O'Connor's career.**

"Then, about a week later," continues Gordon, "I'm in my office with one of my best friends, Jonathan Daniel, who'd just recently gotten a job in publishing at Fiction Songs. Jonathan had also received O'Connor's CD, and he said, 'Have you listened to it yet?' I said, 'No,' and he told me to listen to 'Broken Phone Booth.' So, I put it on, and we listened to it five times. I thought it was really cool."

Another week went by and then Gordon played the song in an A&R staff meeting. But "Broken Phone Booth" didn't elicit the kind of response he'd hoped it would from his fellow New York staffers. However, it just so happened that the then-President of

Columbia's UK operations, Kip Kroner, had sat in on the meeting. And he was convinced the song could be a hit in England.

And before O'Connor could bat an eye, he was whisked off to London, where he signed a one-off record deal (that included future options) with Columbia UK, and made a video for "Broken Phone Booth." He also signed a similar co-publishing deal with Fiction Songs.

In April of this year, Columbia UK released a CD single of "Broken Phone Booth," however, it failed to chart in the Top 40. And because the charts are so important in England, the album was basically shelved as far as Columbia's UK division was concerned.

Fortunately, the song had also been included on a college radio sampler, which was sent out to U.S. radio stations. It was also included on the soundtrack for the Jim Carrey film *The Cable Guy*, which was released a month later.

This labyrinth of scenarios and synchronicity continued on through May, when one of the most influential commercial alternative radio stations in Seattle, KNDD, began playing it. Through word-of-mouth and mounting phone requests, other radio stations soon followed suit. And before anyone knew what was happening, "Broken Phone Booth" was enjoying the benefits of heavy commercial airplay, despite the fact that the album from Primitive Radio Gods hadn't even been released in the States.

"It just goes to show that if the timing is right, the mood is right and people connect with it," says Gordon, "somehow they're going to catch on and it's going to spread."

"During that whole time," Gordon continues, "Kip Kroner left Columbia UK. So I said, 'I'm buying the contract back because I found the guy in the first place.' I also wanted to make sure that if Chris was due any money, he was sure to get it, and it wouldn't be a halfway-across-the-world kind of deal. I figured that if we had the contract, I knew that the American company would work harder on it."

So, on June 18, 1996, *Rocket* was finally released in the United States by Columbia, who was now officially, the label for Primitive Radio Gods. And aside from remixing a

few songs, putting them in a slightly different chronological order on the CD, and remastering the tracks, the album that cracked the Top 40 on *Billboard's* Top 200 Album Chart a few months ago, is the same album that O'Connor had originally recorded five years earlier in a garage studio for \$1,000.

"'Broken Phone Booth' took off here in a way that I've never seen anything take off," admits Columbia's veteran A&R man, Gordon. "I had no idea that it would touch so many people. It's wonderful."

Strangely enough, while Chris O'Connor had a bonafide hit single on his hands, he did have a slight problem—there still were no Primitive Radio Gods. It was more like one Primitive Radio God. With that dilemma in mind, he invited his old pals from the I-Rails—drummer Lauterier and guitarist Sparks—to be initiated as fellow Primitive Radio Gods. The ceremony also included a second guitarist, Luke McAuliffe.

In regards to the tour the band currently finds itself on, O'Connor says, "So far, most of the people who come to the shows have just heard the single, and don't know that we're a rock band. I don't know what they're expecting. But a lot of them come up to us after the show and say, 'I didn't know you guys rocked.'"

Columbia and O'Connor hope to alleviate that misconception with the release of the album's second single. The choice? "Motherfucker," a raging, chaotic rocker that is chockful of blaring sirens and scathing language that is obviously directed at the powers-that-be.

"I'm not a big fan of prohibition," states O'Connor, matter-of-factly, "and we're living in a prohibition state. We're getting closer and closer to a police state. The song addresses that, as well as just the general decay of urban society, and kids running around with guns and killing each other for sneakers. The whole thing, you know? It's definitely a very political song."

But just how much influence can a pop tune have on its listeners? Can you actually encourage people to do something like question authority, as O'Connor is perhaps suggesting in "Motherfucker"?

Wasn't it the Rolling Stones who proclaimed that "it's only rock & roll"?

"Granted," rebuffs Gordon, "I don't think

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this song is going to make the country legalize marijuana. I don't have lofty goals about it. I know it's only a four-minute pop song, and there's only so much you can do. But who knows? Stranger things have happened. I think this record has proven that."

Yet, it certainly seems like Columbia is taking a risk releasing "Motherfucker" as the second single, especially considering the title itself can't be said over the air. And while the questionable phrase can be bleeped from the song itself, it's still anyone's guess as to how the DJs will announce the song's title.

Gordon put the whole question into perspective when he explained his thoughts on the label's choice of the new single: "My feeling about it is, why spoon-feed the pub-

lic when you can challenge them? And I figured, hell, we've already gone with the longest song title known to mankind ['Standing Outside A Broken Phone Booth With Money In My Hand'] and it has nothing to do with the song, so why not go with a song that they can't say? What have we got to lose at this point?"

The story behind the Primitive Radio Gods is truly a rock & roll version of Cinderella. And it's probably one of the longest shots the industry has witnessed to date.

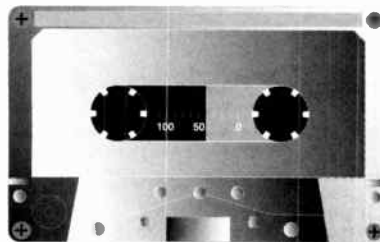
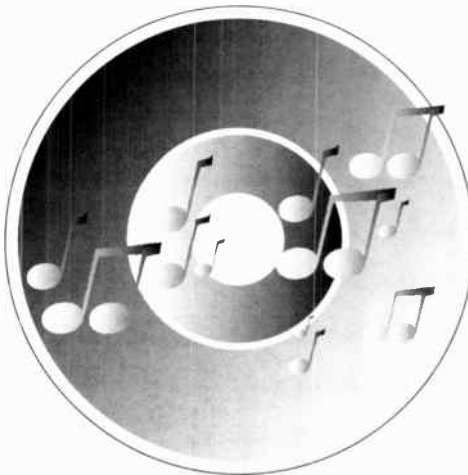
"Yeah, it's definitely one in a million," concludes Gordon. "I just hope it gives people hope. Just when you think your music is worthless and doesn't mean anything, guess what? You're wrong. It could mean a lot." Amen. MC

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### Limblifter

**Label:** Mercury  
**Manager/Contact:** Invasion Group, Ltd.  
**Address:** 114 Lexington Ave., New York, NY 10016  
**Phone:** 610-970-8045  
**Booking:** N/A  
**Legal Rep:** Bully Stuart Silfen  
**Band members:** Ryan Dahle, Kurt Dahle, Ian Somers  
**Type of music:** Pop  
**Date signed:** July, 1995  
**A&R Rep:** Peter Lubin

Limblifter started out as a side project, but it's turned into a full-time job for brothers Ryan and Kurt Dahle and their friend Ian Somers. The trio signed to Mercury Records as part of a deal that originally began when their other group, Age Of Electric, signed with the label. In fact, this viable offshoot has their product out before its parent band.

"We had extra songs," explains Dahle. "I stay up really late and so does my brother. We'd go down to the rehearsal hall when we got bored and jam. This was kind of a fun thing we did in the middle of the night."

The Dahle brothers had four releases with the older band in their native Canada, and in the process, the brothers learned how to make records, manufacture them and produce their own videos, all on a budget that would have looked mighty enticing to any label. Moreover, the band has spent the greater part of seven straight years on the road, bringing their music to the masses and building a strong and loyal following in the process.

"Learning about the business was something we were forced to do," explains Ryan Dahle. "It was the kind of homework we didn't want to do, but had to. We tried to avoid being taken advantage of on the business side."

What listeners know as Limblifter's debut was actually recorded in a rehearsal space on a four-track machine. When the record company said they wanted a record, Limblifter was ready to oblige. The band's debut was a low-cost, low-maintenance proposition that Mercury was quick to recognize.

"We got the four-track and didn't think much of it," Dahle admits now. "But our friends liked it. People would hear it at their friends' houses. I couldn't keep up with the demand for tapes." One of those friends, Krisjan, invited the band into the studio for four days over Christmas. The band's eponymous debut was recorded over old, used reels of multi-track tape liberated from the studio's tape vault.

The deal materialized, in part, because of the band's rabid following and was cemented by the band's well-developed business sense. Songs like the first single, "Screwed It Up" are just icing on Mercury's cake. —Tom Kidd



### Royal Crown Revue

**Label:** Warner Brothers  
**Management/Contact:** Neils Schroeter, Dave Kaplan Management  
**Address:** 520 Washington Blvd. Suite 427, Venice, CA 90292  
**Phone:** 310-821-8800  
**Booking:** Jim Gosnell, APA, 310-273-0744  
**Legal Rep:** Gene Salomon  
**Band Members:** Eddie Nichols, Mando Dorame, James Achor, Bill Ungerman, Scott Steen, Veikko Lepisto, Daniel Glass.  
**Type of Music:** Gangster Punk Swing  
**Date Signed:** March, 1995  
**A&R Rep:** Ted Templeman

Getting signed was a long involved process for Royal Crown Revue. Having been together in some form or another for eight years, by the time they got signed by Warner Bros., they already had a strong West Coast following. They also had been to Europe twice, and across the country five or six times.

So this was no rookie band getting signed, and with the kind of response they had been getting all along, perhaps they should have been signed before. But as guitar player and founding member James Achor points out, "We weren't just looking for any deal. We almost put out an album independently, when we got the call from Ted Templeman."

