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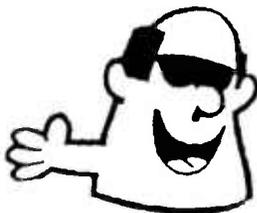
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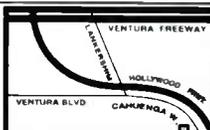
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FEATURES



Pat Coan

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With her current single and new album already riding the charts, Stevie Nicks continues to carve out quite a successful solo career now that her days with Fleetwood Mac are definitely over. This street angel talks to MC about her past and future.

By Steven P. Wheeler



22 STEVE ALLEN

When you think of TV, you think of Steve Allen, pioneer of *The Tonight Show*. But did you know that he has also written nearly 5,000 songs? In an informative interview, we talk with this multi-faceted funny man about the talk show wars and his prolific songwriting career.

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Cover photo (Nicks): Herbert Worthington



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FEEDBACK: All your comments, suggestions and opinions are welcome. We reserve the right to edit

all submissions. Letters must include your name and address. Direct all correspondence to "Feedback" or call 818-503-7485.

CLUB REVIEWS: Send a request letter to the above address that includes the name and number of the group's contact person, the correct spelling of all the band members' names and what they play, a b&w photo, three future gig dates and a very short description of the music. A tape is helpful but not necessary. Give us at least ten days advance notice of your gig. Direct the correspondence to "Club Reviews."

DEMO CRITIQUES: Our Demo Critique section has been expanded. If you are an unsigned artist and want your product analyzed before you submit it to the industry, please see the guidelines in the Demo Critique Section of this issue.

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By Trish Connery

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Current

National Academy of Songwriters presents the Third Annual "Christmas In July" benefit for the Midnight Mission homeless shelter of Los Angeles and NAS, Monday, July 25, 8:00 p.m. at the Largo Pub, 432 N. Fairfax in West Hollywood. The concert will feature hit songwriters singing their own Christmas songs. The performers will include Stephen Bishop ("On And On," "Separate Lives"), David Pomeranz ("Trying To Get The Feeling Again"), Jeff Barry ("Be My Baby," "Doo Wah Diddy," "Chapel Of Love"), Al Kasha & Joel Hirschorn ("The Morning After"), and others. Admission is \$25 for everyone. Call 213-463-7178 for additional information.

Summertime fun continues with the Tenth Annual Santa Monica Pier Twilight Dance Series, which are free concerts held every Thursday night, 7:30 - 9:30 p.m., through September 1, at the Santa Monica Pier. Featured performers over the next several weeks include Queen Ida & Her Zydeco Band on July 21; Dr. Loco's Rockin' Jalapeno Band on July 28; Raymond Myers and Boom Shaka on August 4; and Poncho Sanchez on August 11. Call 310-458-8900 for more information.

Another series of free summertime concerts is Jazzopolis, the Seventh Annual Concerts Under The Stars

series. These weekly concerts take place every Wednesday evening, 7:00 to 9:00 p.m., through August 31 at the Century City Shopping Center & Marketplace, 10250 Santa Monica Blvd. in West Los Angeles. Scheduled performances coming up include guitarist Nocy on July 20, vocalist Kenny James on July 27; and salsa-flavored entertainer Candi Sosa on August 3. Call the Center's information booth at 310-277-3898 for additional information.

Don't forget to sign up for The Vocal Point's next four-week intensive course for singers, which starts Saturday, August 6, from 12:30 - 2:30 p.m. Every aspect of vocal technique will be covered, from breathing, proper support, placement and resonance, to voice strengthening for power and stamina, pitch correction, increasing range and controlling tone. The cost for all four weeks is \$100. Enrollment is limited. To reserve your spot in the class, call 310-285-5054.

Terri Mandell, author of *Power Schmoozing: The New Etiquette for Business and Social Success* is back with her ever-popular seminar, "Networking With The Pros: Power Schmoozing," on Tuesday, July 19, 6:30-9:30 p.m., in West Hollywood. The cost is \$39 plus a \$3 materials fee. Call 310-478-6677 for additional information or to reserve your seat. 

CORRECTION:

In issue #13, the name of the president of our Close-Up subject, A-1 Audio Inc., was incorrectly spelled. His name is Al Siniscal. We also incorrectly listed the model number of Yamaha's PM mixing consoles, which should have read 3000 and 4000.