"Some people thought we got signed because of our appearance in [the Jim Carrey blockbuster film] *The Mask*," says trumpeter Scott Steen, "but that's just not the way it happened."

In fact, the band had been seen by some of the top record people in town, according to Steen. "We were seen by Clive Davis, who said 'I love your music, but I just don't know what to do with it.' We were approached first by the Dave Kaplan Agency, which is a boutique agency. They saw the show we did for Brian Setzer's wedding. Then they brought Ted Templeman around and he fell in love with our stuff."

Achor adds, "When we went to Ted's office, he was playing tracks for us and saying 'this is how I hear this number or that number' and we weren't even signed yet. He made it sound like we were already with Warner Brothers."

The band officially inked their deal in March of '95, and then barricaded themselves in the studio with Templeman for most of '95 and into '96, a collaboration that resulted in the vibrant energetic album that they call *Mugzy's Move*.

Being categorized is still a problem for the band, as Achor points out, by saying, "You know we showed up on *Billboard's* jazz charts. We are a lot of things, but I don't think of us as a jazz band, at least not yet." —Jon Pepper



### Schleprock

**Label:** Warner Bros.  
**Management/Contact:** John Brodey  
**Address:** 100 Wilshire Blvd., #1830, Santa Monica CA 90401  
**Phone:** 310-451-4518  
**Booking:** N/A  
**Legal Rep:** David Braun  
**Band Members:** Doug Caine, Jeff Graham, Dirty Ernie, Sean Romin, Dean Wilson.  
**Type of Music:** Punk  
**Date Signed:** February, 1996  
**A&R Rep:** Geoffrey Weiss

Sometimes perseverance pays off. Schleprock is a case in point. The quintet from the San Gabriel Valley that is named for a cartoon character has been around in one form or another for eight years. They've toured the U.S. (almost getting killed in Ohio when their van was smashed by a truck), and traveled to Europe and Australia, spending as much as six months a year on the road.

They've released product on such backyard labels as Riverside-based Dr. Strange, San Gabriel-based Last Resort, and Long Beach-based Nemesis. They even put out a 7" in Germany and Italy.

The band has always been serious about their music, but only recently with the release of their Warner Bros. Records' debut, *America's Dirty Little Secret*, have they had a serious recording career. "We've managed to keep ourselves busy all through the years," explains lead vocalist Doug Caine, "[but] last summer we thought 'Let's try to make a living now.'"

Because Caine founded Schleprock with guitarist Jeff Graham when both were in their teens, many records and demo tapes were made, and one of these tapes found its way into the mailbox of Warner Bros. A&R man Geoffrey Weiss sometime before Christmas last year.

Weiss liked the band, but Caine was under the impression that the veteran A&R executive didn't quite get it. But after seeing the band perform, Weiss sat down and talked records with Caine, and that's when things started to get exciting.

Coincidentally, Schleprock hit a simultaneous growth spurt. "We started writing better songs," says Caine, who was then working in the mail room at Alias Records. "I made a tape and took it to him. That's when he really got what we were trying to do."

And what they're trying to do is stay true to their punk roots. "We're annoyed at what's happening in the punk scene," states Caine. "Schleprock is trying to bring some of what punk rock means back to the bands. It's not punk rock unless it's making a statement."

—Tom Kidd

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**Contact:** Brainforest Music  
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**Seeking:** Label/Distribution Deal  
**Type of music:** Triple A

**Production.....7**  
**Lyrics.....7**  
**Music.....7**  
**Vocals.....7**  
**Musicianship.....7**

**Average**

**1 2 3 4 5 6 7 8 9 10**

**Comments:** This local outfit has a fully produced, multi-textured folk-rock sound with nice vocals. The songwriting is not readily accessible by contemporary radio standards, but there is a majestic beauty in many of the tracks. This is a talented band that may find a major label deal, and some cult-like success with Triple A radio.



**Liana**

**Contact:** Artist Hot Line  
213-243-7877  
**Seeking:** Label Deal  
**Type of music:** Triple A

**Production.....5**  
**Lyrics.....5**  
**Music.....5**  
**Vocals.....5**  
**Musicianship.....5**

**Average**

**1 2 3 4 5 6 7 8 9 10**

**Comments:** Possessing a voice that is not unlike Alanis Morissette (in fact, the phrasing is strikingly similar), this Latino poet has put out a demo with excellent packaging, and she shows some promise. However, the lyrics do not have the intensity that she conveys with her vocals, and the music is rather bland. Interesting.



**Orchard**

**Contact:** Artist Hot Line  
818-891-8565  
**Seeking:** Label Deal  
**Type of music:** Alt. Rock

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

**Average**

**1 2 3 4 5 6 7 8 9 10**

**Comments:** A driving band that has unbridled energy and some thoughtful musical ideas, but the subtle dynamics and songwriting are missing. The raw vocals don't always fit the sound, often taking things in other directions, but there is definitely potential, although it is not fully realized. Need to work on the songs and the dynamics.



**Limbo Cafe**

**Contact:** Artist Hot Line  
405-447-3956  
**Seeking:** Label/Distribution Deal  
**Type of music:** Triple A

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

**Average**

**1 2 3 4 5 6 7 8 9 10**

**Comments:** Odd meters and abstract lyrics blend with folk instrumentation and electric rock for an inviting sound. Unfortunately, once it grabs your ear with originality, it fails to hold your attention because of a lack of material. Hold on to that originality, but work harder at the foundation of a recording career: songwriting.



**Killjoyride**

**Contact:** Artist Hot Line  
213-938-2417  
**Seeking:** Label Deal  
**Type of music:** Alt. Rock

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

**Average**

**1 2 3 4 5 6 7 8 9 10**

**Comments:** With the essence of the Doors, but a more contemporary sound, Killjoyride builds their music around poetry in a marriage that takes the listener on a trip inside darkened worlds of worm-infested brains, cigarettes and consciousness. The production is strong as are all the individual elements. Potential for label interest.



**No Such Thing**

**Contact:** Artist Hot Line  
303-494-8526  
**Seeking:** Label Deal  
**Type of music:** Rock

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

**Average**

**1 2 3 4 5 6 7 8 9 10**

**Comments:** Another example of musicians attempting to bridge the gap between musical generations. The musical side of things tend to be more contemporary (with the notable exception of the keyboards), but the vocals sound like something out of Seventies heavy metal, and the lyrics sound forced within the musical context.



**Inside Marilyn**

**Contact:** Artist Hot Line  
213-463-7326  
**Seeking:** Label Deal  
**Type of music:** Alt. Rock

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

**Average**

**1 2 3 4 5 6 7 8 9 10**

**Comments:** Treading on Dave Matthews territory with flashes of punk inspiration, this band is tight and in the groove, but the songs lack memorable hooks and melodies. The intangibles are missing from this band, and that keeps these guys away from label attention at this point. Solid playing, but songwriting needs to improve.

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

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R.E.M.  
New Adventures In Hi-Fi  
Warner Bros.

1 2 3 4 5 6 7 8 9 10

**Producer:** Scott Litt & R.E.M.  
**Top Cuts:** "Leave," "E-Bow The Letter."  
**Summary:** R.E.M.'s latest offering lives up to its title, as they continue to push the musical envelope with experimental sounds and cutting edge music. While their last recording effort was a stretch beyond conventional sound, *Adventures* carries the group even further at some points, while returning to a more natural sound at others. The combination of driving rock, lounge textures and sometimes folksy guitars, along with Michael Stipe's haunting vocals, combine to create a dynamic musical journey.

—Jeremy M. Helfgot



Doc Tahri  
Einstein was a Bullfighter  
Ca\$h Only Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Bret Helm  
**Top Cuts:** "There was a Time," "Brain Dead Endorsee."  
**Summary:** Doc Tahri has put together a post-modern mix of just about every rock-related style imaginable. Try to imagine Primus meets the Red Hot Chili Peppers meets Goings meets ska meets the Jackson Five meets Primitive Radio Gods with a twist of Clash, a dash of English Beat and a sprinkle of Bobby McFerrin. Confused? Listen to the disc! The material contained here is extremely avant-garde, and it needs some work to gain commercial viability. While *Einstein* certainly stands out, it's also a bit over the top.

—Jeremy M. Helfgot



Tevin Campbell  
Back To The World  
Qwest/Warner Bros.

1 2 3 4 5 6 7 8 9 10

**Producer:** Various  
**Top Cuts:** "Back To The World," "Could It Be," "Could You Learn to Love."  
**Summary:** Vocally, this one-time Quincy Jones protege has made a successful transition from pre-teen phenomenon to smooth, soulful adult. Yet, his undeniably powerful emotions can't quite overcome tunes which are cliché-riddled and all at the same laid-back tempo. Recycled ideas like "We Can Work It Out" and "I'll Be There" typify this lack of imagination. It's somewhat maddening to see this great voice and artistic potential squandered in the service of bland tunes that are just taking up space.

—Nicole DeYoung



Cigar Store Indians  
Cigar Store Indians  
Landslide Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Rodney Mills  
**Top Cuts:** "Pinstripe Suit," "Hide and Seek," "Sacred Was the Night."  
**Summary:** Like many bands who jump into the rockabilly fray only to stagnate and hold on to the accomplishments of Elvis, Eddie Cochran or the Everly Brothers, this outfit spends far too much time mimicking their heroes and not enough time showing off their own obvious talents. While their take on rockabilly is fun and energized, it is overshadowed by the more mature handling of the country & western tunes they present here. Their roots rock style is also good and holds promise.

—Jana Pendragon

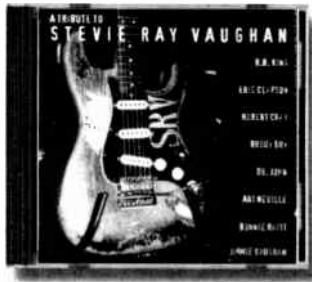


Tom Petty and the Heartbreakers  
She's The One  
Warner Bros.

1 2 3 4 5 6 7 8 9 10

**Producer:** Rick Rubin, Tom Petty, Mike Campbell  
**Top Cuts:** "Walls (Circus)," "Zero From Outer Space," "Change The Locks."  
**Summary:** Ostensibly a soundtrack project, this feels more like a complete album concept, with TP mixing his heartfelt-with-an-edge ideals with some harmonica-driven porchswing rockers and a few brief blues instrumentals. Covers of Lucinda Williams' "Change The Locks" and Beck's "Asshole" capture the sly irony of a love gone bad. This is one of the few soundtracks in recent memory in which you can enjoy the music outside the context of the movie.

—Jonathan Widran



Various  
A Tribute to Stevie Ray Vaughan  
Epic

1 2 3 4 5 6 7 8 9 10

**Producer:** Jimmie Vaughan  
**Top Cuts:** "Love Struck Baby," "Telephone Song," "Tick Tock."  
**Summary:** This well thought-out 1995 tribute concert is much more than a haphazard "come as you are" party—it features all the artists who played with Vaughan at his last concert, playing songs he either wrote or popularized. Quite a lineup (including brother Jimmie, B.B. King, Bonnie Raitt, Eric Clapton and Robert Cray), with each artist getting an individual solo outing, but the all-out jam sessions capture the great spirit of their muse, while making for great, knee-slapping entertainment. A fitting tribute to one of our greatest guitarists.

—Jonathan Widran



Sweethearts of the Rodeo  
Beautiful Lies  
Sugar Hill Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Janis Gill  
**Top Cuts:** "I'll Pass Over Thee," "Pretty Words," "One More Night," "Muleskinner Blues."  
**Summary:** This Southern California sister act has long been one of traditional country music's greatest assets. Overlooked by the masses, they have continued to perform and create with dignity and spirit. This time around, with songs by writers like Donovan, Dylan, Lauderdale and Jimmie Rodgers, they delve even deeper into the soul of bluegrass and mountain music. Strong harmonies and vocals have always set them apart from the pack, and they continue to stand out because of their integrity.

—Jana Pendragon



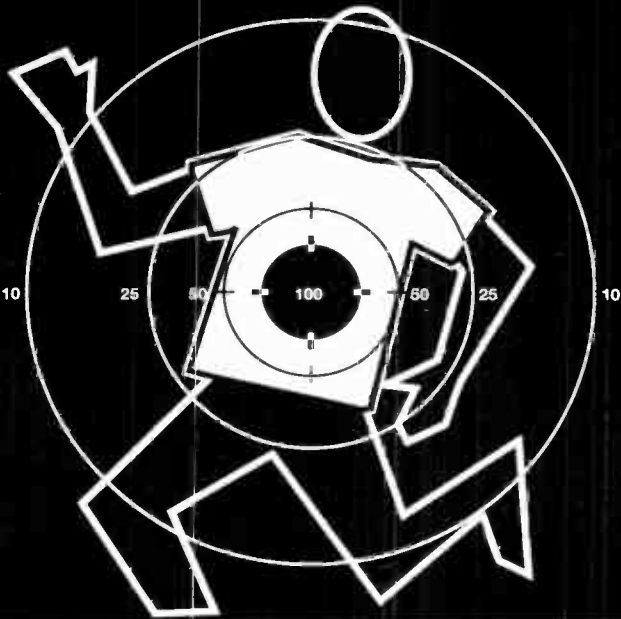
Stephen Fields  
Thou Shall Not Write In Stone  
Corewest Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Frank Squidge & Buck Ormsby  
**Top Cuts:** "Rock Away My Blues," "Despair."  
**Summary:** Things start out in a rockin' mood, but soon we find that we're treading water in a sea of sentimentality, and Fields' gruff voice only makes for tougher swimming. The simple, yet pleasant arrangements help things along, but this is one of those albums that shows off a singer-songwriter who quite simply fails to captivate. This is a very low-key effort from a songwriter, who seems to have a lot to say. Unfortunately, there's really not that much interesting stuff here to listen to.

—Ernie Dean





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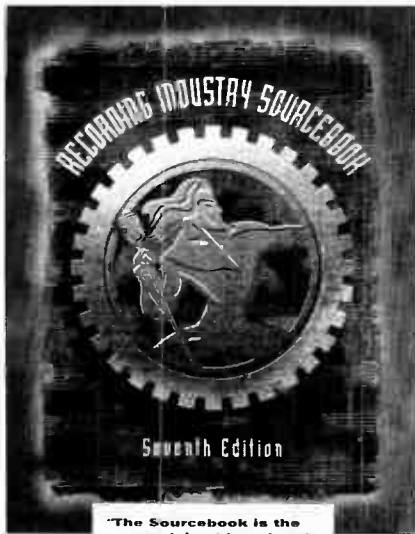
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ROCK



ROBERT MANNHEI

The Paladins

Texas came to California for three days at the recent Long Beach Blues Festival, which was dedicated to music from the Lone Star State.

There were many highlights, including Slash from Guns N' Roses sitting in with Bobby "Blue" Bland and proving he can play the blues. Another showstopper took place when a group of approximately fifteen guitar players, including Doug Sahn of the Texas Tornados and Clarence "Gatemouth" Brown, came onstage at once to pay tribute to T-Bone Walker.

Finally, there was the discovery of W.C. Clark and his stinging guitar sound. To quote Max Yasgur, "three days of nothing but fun and music."

Also caught the group Driving Blind at their CD release party at DC3. This blue-eyed soul group from Montreal has just released its first self-titled album on Vanguard. Be sure and check it out when they return, sometime in October.

And at Cozy's in Sherman Oaks, the Paladins performed in

support of their latest, *The Million Mile Club*, a live recording on 4AD. Dave Gonzales and crew were in top shape, playing their brand of roots rock. The Paladins will be having an official type CD release party at the House of Blues on October 9th.

A couple of cool independent releases worthy of mention are the rockabilly/roots rock sounds of the Hyperions' *Howl* on Subliminal Records (P.O. Box 251002, Glendale, CA 91225), and the Insect Surfers' *Death Valley Coastline* on Marlin Records (P.O. Box 661441, Los Angeles, CA 90066) features some cool surf music.

**Upcoming Concerts:** For all you guitar enthusiasts out there, check out the show, October 12 at the Hollywood Bowl, which teams Joe Satriani, Eric Johnson and Steve Vai. Talk about gunslingers!

The whole even will open with a music trade fair with workshops and product demonstrations starting at 5 p.m. To add fuel to the fire, young ax-man Kenny Wayne Shepherd will open the show.

For those of you in a more contemplative mood, check out Richard Thompson on September 30 at the House of Blues. The Sunset Strip venue will also feature two nights of the Radiators (October 4 and 5). If you missed this funky band of New Orleans musicians when they opened the Barn Burner tour over the summer, here is your chance.

From time to time, this column will speak out for certain clubs helping to keep the music scene alive in Los Angeles.

The first of these is a venerable stronghold of rock & roll, the Troubadour. This club has been around for years and is now booking a good mix of local bands and out of town touring acts. Help keep clubs like this in business.

—Jon Pepper

COUNTRY



JANA PENDRAGON

The Carpetbaggers

Dave Alvin's two day record release party for his first live album on HighTone Records, *Interstate City*, was smashing! With opening acts Cody Bryant and Rick Shea and special guest Juke Logan, both nights were packed at Jacks Sugar Shack.

Alvin, who is the consummate performer, and his band, the Guilty Men, played until everyone was satisfied. Back on the road again, the former Blaster turned King of California rocks on!

Another very successful album release shindig was thrown at LunaPark by independent artist Aynee Osborn to celebrate the release of her disc, *There and Back Again*. Among those in attendance were Brent Haesler, the President of Country Town Records, and honky tonker Mark Insley, who will be releasing his own CD very soon. Contact Aynee at 818-705-0991.

Some very good news coming out of Nashville involves the Amazing Rhythm Aces. Back in the studio again after fifteen years, Russell Smith and the boys also have a disc in stores called *Ride Again*. This is very hot stuff and includes the classic version of their hit "Third Rate Romance."

Take my word, *nobody* does it better. To find out more about the Aces contact Martha Moore at 615-298-1446 and pick up a copy of *Ride Again*.

L.A.'s own Trailer Park Casanovas, performed every Friday

night in September at Jacks, and to quote Tucson radio personality Kathy Rivers, "These guys are so good." If you're interested in seeing for yourself, call Paul Morris at 213-465-6398 for more details.

Don't forget to check out the shows being put together by the folks at Ninety-Eight Posse. In the past, they have booked acts like the almighty Blasters, the Paladins and Russell Scott & His Red Hots. The Posse books at the Barn, the Lava Room and the Glasshouse. Call them for more information at 909-684-9898.

And we can't forget about those clubs behind the Orange Curtain—most notably, the Doll Hut in Anaheim. Always supportive of the West Coast music scene, Linda Jimerson books the likes of James Intveld, Ray Condo and Russell Scott. Call the Hut at 714-879-8699 for upcoming shows and further information.

Another good band on High-Tone Records is the Carpetbaggers. All the way from Minnesota, this act knows their music. Even obscure Johnny Horton gems are included in their show. The current CD, *Sin Now, Pray Later* is solid and one of the best of the current crop on Gavin's Americana Chart. Contact Mark Pucci at 404-816-7393. Their recent Thursday stint at the Ash Grove was a hit.