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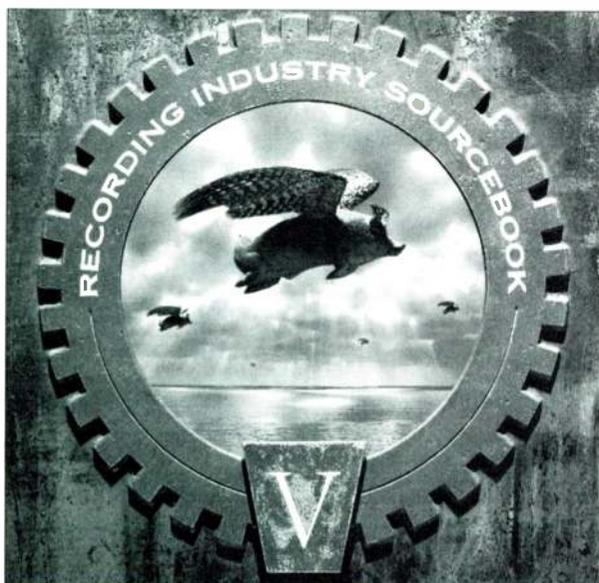
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CLOSE-UP

MTV BEACH HOUSE BAND SEARCH

By Karen Orsi



Once upon a time, summer television was a dry gulch of lame talk shows, reruns and game shows, but it is now possible for those of us who are sun-shy to still be hip by watching MTV's Beach House activities. The MTV Beach House was a tradition that began last year as a vehicle for putting a summertime slant on the channel's usual array of music videos. This highly successful premise has now lent itself to an altogether new promotion, the MTV Beach House Band Search.

In early July, MTV began asking its viewers to send in 1/2" video performances of original music. The six categories for bands are as follows: The best under-thirteen band, the best over-40 band, best all-male, best all-female, most unusual band and best acoustic band. The spot must be three minutes long and each band must be unsigned and have no more than six members. The deadline for submission is August 1, and each entry will receive a certificate from the National Association of Music Merchants verifying their entry has been received by MTV.

Even though there will be a variety of bands represented from a variety of categories, only one will be selected as the official Beach House Band. The grand prize is \$10,000, all new instruments and the gig as the Beach House Band for one week. First prize is all new equipment. "Only one will get that valuable air time on MTV," says Howard Handler, Senior VP of Marketing and Promotions at MTV, "because there is only one grand prize winner. If the grand prize winner is the most unusual band, I'm sure we'll have some fun with that on air, but I'm sure the best under-thirteen band is going to get all the press, recognition and brand spanking new instruments."

The Beach House scenario has been extremely successful for MTV and its sponsors, reflecting the idea of perfect summer setting and activities. "It's the beachhouse of your mind," says Handler. "It's kind of MTV with less clothes. We're out on the beach in an imaginary place in the summer that everyone would

love to be. It's really just a great backdrop for us. Everybody's outside during the summer, whether they're near water or not. They're just trying to enjoy the weather and it's a great backdrop for music." Handler says that the scene continually evolves, with props added here and there as the mood arises, such as living room furniture sitting in the sand and a water slide. "Everybody should be able to get that experience," he says of the constantly evolving scene. "That's what's been the beauty of it, that it's never the same and always spontaneous and fun. People are playing volleyball on the beach, hanging out inside or getting tossed into the pool or tossed off the roof or whatever."

Sunkist has been doing a massive tie-in campaign on MTV, and Handler says there will be more such activity. "There's a ton. One really exciting one we're doing is with Apple Computers," he says, referring to the recent ads featuring George Clinton and director Oliver Stone. "We're working on an interesting program with them where we're going to be hooked up through America Online courtesy of Apple Computer to Lollapalooza and the Beach House. It will be a little subuniverse of America Online where you can find out what's going on at the Beach House, talk to the VJs, find out what's going on at Lollapalooza and who did the great performances and talk to some of the bands so you can get a feel for the scene." When asked if this new wrinkle in the Beach House scene was inspired by Courtney Love and her recently publicized E-Mail communiqués, Handler says no. "This will be clean and calm and just our usual thing. If you think about MTV and our relationship to our audience, we're very much a reflection of our audience. We've been pretty interactive up to this point, and the technology involved just means there's more tricks in our bag."

Tapes can be sent to MTV Beach House Band Contest, 1515 Broadway, Room 2326, New York, NY 10036.



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Summer NAMM Show Set for Nashville

By Barry Rudolph

This annual show, as does its winter counterpart, showcases the latest and greatest in professional musical gear

Nashville—The National Association of Music Merchants' 1994 Summer NAMM Show will take place July 30-31 in Nashville, Tennessee, at the Nashville Convention Center. The annual Winter and Summer NAMM Shows provide the most comprehensive view of all the latest developments in the ever-evolving musical instrument business.

As of press time, more than 380 exhibitors are registered to show all the latest in musical instruments and equipment, services, audio gear, stage lighting, educational materials, trade publications and the newest computer/MIDI/music software. There also will be many complimentary professional development seminars to help attendants improve their business skills.

NAMM Show hours are from 11 a.m. to 6 p.m., with educational sessions scheduled to be held also on Saturday and Sunday between 8 a.m. and 11 a.m. Exhibit space has been added to the Mezzanine for the extra exhibitors and the expected 15,000 attendees.

The NAMM Show kicks off the festivities with a pre-show party at the Stouffer Hotel Friday night at 8 p.m. This will be only the start of many live appearances and concerts that happen day and night all through the show. Many exhibitors count on celebrities to make ap-

pearances at their booths right on the convention floor to endorse and demonstrate their latest products.

Here is a partial list of some of the companies and people scheduled for Summer NAMM:

At booth #1338, 2Tek Corporation, maker of guitar bridges, will have Jeff Cook of Alabama, Vince Gill, Dann Huff, Chris Levzinger, Dave Pomeroy and Eric Struthers making appearances. *Bass Player Magazine* also will have Dave Pomeroy and others at the All-Bass Orchestra on Friday night at the Ace of Clubs, from 5 to 8 p.m. Community Professional Loudspeakers, along with Sabian and Sonor, will sponsor Bobby Rock on Saturday Night in the Upstairs Showcase Room at the Cannery.

Tom Anderson Guitarworks will be showing the new Hollow Drop Top Cobra and T Type guitars at booth #1343. Darwin Drums expects several major artists to show up at their booth #623, including Steve Gorman of the Black Crowes, Butch Trucks of the Allman Brothers Band, Restless Heart member John Dittich and Marty Ray from Hank Williams Jr. Booth #1018 belongs to Hoshino USA and Kirby Kelley will demonstrate his abilities on slide guitar. Applied Research and Technology will have the new ECC guitar processor and

all their other new home recording products set up and working at booth #426. D&R North America, booth #2014, will have veteran engineer Larry Seyer mixing on their new 48-Track console.

Hot Licks Video expects a good show on Sunday evening at the Ace of Clubs, featuring Arlen Roth and Seymour Duncan (check out booth #710 for details). Audio-Technica has a new wireless mic system and the new "SmartMixer" automatic mic mixer at booth #543. Dean Markley Strings will co-sponsor a "Nashville Summer Throwdown" at the world-famous Barbara's nightclub on Saturday night (check booth #1102 for invitations). The perennial favorite "Son Of Monster Bash" cocktail party, takes place at Jamaica's and features Charley McCoy (see booth #1352, home of Music Sales Corp.), Mel Bay Publications, booth #703, plans to have its whole line of workshop educational self-teaching books on display. Look for new titles like *You Can Teach Yourself, Songbook* and *Acoustic Guitar Solo*.

Fender Musical Instruments will have all-new Fender pro-audio gear set up in Room 105, while the custom shop stuff will be shown in the East Ballroom on Saturday. Fender's booths are #104, 105, 124 and 125.

Speaking of guitars, you could go to booth #522 and see Eventide's new H3000-D/SX digital processor that features 91 guitar oriented effects at a new lower price. Seymour Duncan's booth #1212 will have all kinds of goings on with the likes of Jerry Donahue, Arlen Roth, Clint Strong, Brent Mason and Bugs Henderson.