Look for the marvelous Laurie Lewis on the 27th of the month at the Neighborhood Church in Pasadena. This talented Rounder Records artist is not to be missed. Call her label at 617-354-0700. Bluegrass fans will find this fiddle queen to their liking.

Keep your eyes on local label Smile/Swingtone Records. This outfit is expanding and growing fast, and they are also working with San Francisco artist Greg Scott Reeves. Reeves, who gets compared to Dwight a lot, should be making it down our way soon. To find out about Smile/Swingtone call 818-703-6795.

Lastly, condolences to C&W legend Loretta Lynn and her family on the loss of Loretta's husband Mooney. Married since 1949, Mooney Lynn made a significant contribution to his wife's music and enabled her to what she does so well. He will be fondly remembered. —Jana Pendragon



ANGEL BRUGH

Driving Blind



JANA PENDRAGON

Juke Logan and Dave Alvin

## JAZZ



WARREN WITTELL

**Dick Hyman**

In past years, the **L.A. Classic Jazz Festival** has featured Dixieland, mainstream jazz and occasional departures, on eight stages located at the LAX Marriott and Doubletree Hotels, over Labor Day weekend.

This year, in an attempt to cut back expenses, it was decided to stick exclusively to the Doubletree. The only problem was that a rival faction (dissatisfied with the Classic's musical direction) founded the **Sweet & Hot Music Festival**, and booked the Marriott for the same weekend. Talk about competition!

With the two festivals just a 20-minute walk from each other and offering similar music at seven venues apiece, for the same price (one festival for the price of two), it is not surprising that the attendance was down and that vendors were complaining. However, musically, both festivals were major successes.

The L.A. Classic's best all-around group, as usual, was the **Orphan Newsboys**, a hot swing quartet headed by guitarist-vocalist **Marty Grosz**, whose monologues were frequently hilarious. Also quite enjoyable was **Buck Creek** (featuring obscurities from the Twenties), **Tex Wyndham's Rent Party Revelers**, the **Night**

## Blooming Jazzmen and High Society.

Among the many all-stars featured in overlapping groups were brilliant pianist **Dick Hyman** (who also had a few solo sets), cornetist **Ed Polcer** (whose tribute to **52nd Street** was memorable), trumpeters **Wendell Brunious** and **Peter Ecklund**, clarinetists **Bob Gordon** and **Allan Vache**, guitarist **Herb Ellis** and pianist **John Ulrich**.

The Sweet & Hot Festival also had a very impressive lineup. Among the better regular groups, the **Golden Eagles** performed a high quality Twenties-styled jazz with an emphasis on logical but exciting ensembles, the **Rhythm Rascals** proved to be a very colorful washboard band and the **Yankee Wailers** featured lyrical trumpet solos from **Walley Holmes**.

The attractive banjost-singer **Cynthia Sayer** was clearly thrilled to be performing, leading a trio that often featured **Dan Levinson** on clarinet and alto. Veteran singer **Herb Jeffries** (who still has strong pipes at age 84) brought the house down on "Flamingo."

But the all-star groups often provided the main highlights, particularly trumpeters **Randy Sandke**, **Byron Stripling** (mixing together bop with recreations of Louis Armstrong solos) and **Jack Sheldon**, clarinetists **Allan Vache** and **Abe Most**, **Jim Galloway** on soprano, guitarist **Howard Alden** and pianists **Ray Sherman** and **Ralph Sutton**.

Now, if only one of the two festivals could be persuaded to move their event to another month next year, everybody just might be happy.

**Upcoming:** **Catalina's** (213-466-2210) hosts the **Charnett Moffett Trio** (with **Cyrus Chestnut**) through September 29; **Club Brasserie** (310-854-1111) presents **Charles McPherson** (October 4-5); and the **Alex Theatre** in Glendale features pianist **Marcus Roberts** with an orchestra. —**Scott Yanow**

## URBAN



DAVID LIN

### The Isley Brothers

Following a recent sold-out performance at the **Universal Amphitheater**, **Island Black Music** recording group the **Isley Brothers** donated two of **Ronald Isley's** signature stage costumes and a guitar from their prized collection to the **Hard Rock Cafe** in Hollywood. The dedication ceremony was followed by the presentation of the Isley's certified gold album, **Mission To Please**.

The second annual **Soul Train Lady Of Soul Awards** at the **Santa Monica Civic Auditorium** really brought the members of the urban community out in force. Hosted by **Motown** star **Queen Latifah**, pop-soul crooner extraordinaire **Peabo Bryson**, and supermodel **Veronica Webb**, recipients of this year's awards included **Atlantic's** multi-platinum teenage sensation **Brandy**, actress and singer **Vanessa Williams**, jazz sensation **Cassandra Wilson** and the crossover pop trio **TLC**. In conjunction with the awards show, many labels were presenting artist showcases and listening parties around town to herald their new releases.

Following the awards over at the **Billboard Live** nightclub, **Dana Owens** (aka the previously mentioned **Queen Latifah**) threw a party celebrating the opening of

new West Coast offices of her company, **Flavor Unit Management**. The next night, **Warner Bros.** held an artist showcase that featured **Eric Bene't**, **Sandra St. Victor** and **Dana Bryant**.

At **Monty's** in Westwood, **Def Jam** gave a listening party for rap recording artist **Richie Rich** that attracted the likes of **Motown** CEO **Andre Harrell**, **MCA** recording artists **Salt-N-Pepa**, entertainment attorney **Angela Robinson** and a host of others.

The **National Association of Jazz Artists** is dedicated to the restoration and preservation of jazz as the authentic art form. The **NAJA** will host a four-day conference and awards show, April 2-5 at the **Long Beach Shearson**.

The awards program will take place on Saturday, April 5, at the **Terrace Theater** in Long Beach. Awards will be given away in the traditional categories: Best Male Vocalist, Best Female Vocalist, Best Instrumental, etc. Confirmed entertainment already includes **Stanley Turrentine** and **Ramsey Lewis**.

**New Releases:** **Stress Entertainment/BMG** recording artist **Akafella** has a new single "Put It In Your Mouth" coming soon, **Def Jam** has **Bone Thugs-N-Harmony** member **Flesh-N-Bone's** solo debut entitled **Trues Humbly United Gatherin' Souls**, **Priority** has the debut release, **Soul On Ice**, from **Razz Kass**, and **Warner** artist **Drawz** has a new single due out called "U Da 1."

**Hip-O Records** has just released three volumes entitled **The ABC's Of Soul. Volume 1** features classics from 1961 to 1969, **Volume 2** spotlights the era from 1969 to 1974 and **Volume 3** runs from 1975 to 1979. Covering everyone from the **Impressions**, **Bobby Bland**, **B.B. King** and **Ike & Tina Turner** to **Rufus** and the **Pointer Sisters**, there's something here for everybody. Compiled by veteran vault man **Andy McKaie**, this set will truly teach you the ABC's of soul.

—**Gil Robertson**



RON SWANSON

**Randy Sandke**



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## CLUB REVIEWS



ERIC P. FLEISHMAN

**The Allstars: Living up to their name.**

### The Allstars

*The Roxy*  
West Hollywood

**Contact:** Allstar Bookings: 818-603-2686

**The Players:** Mike Huckler, lead vocals; Carlos De La Paz, guitar; John Avila, bass; John "Vatos" Hernandez, drums; Sam Avila, organ; Ray Solis, percussion.

**Material** ..... 8

**Vocals** ..... 9

**Musicianship** ..... 9

**Performance** ..... 9

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Question: What would you name a band whose members were so skilled and so very committed to their instruments that when they played together, they evoked the spirit of every great rock n' roller who ever hit the stage? Probably, the Allstars.

Well, playing the second of two sold-out shows at the Roxy, the Allstars more than lived up to their name, holding the audience members captive with their infectious harmonies, while simultaneously raising the stakes of how good an unsigned act must be.

Taking the stage following a scorching set by L.A. hard-core gems Frontside, the Allstars tore into "Mama, Don't Kill Me," their take on the Susan Smith double murder. Lead singer Mike Huckler pleaded for mercy on behalf of the doomed children as John Avila and "Vatos" Hernandez, formerly the rhythm section of Oingo Boingo, created a pulsating backbeat that foreshadowed the end. Avila's brother, Sam, added just the right amount of organ to conjure up images of the dead.

In fact, the entire set seemed to be powered by something supernatural. At several points during the evening, every one of this Pasadena-based sextet seemed possessed by an energy rarely seen onstage, one where the player connects spiritually with his respective instrument. This was especially true of guitarist Carlos De La Paz and percussionist Ray Solis, who utilized a variety of eclectic percussion devices to give

the Allstars' tunes a three-dimensional atmospheric vibe. Shaking odd-looking canisters and striking windchimes while moving about in tribal, demon-like fashion, Solis appeared to be a warlock ceremoniously concocting his latest brew.

Next to him, De La Paz created soundscapes with his ax, fleshing out the songs and giving them a boost of melodic energy. His secret is that he doesn't overplay. Gliding across the stage in deep concentration, he seemed to summon the spirits of Jimi Hendrix and Stevie Ray Vaughan.

And while those two legendary figures failed to materialize, his message was strong enough to open another "door," as famed Doors guitarist Robbie Krieger joined the band for a rousing rendition of "Roadhouse Blues."

As Huckler seared to the heart of the Jim Morrison masterpiece, and bellowed the immortal lines, "Save our city!" it quickly became obvious that with their brand of ballsy, blues-based alternative rock, and their incredible musical talent, the Allstars just might do that.

—Eric P. Fleishman

### Sundance

*Barnes & Noble*  
Huntington Beach

**Contact:** Gemini Artists: 818-503-3333

**The Players:** John Brodersen, lead vocals, guitar; Dan Thom, guitar, backup vocals.

**Material** ..... 7

**Vocals** ..... 7

**Musicianship** ..... 8

**Performance** ..... 7

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

The Sundance sound has a late Seventies' vibe, reminiscent of Dan Fogelberg, Ambrosia and Firefall. Brodersen's soul-searching lyrics deal mostly with boy loves girl, with romantic titles like

"More Than You Know" and "Still Haven't Gotten Over You."

These are warm and breezy songs. No social commentary here, thank you! Just an easy listening, feel-good attitude. And it's about time! The musical compositions are strong, with heartfelt melodies that invite you to sing. In fact, after the show, I found myself humming "More Than You Know." It was apparent that all ages seemed to enjoy the mellow feel of the songs, so much so that the duo sold-out of all the CDs they had brought with them.

Harmonious vocal stylings are the strong point with this duo. Brodersen's lead vocals in the higher register are similar to those of Journey man Steve Perry, and in the lower register like the aforementioned Fogelberg. Thom's atmospheric backup vocals blend beautifully with Brodersen's voice and their tight acoustic instrumentation.

In this relaxed bookstore setting, the duo was right at home. There was no jumping around or rock star poses, just good, down-to-earth professionalism. Brodersen and Thom took the classic folk stance with acoustic guitars in hand, and played their hearts out.

One drawback to the performance was that the duo did not have a deep verbal rapport with their audience. Brodersen did talk to the audience, however, it was more like talking at, than talking to them. In my opinion, with this type of intimate sound, he really needs to tell the tale that motivated the songs so he can strike a personal chord with the audience and draw them in further to the performance. When Brodersen did speak, he was soft-spoken and even inaudible at times.

Live, Sundance pulls it off with a soothing sound that is unobtrusive, and takes us back to the warm summers of our youth. In the midst of teenage angst and political rhetoric, there is still a need for musical peace. Let Sundance take you to their warm oasis of sound.

—Eric Morris Blair



ERIC MORRIS BLAIR

**Sundance: Warm and breezy songs with a late Seventies vibe.**



Rust and the Superheroes: Punked out Zeppelin.

Rust And The Superheroes

Hollywood Athletic Club Hollywood

Contact: Rust Epique at 213-205-0179.

The Players: Rust Epique, vocals, guitar; Bob Vaughn, bass; Roma, drums.

- Material 8, Vocals 7, Musicianship 7, Performance 8

- 1 2 3 4 5 6 7 8 9 10

Rust And The Superheroes is one of those bands where the quality of the music and the energy of the performance are just a little above the talent of the musicians.

The music of Rust And The Superheroes is a moody, slightly Led Zeppelinish sound. In fact, if you strained "Kashmir" through a punk rock filter, this is the music you would come up with.

Backed ably by Bob Vaughn on bass and Roma on drums, this band is solid, but not spectacular musically.

Another interesting technical note about the guitar playing of Epique is that, while he is playing an electric guitar, it has almost an

acoustic sound to it. This sound also adds to the lonesome and mournful sound of this band.

This band is really a true bunch of troopers. Faced with rather severe technical problems—mainly the breakdown of the vocal mike amplifier—they continued on, bravely patching together whatever was necessary to carry on.

group of professionals, and by putting forth a 100% effort, they look really good.

The songs all appeared to be originals and are very well written. Not all the songs have names yet, but that will come with time.

This is definitely a band on the rise, so keep your eyes peeled for their next appearance.

—Jon Pepper

The Plowboys

Weber's Reseda

Contact: Ruth Gunderson, 805-296-1386

The Players: Ruth Gunderson, bass; Kenny Griffin, drums; Kevin Banford, lead vocals & rhythm guitar; Mike Freed, lead guitar.

- Material 7, Vocals 6, Musicianship 9, Performance 7

- 1 2 3 4 5 6 7 8 9 10

This band is an alumnus of the Town South of Bakersfield project and are favorites in the City of Angels. With a strong foundation built upon Hank, Sr. and Marty Robbins, the Plowboys are one of the best kept secrets in C&W music today.

Their material is either classic covers or original tunes written by Gunderson, Banford or former Plowboy Jim Novak.

quality show and have some fun.

Most of their original material is better than that sitting at the top of the country charts. Gunderson is a particularly creative writer, seeking to create a mood as well as a moment.

With the exception of Banford, the Plowboys are comprised of some of the most professional musicians in the business.

Mike Freed, another professional who has traveled the world wielding his hard hitting ax, is always a treat.

This is a band that continues to live via their all-too-few live performances, but there is room for improvement.

There is no doubt why the Plowboys are among the top unsigned bands in L.A. Always a treat to watch, they keep alive the tradition of west coast country and western music.

—Jana Pendragon

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## CLUB REVIEWS



Brother: Pastoral Celtic group or bagpipe band with a hard rock edge?

### Brother

*The Troubadour*  
West Hollywood

Contact: Emily Richardson: 818-769-9941

The Players: Hamish, vocals, bagpipes, guitar, didgeridoo; Angus, vocals, bagpipes, bass; Fergus, vocals, bagpipes, guitar, mandolin; Dave Albert Allen, drums, percussion, vocals.

Material ..... 7  
Vocals ..... 6  
Musicianship ..... 9  
Performance ..... 8

1 2 3 4 5 6 7 8 9 10

In a town that has seen more than its share of countless imitators and clones, Brother is a true original. Hailing from Australia, real-life brothers Hamish, Angus and Fergus have joined with percussionist Dave Albert Allen to form a band unlike any other you're likely to see or hear.

An anxious crowd waiting for the Aussie-rock sounds from the Scottish Highlands to the Outback packed the Troubadour to the rafters. When the group finally took the stage, it was easy to see why. Appearing in kilts, the brothers lined up stagefront while Allen began a hard rock beat. Soon the sounds of bagpipes were soaring through the air, and the show was on.

This is a uniquely talented group, with the brothers frequently switching places and instruments without slowing the pace or missing a beat. Their material is significantly different onstage than what you hear on their latest CD, *Black Stone Tramp*.

Listening to it, you'd expect to see the Highland Chieftains, but onstage this band rocks. Their songs ranged from handclapping Scottish tunes to Triple A rock—definitely more guitar driven than their recording—and it worked.

Although Brother is primarily an instrumental group, they did sprinkle a few vocals into their set. Their song "All I Know" is probably the most radio-friendly. And, though the lyrics are a bit simplistic, they didn't detract from the performance or reception. Covering the Eagles' "Seven Bridges Road," the band showcased their pure harmonies, which tend to dominate their vocals. But, while more than adequate, their singing is not spectacular, especially when compared to their instrumental abilities.

This band is most effective when they get that tribal rhythm going, the didgeridoo droning, and the pipes wailing. It stirs a primitive, primal passion within the crowd that's palpable. The women—and there were plenty—seemed most struck by it, as they swayed and screamed Aboriginal hunting cries. Whether it was the driving rhythms, the droning pipes—or, as my English friend suggested, "It's the kilts, mate,"—this band got the crowd worked up.

Their skilled versatility, however, is a double-edged sword. While attracting a strong and loyal cult following, it also limits their fan base and their industry attention. Marketing them beyond festivals and soundtracks would be a dilemma.

If Brother really wants to break out, they need to focus on who they are and where they want to go. They should decide whether they're the pastoral Celtic group on their recording, or the bagpipe band with the hard rock edge that they come off as live. They may be content with the status quo, but this band has so much more to offer, it seems a shame to limit their potential.

Some guidance and focus could result in success. —Bernard Baur

### Russell Scott And His Red Hots

*House Of Blues*  
West Hollywood

Contact: Artist Hot Line: 213-666-5363

The Players: Russell Scott, vocals, bass; Gene E. Jaramillo, guitar, vocals; Philippe Aubuchon, drums.

Material ..... 7  
Vocals ..... 8  
Musicianship ..... 8  
Performance ..... 9

1 2 3 4 5 6 7 8 9 10

Rockabilly trio Russell Scott and His Red Hots packed an hour's worth of non-stop energy into a nineteen-song set at the House Of Blues, as the tightly-knit L.A.-based band rocked for a diverse crowd of 700.

They have a distinctive look on stage. Scott is a huge guy with a sweet voice and standup bass, Aubuchon is a solid, stylish drummer with hair like Harpo Marx, and Jaramillo is a flamboyant, sexy guitarist in a leopard skin jacket, which is a nice counterpoint to Scott's earthiness.

The material that they chose is a nice, balanced mixture of covers and originals, reflecting diverse influences such as country, R&B and straight ahead rock & roll. The pacing and style of songs was also very well balanced. Ballads swung into rockin' numbers that had the dance floor boppin'. There was very little banter between num-



Russell Scott And His Red Hots: Genuine and fun.

bers, and that was the one area where the band wasn't as polished as they could be.

Despite the support of these capable players, Scott's voice is the true star of the show—ranging from clear and soaring on the ballads to gravelly and sweet on some of the wilder rockers.

There is something genuine and fun about these guys. They seem so ecstatic to be playing, and that feeling can't help but carry over to the audience. —Amy DeZellar

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Neil Young

**Neil Young & Crazy Horse**  
*The Forum*  
 Los Angeles

Old rockers don't die. In fact, as Neil Young proved with his recent concert at the Great Western Forum, they don't even just fade away.

The 51-year-old guitarist-vocalist keeps on rockin' in the free world, and anyplace else he goes for that matter, which was evident with the distorted high energy sounds of his Forum performance.

Emerging from the shadows onto a stage lit by candlelight, wearing an outfit that made him look as though he just got off the plane from Seattle (olive green t-shirt, black knee-length shorts and boots), Young exploded into "My My, Hey Hey," pulling the nearly packed crowd to their feet right from the start.