Korg U.S.A. will introduce the i4S Interactive Music Workstation, X2 and X5 Power Music Workstations and the AX30G Guitar

DAVIS ACHIEVEMENT



Veteran record mogul Clive Davis, whose Arista Records is one of BMG's most successful operations, was presented with BMG International's first Lifetime Achievement Award. Pictured presenting the award is Rudi Gassner, President/CEO of BMG International.

Hyperformance Processor. Korg's booths are #102, 103, 128 and 130.

Young Chang/Kurzweil will present Jordan Rudes as well as Chris Martirano and Tim Gilpin in concert every two hours at booth #2009. Chang has the new G-208 acoustic grand, while Kurzweil will show the new PC88 and PC88X Performance Controllers. Taylor Guitars, booth #1403, celebrates their 20th anniversary with a limited edition guitar that features their "perfect" fretboard. Washburn International will have the D94 LTD and the D94SLTD guitars at booth #134. U.S. Music Corp. will have the complete line of Brian May electric guitars, as well as the Matchless line of guitar amp stacks (booths #109 and #119). Yamaha expects a big crush at booth #834 with the public introduction of the revolutionary ProMix 01 Digital Mixing Console, which sells for under \$2,000. Then in booth #509, Avedis Zildjian plans to show off a full line of their legendary cymbals and their new hickory drumsticks.

NAMM shows are not open to the public; admission is limited to owners and employees of musical instrument dealers and suppliers, service technicians, wholesalers, distributors, manufacturers, independent reps and consultants. Pre-registration for entrance has already concluded, but on-site registration is available for \$10 per badge for NAMM members, with non-members paying \$25. On-site registrants will be required to show valid picture I.D. with proof of business (copy of a business license) or proof of employment (a paycheck) in the music products industry.

For information, call 800-767-6266.

VH-1 HONORS



Pictured at the recent "VH-1 Honors" show, held at the Shrine Auditorium, during which select artists including Bonnie Raitt, Melissa Etheridge and Stevie Wonder were honored for their humanitarian efforts, are (above, left) the members of Take 6, Coretta Scott King (left of center) and Stevie Wonder (center); and (above, right) MTV Chairman/CEO Tom Freston, Melissa Etheridge and VH-1 President John Sykes.



Late Night Country Radio Program Prospers

By Tom Kidd

'After Midnight' is attracting country music stars, including Randy Travis and Naomi Judd

Los Angeles—The console where Blair Garner works Monday through Saturday is designed for comfort. The hustle and bustle required by his eight-month old radio program, *After Midnight*, is hid behind a comfortable mock bar. He keeps things cozy for when Randy Travis or show favorite Naomi Judd drop by. He wants his guests to be as comfortable as he makes his audience.

In its eight-month existence, *After Midnight* has made a lot of country fans happy. The program originally originated from studios in Universal City and was digitally linked to 30 stations. They now reach 107 markets in the continental United States and Alaska.

Truckers can tune into Garner's mix of comedy, news, interviews and music when he signs on at 9 p.m. and listen to six live hours followed by a tape delay of the first three. Truckers are important to the program's success as is any night owl who works a graveyard shift. This is the market traditionally served by younger disc jockeys—those who, when they get their act together, clamor for more prestigious air slots. This tests audience loyalty, leaving a hole in the market that *After Midnight* is designed to fill.

"A single radio station retains 30-40 percent of its daytime audience in overnight," says Texas native Blair Garner. "That's no big

thing for one station but it adds up. We're reaching people they may not reach normally."

Garner's format echoes that of Rick Dees' top-rated KIIS FM slot, and it's no accident. Giving up a four-year run as Skye Walker on the afternoon drive slot at WPLJ-FM in New York, for two years Garner worked closely with Dees as afternoon drive-time DJ at KIIS, where he was known as Blair Walker.

The new show's format echoes Dees (Garner cites Dees as "the standard by which modern DJs should be judged") because Garner wants to keep the program upbeat. This means no song lyrics that degrade women or promote a negative image of life, he says. That isn't what his audience wants. They want to hear impromptu jams such as happened when Boy Howdy and Diamond Rio found themselves united in Garner's studios. They want to call the program's toll-free number (800-722-NITE) and talk to one of the 40-60 guests *After Midnight* has welcomed so far.