While the energy level remained high for much of the show, the evening's highlight was clearly a mini-set of Young's more mellow, soothing material, performed by Young solo, with just himself, a semi-acoustic guitar and the ambiance of a single soft spotlight and the candlelit set. Included in the emotional capsule was the powerful message piece "The Needle And The Damage Done" (which Young had performed at the Rock N' Roll Hall of Fame for the MTV Video Music Awards, exactly one week prior to his L.A. appearance), whose anti-drug relevance is as pertinent now as ever before.

The mini semi-acoustic set also included a powerful rendition of Young's delicate "Heart Of Gold," and the roots-folk feel of "Sugar Mountain," before the band returned, bursting into a rocking run through of "Cinnamon Girl."

Unfortunately, the energy began to fade toward the end of Young's set, and a long and cumbersome encore of Young's lesser known material added to the restlessness of a crowd that seemed to quickly tire of long instrumental bridges and more recent material. By the time Young's encore set was finished, much of the crowd had left the building, and the handful of folks who were left waiting to hear just one more of the artist's hits ("Rockin' In The Free World," perhaps) were forced to leave unfulfilled.

Nevertheless, the evening did hold some sharp musical moments, despite the Forum's typically poor sound and the heavy guitar distortion which is made worse by the venue's less-than-great acoustics. Of particular note

was a dueling guitar solo by Young and Crazy Horse guitarist Poncho Sampedro on "When The Music Started (She Just Slipped Away)," which was delivered right on the money, with the delicate balance of melancholy and driving rock which is apropos to the song.

All in all, despite some set backs and the waning interest of the crowd as the evening progressed, Neil Young and Crazy Horse made it obvious that increasing age doesn't have to take its toll on solid performers who can still practice their craft with precision and power. To quote the man, himself, "It's better to burn out than to fade away."  
 —Jeremy M. Helfgot

**Hootie & The Blowfish**  
*Irvine Meadows*  
 Laguna Hills

Unless you've been living under a very large rock for the last couple of years, you've undoubtedly heard the soulful, Southern-tinged, rock sound of Columbia, South Carolina's Hootie & the Blowfish.

Since the release of their Atlantic debut, *Cracked Rear View*, the Hootie machine has been churning out format-jumping hit after hit, including the gospel-tinged "Hold My Hand" and "Let Her Cry," a poignant ballad about the difficulties of loving someone with an addiction.

In the process, *Cracked Rear View* has sold over nine million copies in the United States alone. And while the band's recently released follow-up, *Fairweather Johnson*, hasn't fared quite as well thus far, it's still attained close to double-platinum status. Which ain't too shabby, especially considering most music pundits consider Hootie little more than a yawn-inducing bar band.

In their usual, unassuming manner, vocalist Darius Rucker, guitarist Mark Bryan, bassist Dean Felber and drummer Jim "Sonni" Sonefeld strolled onto the Irvine Meadows stage, which was adorned with Persian rugs and burning incense. And they performed a two-hour set that highlighted most of the material from their last two releases. (Prior to signing with Atlantic, they self-released three albums on their own label.)

They also had several guest performers including multi-instrumentalist Peter Holsapple (Continental Drifters, ex-dBs member) and several members from Bela Fleck & the Flecktones,

who'd earlier opened the show with an awe-inspiring set of bluegrass/fusion music.

Hootie didn't give the security guards much to do (sorry guys, no stage divers in this crowd), however they did keep the nearly-capacity sing-along crowd blissful. And while they're certainly not arena rock candidates, they were still far more energetic, engaging, and communicative than they were back in late 1994, when they played their first SoCal show at the Palladium in Hollywood.

This time around, Darius Rucker (who's significantly slimed down) spent more time sans his guitar, which enabled him to move more freely about the stage and connect with the audience. His warm, R&B-flavored baritone took the chill off the evening's breeze, and brought out the goosebumps during "Tootie," which he explained was written during a tumultuous time in his life and had personal significance to him. And after two fiery encores, Rucker and company, looking exhilarated as well as exhausted, toasted their Orange County audience and said "good night." And it was a good night, indeed.  
 —Pat Lewis

**Cheap Trick**  
*House Of Blues*  
 West Hollywood

Cheap Trick hasn't changed much over the years and that's a good thing. Zany guitarist Rick Nielsen is still a living, breathing cartoon character—tossing guitar picks to everyone in sight, drummer Bun E. Carlos still dresses like an accountant from the Fifties, and bassist Tom Petersson and vocalist-guitarist Robin Zander still possess all the rock star flash and pizzazz that they've always had.

Most importantly, they still rock, and they still rock hard. Nielsen's wall-of-sound guitar noise still makes it seem as if you're standing in the middle of an airport runway, while the rhythm section of Carlos and Petersson slugs away like jackhammer operators tearing up a New York City street in the middle of a summer day. And Zander, his voice as big and bold as ever, belts out the rockers with ease and deftly hits the high notes on the power ballads with skill and precision.

Their big, and very loud, sound enveloped the House Of Blues completely—the volume probably still ringing in the ears of the sold-out throng. Touring behind their recently released four-disc box set, *Sex, America, Cheap Trick*, the band performed only a handful of their best known tunes during their 90-minute set, opting to play a number of lesser known, but equally as satisfying album tracks—many of them from their late Seventies and early Eighties heyday.

Cheap Trick classics like "I Want You To Want Me" and "Surrender" drew the biggest audience response, as the boys plowed through these power pop goodies with more conviction than one might expect after playing them more times than they probably care to count. But several, more subtle musical delights and departures were ultimately more satisfying.

The eerie "World's Greatest Lover" featured Nielsen on vocals and keys, his voice sounding much like a subdued John Lennon. "Come On Come On" was filled with Carlos's pounding tomtoms, while the Beatlesque harmonies on the chorus of "So Good To See You" were perfect sing-along material, and Nielsen's clanging guitar work on "Southern Girls" showed just how well hard rock guitar works in a pop song.

Besides, what other band showcases more cool guitars onstage than an instrument store, and has a guitarist with a foot-long braid in his goatee? Don't ever change, guys.  
 —John Lappen



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LOS ANGELES COUNTY

ANTICLUB
4658 Melrose, Hollywood, CA 90028
Contact: Reine River, 213-661-3913
Type of Music: Rock, alternative, acoustic.
Club Capacity: 200
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026, or call 213-960-7621
Pay: Negotiable.

CLUB OLD WORLD
876 Westwood Blvd., Los Angeles, CA
Contact: Larry Lazaran, 310-804-2486
Type of Music: All types
Club Capacity: 150
Stage Capacity: 12x24
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Submit demo package

COFFEE JUNCTION
19221 Ventura Blvd., Tarzana, CA 91356
Contact: Sharon, 818-342-3405
Type of Music: Original, acoustic, new age, jazz, folk, blues, rock
Club Capacity: 50
Stage Capacity: 3-4
P.A.: Yes
Lighting: Yes
Piano: Yes

Audition: Call
Pay: Tips and drinks.

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

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

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

OYSTER HOUSE SALOON & RESTAURANT
12446 Moorpark St., Studio City, CA 91604
Contact: Dan Singer, 818-501-1257
Type of Music: Acoustic, jazz, folk, blues
Club Capacity: 60
Stage Capacity: 3
P.A.: No
Piano: No
Audition: Call Dan
Pay: Negotiable

PIER 52
52 Pier Ave., Hermosa Beach, CA 90254
Contact: Donna, 310-376-1629
Type of Music: Classic rock (cover bands), top 40
Club Capacity: 120
Stage Capacity: 5
P.A.: No