More importantly, they want the kind of repartee the affable Garner fosters in his listenership, a relationship based on shared values. "Where I come from, a man's word is as good as gold," he says. "Now I'm using my real name and doing the music I grew up with. This is like coming home." **MCA**

ROSEN AWARD



Fred Rosen, embattled President/CEO of Ticketmaster Corp., will be honored with the City of Hope National Medical Center's "Spirit of Life" Award at the Music and Entertainment Industry Dinner on September 28. The honor was announced at a recent luncheon in Los Angeles. Pictured at the L.A. luncheon are Danny Goldberg, Doug Morris, Bruce Resnikoff, Bob Morgado, Fred Rosen, Zach Horowitz, Allen Grubman and John Frankenheimer.



By Michael Amicone



Chuck Gullo

Chuck Gullo has been named to the newly created post of President, **Scotti Bros./Street Life Records Music Group**. Gullo, who will oversee the day-to-day operations of both Scotti Bros. and Street Life Records, will continue to perform his duties out of the company's Santa Monica headquarters (310-396-0088).

In more Street Life news, **Kevin Evans** has been appointed President, Urban Music Division for Scotti Bros./Street Life Records. Evan will also perform his duties out of the company's Santa Monica offices.

Hollywood Records has announced two new appointments: **Paul Hutchinson** has been named Vice President and Chief Financial Officer, and **Richard Leher** has been appointed Senior Vice President. Both men will work out of the label's Burbank headquarters (818-560-5670).



MCA Music Entertainment Group has promoted **Paula Batson** to the post of Senior Vice President, Public Relations and Special Projects Development. Batson, who will continue to perform her duties out of the label's Universal City offices (818-777-4000), will oversee public relations for the Music Entertainment Group and the MCA label.

Sony Music Nashville has named **Bob Mitchell** to the post of Director, National Columbia Promotion, Nashville. Mitchell, who was previously Country Regional Promotional Manager, West, for Epic Records, will be based at the label's Nashville offices (615-742-4321).

American Recordings has announced the appointment of **Dave Garbarino** to the post of National Sales Manager. Formerly a Promotion and Marketing Manager for Geffen Records, Garbarino will work out of the label's Burbank offices (818-973-4321).

Elektra Entertainment has named **Varnell Johnson** to the post of Executive Vice President/General Manager of Urban Music. Johnson, who moves over to

Elektra following a stint with Jive Records, will be based at the label's New York offices (212-275-4000).

Rhino Records has promoted **Brian Schuman** to the post of Senior Vice President of Operations. Schuman will continue to perform his duties out of the label's Los Angeles headquarters (310-474-4778).

WRC Entertainment has added veteran *Tonight Show* band drummer **Ed Shaughnessy** to its roster of artists. Other artists managed, promoted and/or booked by WRC Entertainment (216-566-7019) include jazz flutist Holly Hofmann, guitarist Mundell Lowe and bassist Ray Brown.



Angela Thomas

Columbia Records has promoted **Angela Thomas** to the post of Vice President, Artist Development. Based in New York (212-833-8000), Thomas was recently Senior Director of Marketing.

In more Columbia news, **Ken Wilson** has been promoted to Vice President, Black Music Promotion. He will also work out of the New York offices.

Atlantic Records has announced the promotion of **Bob Kaus** to the post of Vice President of Artist Relations & Media Services. Based at the company's New York headquarters (212-275-2000), Kaus was previously the label's Senior Director of Artist Relations & Information.

I. R. S. Records has promoted **Rob Di Stefano** to the post of Director Label Operations/A&R for the Tribal America label. Di Stefano can be reached through the I.R.S. L.A. offices (310-841-4100).



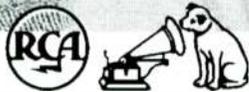
Wes Mason

Priority Records has announced the appointment of **Wes Mason** to the post of Manager, Special Projects. Formerly with MCA's Special Markets Division, Mason will assist VP John Lappen in all facets of the Special Markets division, including the newly formed Anthos Records. Mason can be reached at Priority's offices (213-467-0151). **MCA**



Lou Simon

Title: Senior Director A&R
Duties: Talent Acquisition & Publishing Liaison
Years with company: 3 1/2
Company: RCA Records/NY
Address: 1540 Broadway, New York, NY 10036
Phone: 212-930-4000
FAX: 212-930-4447



appropriate for the U.S. marketplace, building a song bank for the label from all publishers, for all formats and talent acquisition. I also do one-off projects that are large in scope but not necessarily about new artists. So the new job really involves being able to juggle a lot of different opportunities and challenges."