Piano: No
Lighting: Yes, stage lights
Audition: Call Donna
Pay: Negotiable

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

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

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

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<b>MAURY BAKER - Drummer</b> Acoustic and Electronic Drums	818-708-0434	✓	✓	✓	✓	✓	Over 30 years professional experience. Recorded and toured with Janis Joplin, Frank Zappa, Trini Lopez, Bobbie Gentry, Tim Buckley, and Ars Nova.	Like to play in the center of the beat. Click friendly. Resume and tape available on request.	✓	✓	✓	✓	✓
<b>THE BUCKAROOS - Rhythm Section</b> Buck Owen's band	805-326-1011	✓					15 years together as a studio rhythm section. Consists of Jim Shaw (keyboard production), Doyle Curtsinger (bass), Terry Christoffersen (guitars, steel), Jim McCarty (drums, percussion).	Available for sessions at Fat Tracks Studio (Bakersfield) or Capitol Records (Los Angeles).					✓
<b>TOM CHUCHVARA - Drummer</b> Full Pearl, Ludwig, Mapex acoustic kits with M I D I gear Pearl, Gibraltar, DW hardware, Zildjian cymbals	818-505-1059	✓	✓	✓	✓	✓	Twenty years playing Michigan State solo and ensemble first place drummer four consecutive years. Twelve years professional experience in film score production tours and sessions. P.I.T graduate. Private study with Casey Scheuereff, Bill Schaeffer, and Mark Craney.	Specialize in solid, creative playing, the dynamic. Thought train you want to play. Standard appropriate embellishment. I play for you, not for me.	✓	✓	✓	✓	✓
<b>ADAM COHEN - Bassist</b> Electric/acoustic basses, keyboards, lead/background vocals	805-579-0056	✓	✓	✓	✓	✓	Performances and recordings with Thomas Dolby, Chester Thompson (Genesis Weather Report), The Meters, Frank Gambale, Bernard Purdie (Steely Dan, Aretha Franklin), Al Wilson, Ricki Rocket, numerous cover original bands.	Musicality is the key! Whether I'm laying down the groove or blown a burnin' solo.	✓	✓	✓	✓	✓
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<b>LISA FRANCO - Medieval Strings</b> Renaissance harps (nylon or wire strung), mandolins, dulcimers, (Appalachian or hammered) psaltry, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	Extensive pro studio, stage, media, and tour experience. Five solo albums and four more with international group, Celestial Winds. Own independent record company and publishing. Numerous album and commercial credits. B.I.T graduate highly skilled in composition & arrangement.	Read charts, sharp score not necessary. Mystic sound textures for all styles. Website: <a href="http://www.gez.com/ozworld/c_winds/home.html">http://www.gez.com/ozworld/c_winds/home.html</a> E-mail: <a href="mailto:harpgirl@aol.com">harpgirl@aol.com</a> .	✓	✓	✓	✓	✓
<b>MAURICE GAINEN - Producer</b> ADAT Digital, Fostex 16-trk analog, Mac w/Logic Audio, 2 DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, piano, Mackie 64 X8 mixer.	213-662-3642	✓	✓	✓	✓	✓	Read music. Berkeley College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist, LASS & NIAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Master & demo production. Best live drums for the price. Keyboards, arranging, composing & soundchecks. MIDI & studio consultation. CD and cassette mastering. No spec.	✓	✓	✓	✓	✓
<b>ROBERT ILLES - Producer/Writer/Guit</b> Portable digital studio. Guitarist, producer, arranger, writer, vocalist.	310-203-0982	✓	✓	✓	✓	✓	Four records on my own label all got airplay. Own and operate 64 track mobile studio. Very current sound. Can take your songs to the next level.	Record where you live, work or rehearse.	✓	✓	✓	✓	✓
<b>PAUL JUSTIN - Male Vocalist</b> Professional lead and background vocals with wide range.	310-452-3699	✓	✓	✓	✓	✓	Extensive studio experience. Three albums recorded and released. Toured with Depinae Mode on 94 tour. Natural feel for almost all styles of music.	Always positive and professional. Intuitive, creative & versatile.	✓	✓	✓	✓	✓
<b>BOB KNEZEVICH - Producer/Musician</b> "Songwriter's One-Stop."	310-312-0125	✓			✓	✓	25 years playing, writing, and recording. Fast, creative, low-rates. Live sampled, and MIDI arranging.	Goals are originality, quality, and marketability.	✓	✓	✓	✓	✓
<b>HOWARD LOREY - Vocalist/Sngwrtr</b> Tenor-high baritone with great range and pitch. Excellent equipment for live performances.	213-913-2878	✓	✓	✓	✓	✓	Excellent presence. Studied at University of Oklahoma. BMA emphasis in voice. Perfect singer for songwriters. Plenty of concert experience along with multiple recording projects that I've co-written. Member of ASCAP. I love bands and will commit to the right project.	I'm searching for opportunities to record and play with the right people. I'm creative and easy-going and I'm not a music snob. I love rock, pop, and R&B. Workable rates.	✓	✓	✓	✓	✓
<b>BOB LUNA - Pianist/Kybd/L. Voc.</b> Kurzweil K-2000, Kurzweil PC-88, Apple Power Mac 7500, Roland S50 and various other keyboards.	213-250-3858	✓	✓	✓	✓	✓	Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist. Specialize in last minute emergencies.	✓	✓	✓	✓	✓
<b>ROBBIE McDONALD - Vocalist</b> Vocals	213-482-8869	✓			✓	✓	Fifteen years experience. Very versatile, good pitch and attitude. Read music. Quick and creative.	Fun attitude. Uniquely creative initials. Good instincts.	✓	✓	✓	✓	✓
<b>LESTER McFARLAND - Bassist</b> Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey James Brown.	310-301-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player" Aka "The Funkmaster."	✓	✓	✓	✓	✓
<b>RUSS MILLER - Drums/Perc/Elec Perc</b> Also Arranging & Programming, Master Classes, Lessons, Sound Design. Film work includes The Specialist, Mortal Combat. AF of M #47 member.	818-759-5022	✓	✓	✓	✓	✓	Internationally recognized player, newly relocated to L.A. Tons of tour and album credits including: Jon Secoza, Slash, Dave Koz, N.Y. All-Stars (w/ Spyro Gyra & Sting members), Full Yamaha, Zildjian, Remo, and May Microphone endorsee. Member of electronic design for Yamaha.	Top professional advanced reading (have book with Warner Bros). Very versatile, together person and image. Resume and demo (solo album).	✓	✓	✓	✓	✓
<b>JERRY OLSON - Drums/Perussion</b> New Yamaha, Slingerland vintage kits. Various new and vintage snares. Electronic kit with Alesis D-4.	213-585-7114	✓	✓	✓	✓	✓	25 years experience in clubs, records credits, etc. Professional teacher, lessons available. Versatile and solid style.	Work well with artists and producers. Low rate for demos. I play it your way.	✓	✓	✓	✓	✓
<b>CRAIG OWENS - Keybrds./Prod./Arr.</b> ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synths, sampler, guitars, Hammond B3, Wurliizer, piano, bass, horns.	310-559-8403	✓	✓	✓	✓	✓	Young, talented keyboardist/producer. Good ears, ass kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed from my demos. Soulful lead & backing vocals.	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.	✓	✓	✓	✓	✓
<b>DOUG PHILLIPS - Vocalist</b> Lead and background vocals. Strong voice, great tone.	213-644-1027	✓	✓	✓	✓	✓	Many years stage and studio experience. Recently sang backgrounds for the new Social Distortion album.	Good instruction taker. Nail parts quickly. Help your songs sound great. Professional attitude.	✓	✓	✓	✓	✓
<b>WILL RAY - Country Producer/Picker</b> Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWWIII thru a Fender.	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Jon 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. Specialize in country music. Built as a producer & session guitarist. I love to discover new talent and work with established gants as well. Let's talk.	✓	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b> Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravl Shankar School of Music, L.A. City College. DMIbio 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.	✓	✓	✓	✓	✓
<b>DON TESCHNER - Multi Instrumentalist</b> Violins, Mandolins, Acoustic, Electric, & Slide Guitars, Harmonicas, Viola, Lap Steel, etc. Very old & large instrument & amp collection.	213-934-3041	✓	✓	✓	✓	✓	Five years of world tours with Rod Stewart. Album credits: Singer/songwriter of Swamp Rock Blues.	Color instruments and screaming solos!	✓	✓	✓	✓	✓
<b>TREVOR THORNTON - Drums &amp; Percus</b> Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming.	818-755-4686	✓	✓	✓	✓	✓	Top English drummer now available in USA. 19 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including super group Asia. 1992-93, Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London.	Very professional. Solid Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager 818-504-5543.	✓	✓	✓	✓	✓



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 •Guit wtd for pwr trio w/indie release Metal, funk, punk, weirdness, mixture. Must have big sound, transp, help pay for rehers. Larry. 213-850-7215  
 •Guit wtd for two gut psyched grunge ong band w/fem lead sngr. Backing voc a +, dedicatd Intl Pasadena area. 818-791-4950  
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 •Lead gut to join orig band. Quirky, melodic wedge. Suzanne Vega meets REM meets Los Lobos. Serious only Connie. 213-848-9970  
 •Lead gut wtd, fantasic A+ gut ala Trevor Ravin, John Sykes for melodic progressy ong prog w/backing, rec deal & studio. Mike. 213-969-0607. Bob. 213-651-1884  
 •Looking for good alt/heavy plyr. Intl Beatles, Nirvana, Floyd. No attitude hangups, cool mood, cool groove. Msq. 818-327-0557  
 •Looking for tasty gut along lines of Michael Landau or Steely Dan. Have great songs, great studio, great drmr, great alt. 818-342-5260  
 •Multi-instrm musician: kybds, guit, bst, for sngwriting w/drmr & voc. Alt. Prefer 'butch' fem Dawn. VM. 805-571-0582. George. VM. 805-449-7852  
 •Multi-instrum wtd, i.e. gut, mandolin, pedal steel, fiddle. Have major label credits & productn deal. Wallflowers, Petty, Dead. 310-596-7772  
 •Orig alt band sks serious exp gut w/writing exp. Fem sngr Garbage, 1000 Maniacs. Team plyr, voc a + Long Beach. 310-598-9793  
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 •Male voc wtd for male voc grp able to sngr first/second tenor & baritone in harmony, must have good ear, hand out harmony parts, 5'9", high falsetto. Michael, 213-292-9046  
 •Male voc wtd to complete demos for publishing/rec deal. Infi Stevie Wonder, Babyface, acid jazz. Collab or paid. Paul, 213-654-2973  
 •Male/fem voc nded by kybd/arranger for demo work on spec. Luther Vandross/Whitney Houston style. Aaron, 213-482-8443  
 •Melodic metal voc wtd, We have PA, studio, & 24 trk rec. 213-467-6876  
 •Outrageous guit & bst seek rock voc to join/form rock band. No drugs. Steve, 909-393-6774  
 •Serious male voc nded to complete progressy demo. Infi Rush, Dream Theater. 818-769-2061; 818-342-4234  
 •Sngr/frontman wtd for band w/gigs. Infi Oasis, early Who Phil, 818-841-9315  
 •Soulful sngr or rapper wtd, melody & groove, funk, rock, rap. Southbay area. Dave, 310-987-9157  
 •The total rockability guit, must be commitd, avail to tour. Gear, look, no drugs, 27-35. Cochran, Reverend lover, Believer a \*. Tony, 818-703-6795  
 •Voc & guit, infl Fight, Pantera, Skids, Priest, avail for band w/exp pros only. Long hair/pro equip a must. 818-762-8520  
 •Voc nded for dark, atmospheric proj, acous & elect. Infi Morrissey, Cure, Bowie. Serious only. If not similar to infl listed, don't call. Louie, 310-768-8223  
 •Voc nded for hr band. Kory Clarke meets Duff McKagan. Infi Warrior Soui, Siagon Kick, Ramones, Mötley. No trendy, all/grunge/druggies. Chris, 818-763-7881  
 •Voc of the new millennia, nded imed. We are working with major producer. Fresh sound. Rage, Deftones, 311, etc. 818-771-7313  
 •Voc who plays drms wtd for band proj w/multiple drms. Sound is mix of indus, tnbal, African, metal, punk and  
 •Voc wtd for melodic punk band. Short hair & tattoos a must. 818-769-7247  
 •Voc wtd w/desp voc to sing, not growl, progressy music w/metal feel. Msg, 213-851-5168  
 •Voc/lyrcst wtd for rock band w/afent int ala Van Halen, AIC, 18-25, pure heart & soul. Jeff, 818-592-6536  
 •WIND OF CHANGE sks sngr/sngrwr, open minded, versatl, powrful wistamina. Infi Mercury, Perry, Halford. 818-897-5811  
 •WIND OF CHANGE sks sngr/sngrwr who is open minded, versatl, pwrful & has stamina. Infi Halford, Mercury, Tate, Perry. 818-897-5811  
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•**#1 drrm** avail for live, studio, top 40 & fill-in gigs. Also looking for orig cutting edge modern rock band. David, 818-986-8537  
 •**#1 hard hitting versatl pro groove meister** avail for imed working sit. Nat'l rec/tour artist. image exp. att. direction Bonham to Rocknroll Pgr. 888-444-8757  
 •**#1 real heavy rock drrm** who plays John Bonham feel looking for band. Infl Henrx, Doors, Sabbath 213-694-0444  
 •**Brilliant live drrm** on DW drms. Doing radio house hip-hop rave, techno pwr grooves. Seeks live pro rock bands wanting fresh new grooves. Boyney Rocks, 310-316-9458, pgr 310-610-8477  
 •**Drrm avail** infl AIC, S Garden Pantera White Zombie. Bernard 213-467-1047  
 •**Drrm avail** for demo, gigs, proj, rec, various sit. Exp reader, campsr, rec/tour infl funk, jazz, Latin, fusion classical 310-839-2702  
 •**Drrm avail** for signed act. gigs, rec, showcasing, tour ing. demo & jingles. Am very hungry for work. 818-789-8342  
 •**Drrm avail** for unique modern futuristic pop grp. Into Roxy Music, Ultravox, Pulp, etc. Serious only. no flavor of the month. Alberto, 310-597-2654  
 •**Drrm avail** for working sit. cntry pop. R&B. solid pro w/imi & backup voc. Paid only. 310-986-6400. 619-456-2521  
 •**Drrm avail:** pop, R&B, rock, jazz. Exp. many rec. Avail for tour rec. club showcases. demos. jingles. 818-789-8342  
 •**Drrm seeking** funksoul band w/horns. Joe. 818-771-9184  
 •**Drrm sks** noisy pop band into Guided By Voices. Replacements. Strokes. early Who. 818-980-7341  
 •**Drrm sks** open minded ong band w/good songs & pro att. All styles. Dave, 818-763-7608  
 •**Drrm w/pro** acous set avail for working cover band ing. Cntry. Top 40. alt hr disco. metal blues. 818-637-9315  
 •**Exp drrm** looking for estab pro band. Many infl. Click

friendly. Have extensv studio/live/tour exp. Have transp. Marc. 818-766-9329  
 •**Funky drrm** avail, toured/rec w/major label bands. Acous mx w/elect drms. 311, Cypress Hill, Rage, Ice Cube, Beastie Boys. 714-841-1010  
 •**Funky drrm** w/inst gear, voc, hand percuss, pro att, sks paid sit or signed act for gigs, rec, showcasing, etc. Very versatl & funky. 310-281-1778  
 •**Hr drrm** w/acous & elect drms sks 80-90's hr proj. Infl 80-90's hr music. OC area. 310-694-1174  
 •**Jazz drrm** avail for contemp jazz band. Infl Steve Smith & Dennis Chambers Bill, 213-874-7118  
 •**New Orleans** drrm avail for all serious musical sits. All styles solid, sensually. Slammin to sweet. New Orleans rhythms a specialty. Marc, 818-907-5881, 818-220-1320  
 •**Percuss, voc, noi** drum set, avail Reggae, funk, soka, Afro, ska, acid hip-hop jazz folk, R&B etc. Exp pro. 818-345-2345  
 •**Percuss/voc w/pro** credits, R&B rock voc, all manner of hand percuss. Joel, 310-393-6769  
 •**Pro drrm**, ex-Berklee, rock, blues, jazz, soul, pop avail for live/studio perf. List of credits. 310-556-6152  
 •**Pro drrm** & pro guit, both w/pro equip, seeking estab w/ 40+over band, serious only, side proj. Nick, msg 318-241-2536  
 •**Pro drrm** avail for imed paid sit. Major label band only. Nat'l rec/tour artist, style ala Dishwala, Stabbing Westward AIC, 1-888-444-8757  
 •**Pro drrm** avail for subbing & studio work. great taste & timing. Paul, 310-838-5052  
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**36 yr old** intermed level bst w/voc looking to jam, serious but fun. Chicago blues, cntry, roots rock. 818-763-2908  
 •**57 CROWN** sks drrm w/style similar to Korn, Rage, Tool. 213-962-4878  
 •**90's blues** rock, newly formed band, sks first drrm. ZZ Top/Black Crowes meets S Garden. Have songs, tape, direction. Ongs only. No pay. 213-526-2979  
 •**A drrm** wid for modern rock proj. wedge. Infl STP, S Garden, Doors. If your re reliabl, relaxed & ready, call Stewart. 818-761-3710  
 •**A voc & guit** playing left of center, dark, driving music, seek drrm w/modern pro att & punk edge, serious. John, 213-655-5759  
 •**Aggro** yet mellow. Seeking drrm w/talent & a clue. Sean, 310-829-0608  
 •**All pop** band w/British infl. nds great drrm for label showcases & rec. 213-951-1880  
 •**All rock** band looking for bst & drrm w/exp. 818-766-1762  
 •**Alterna-grunge** is out, punk is a fad. Real band, real

music, real deal. Great songs, many infl. Need solid pro percuss now. Dave, 818-700-8623  
 •**Band** sks drrm into metal indus. tribal styles. Matt, 213-871-6889  
 •**BILLION DOLLAR BABY**, Alice Cooper tribute band. nd - aggressv drrm who knows start Alice material. Must be long haired, disciplined plyr. Dave, 213-268-9275  
 •**But & drrm** wid, male/lem, for 90's style alt band

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\*Drrm sought by HAPPY DEATH MEN. CD being released in Oct. Involves playing along w/pre-rec sequencing ala Filter, etc. 818-796-1455  
\*Drrm sought by major indie band. Infl Pretenders, Elastica, Waterboys. Major CD release tour. Commitmt a must. John. 213-932-0606  
\*Drrm w/positiv att, solid meter & dedicatn for orig estab psychd, grunge, Beatles-esque. Pumpkin-ish band w/fem lead sngr Pasadena area 818-791-4950  
\*Drrm who grooves w/big drum sound neded to drive the sounds for roots/rock band. Serious only, no beginners, no wannabes Mike, 213-933-3131  
\*Drrm wtd by ambient band. Infl Nick Cave, REM, Brian Eno Chns, 818-407-0788  
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\*Drrm wtd by heavy all band, pad rehers & gigs, pro exp necess. Odd time. Infl A/C, Filter, etc. Details on trsch. 818-407-7909  
\*Drrm wtd for blues rock tno w/upcoming EP. Must be hard hitting, groove orient, have metronome perfect tempo, pros only. 805-297-4242, evening  
\*Drrm wtd for cover & orig blues grp, versatility neded. 310-671-9194  
\*Drrm wtd for estab pwrful OC band SPIRIT TREE. Must be 90's minded, exp & pro. Infl S'Garden, Zep, Blake, 714-731-6769  
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\*Drrm wtd for orig estab pro sit. currently shopping for deal. Hr w/serious groove, must have great meter & know the pocket Marc, 818-845-5275  
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\*Drmr wtd to complete band, to gig & showcase. Infi Black Crowes, Elton John, Beatles, Bowie, 310-288-6298

\*Drmr wtd to complete Cream tribute. Double bass & willingness to cop Ginger Baker req. Chris, 714-645-7631

\*Drmr wtd w/good rhythm & feel for dynamics to join orig/alt band w/fem lead voc, jazzy melodies w/funkinst's w/lead. 213-852-1152

\*Drmr wtd. Infi Black Crowes, Beatles, Zep. Modern alt rock proj. Have studio. Greg, 310-473-5752

\*Drmr wtd. Infi Radiohead, Cocteau Twins, American Music Club, Smiths, Red House Painters. Lawrence, 310-202-6551

\*Drmr/percuss neded for band proj w/multiple drms. Complex parts & rhythms. Sound a mix of indus, tribal, Afcan, metal, punk & drum Corp. 818-772-6589

\*Drmr/percuss w/Christian beliefs sought by fem fronted modern rock band w/dmz dreamy feel. Rehers in Pasadena. non-ministry. Doug, 818-301-0434

\*Drmr/percuss wtd for ong blues, folk, alt music. Have label int. 818-888-6872

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\*Fem drmr wtd w/abil to create music, sing, willing to tour. 200% dedicatin. Infi KISS, Motley. Serious artists call 714-721-3266

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\*Groove drmr, toungn/album credits, pro sit only. CD, mgmt pref. SIR LA Tape avail, major connects. 415-876-0253

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