Radio GaGa: "I'd had some souring experiences toward the end of my career in Salt Lake City, working for some rather unscrupulous owners. And I let some of my close friends in the record business know that I was willing to discuss an opportunity but that I really didn't just want to take a local promotion job which many had already offered me. That wasn't what I wanted to do at that stage of my life. So it would have taken a very special alchemy between me and a particular company and person to create a path where my particular proclivity toward detail and research and my love for music could still be nurtured and maximized. Joe Galante was that guy, and RCA was the label. I've been very happy here since coming on board, and I never looked back."

Radio & Records: "Well, radio has changed a lot over the last few years since I've been out of it. The fact remains, however, that I still listen to things the way a radio programmer would and I still listen for certain elements that I think would fly on the air. Nowadays, there are many different ways to break records, and we can't just count on radio to be the catalyst in establishing a record or an act. It's still a big part of the process and a big part of what we do. So I feel that I bring a certain sensibility to RCA. When I listen to a

record, I listen with different ears than anyone else just because I'm so much of a radio head. I'm also aware of the challenges a radio programmer has and how few slots are open for adding records. I also know how competitive a record needs to be to cut through the muck. So I feel I bring a certain sensibility to the table—which is countered by people coming from a completely different direction. So we have a nice blend of input when a decision is made."

Making Records: "There is certainly such a thing as deliberately making records for radio, but I don't ever want to be guilty of that. I want to make records that people would want to own, that people would want to bring home and make part of their lives, and records that will entertain them. An understanding of radio can embellish that but it can't be the basis for what we do. To make a record that people will love and that will also be appealing on the air is the ultimate. I make records for the consumer and for music fans, and hopefully, some of those will translate to radio programmers who will also want to make them part of their sound."

Formatting: "Having music broken down into so many different formats really makes us think a lot more before we do anything, and that sometimes ruins it. We have to think about which format a record can start at and which ones it can spread to. Does the band look cool? What kind of video will they do? There's a lot more that goes into the thought process now than there was then. I remember a time in the mid-Sixties when you would hear Sinatra's 'Strangers In The Night' segue into 'All Day And All Of The Night' by the Kinks and think absolutely nothing of it! It was radio. When 'I Want To Hold Your Hand' first hit the charts, the Number One song on radio was 'Dominique' by the Singing Nun! And, as I recall, the record to knock the Beatles out of their string of five Number One's in a row, was 'Hello

Dolly' by Louis Armstrong. We thought nothing of that.

"It's unfortunately, a time that will never happen again. And part of the reason is that we, as people, have become too segmented. Black people are more Afrocentric. There is great regional pride. People now are protecting their mindset. They listen to a song, and subconsciously they're figuring out how they look listening to it. What will people think of me if this music is bleeding out of my car window? We were always more true to ourselves in the Sixties. I suppose there were more black people listening to pop music back then. And white listeners enjoyed black music more because it was just called music. It was all grouped together and called popular music. At that time, it was easier for Wilson Pickett and Percy Sledge to get on pop radio than it is for Luther Vandross or Keith Washington to do so now. And it was also easier for Johnny Cash and Del Reeves to get onto pop radio than it is today for Garth Brooks, who had to do a Kiss song and violate his core format to get crossover airplay. To achieve that, we have become a very fragmented people, and radio has responded by departmentalizing itself. I think the days of a true Top 40 with a full playlist is a thing of the past."

Signing Ingredients: "It has to be interesting, but of course, that's a very subjective thing. It also has to have something different about it. It has to make me want to listen again. The minute I get through listening to their tape, it has to make me call their manager and find out where I can see them playing live. Do they have to have great songs? Sure, that helps. But remember that there's an 'R' in A&R—that stands for repertoire. There are great songs out there that publishers are more than willing to play for you and to ultimately match the right song with the right artist. As performers, though, they have to have passion and magnetism. People have to relate to them and

Dialogue

Background: "I came to RCA in January, 1991, into a position created by Joe Galante, the president, in which I served as a kind of information guru reporting directly to him. I would oversee all of the research at the label, did chart analysis and industry trending, reported on new technology—all of that 'heady' braintrust kind of stuff. My background before that was sixteen years in radio—programming and being music director, both on-air and off-air. So Joe kinda tapped into my radio sensibilities, and we did that for about three years. During this time, more and more, he noticed my love for songs and my desire to be part of the creative process, so he eased me into doing edits on singles, helping to pick singles—he basically groomed me and allowed me to be in on decisions without being responsible for making them. After a while, some changes were being made in the A&R department, and after Joe and Dave Novik talked about it, they moved me over into A&R full-time in November of last year."

New Gig: "In my new A&R gig I also have new responsibilities—dealing with all incoming BMG product from around the world and deciding if it is

IN THE PINK



During her recent visit to the Big Apple, Atlantic recording artist Tori Amos was presented with a gold record for her most recent album effort, *Under The Pink*. Pictured celebrating at the presentation were (L-R) Arthur Spivak, Amos' manager; Val Azzoli, Atlantic's Executive VP/General Manager; Danny Goldberg, Atlantic President; Tori; Mel Lewinter, Atlantic Group Vice Chairman; Jason Flom, Atlantic Senior VP and Atlantic Group Chairman, Doug Morris.



This soon-to-be-released Fox/Arista soundtrack from the film *Airheads* is likely to be one of the chart toppers for the summer months. Featuring tunes and performances from the likes of Motörhead, Ice-T, 4 Non Blondes, Primus, Candlebox, Dig, Anthrax and a host of other metal and alternative acts, the storyline deals with a group of "airheads" trying to get their demo played on the radio. Shown above, from left to right, are Ice-T, Ugly Kid Joe leader Whitfield Crane, the head of newly crowned Arista VP/A&R Lonn Friend and Motörhead's Lemmy Kilmister.

want to be them and want to be seen seeing them. We can never discount the importance of the people who make us all stand in front of the mirrors in our bedrooms. And I'm not just talking about fifteen-year-olds because I know that there are 30-year-olds doing it and I know that our generation still does it. We have to make records that make people still want to do that. It's the rock & roll fantasy. And that's what I listen for—songs that make me feel good to be alive; songs that touch a chord inside of me. Songs that have chord changes that are well thought out, passionate and have something about them—something intangible. If you can describe it then it's probably not real."

Advice: "I guess that the do's and don'ts for me are—do listen to everything you have the brain space and time to listen to, but don't lose sight or lose focus of your key project. Do return phone calls, do practice business courtesy and don't ever let a morning go by when you don't wake up and say, 'I'm gonna find a great song or a great writer or make a new friend in the industry.' As you can tell, I'm still very new to the A&R community and incredibly excited every morning about walking into this office. This is an incredible opportunity and a great job."

Grapevine

The *Reality Bites* soundtrack has already given us two giant hit singles with Big Mountain's "Baby I Love Your Way," and Lisa Loeb's "Stay (I Missed You)" both hitting the Top Ten. Though the Knack's re-release of "My Sharona" didn't fare as well, it did chart for several weeks. Now comes another soundtrack single, this time by a group called the Indians with "Bed Of Roses." The soundtrack itself has already been

certified platinum.

And while we're on the subject of soundtracks, check out the soundtrack to *Forrest Gump*, a two-CD set filled with classic pop and rock material. Don't be surprised if this is the next one to top the charts.

We don't do it often, but once in awhile, it's alright for us to blow our own horn. Not only was MC's cover of *Offspring* the band's first national cover story, but their album is well on its way to being certified gold. Just another feather in the cap of the little magazine that could.

Due to the incredible success of the *A&R 411 Directory* on an international level, the publishers will be printing similar directories for producers, music supervisors and music business attorneys during the year. The price for the *A&R 411*

Directory remains \$45 for a single issue or \$175 for an entire year. *SRS Publishing* can be reached at 213-850-8946. FAX them at 310-434-1512.

MTV's *Beavis & Butt-head*, thanks to Viacom New Media, will be starring in their very own video game for Sega Genesis, Super Nintendo and Sega Game Gear. All three formats debuted at the recent CES (Consumer Electronics Show) in late June and will be made available to the consumer this fall.

MCA Records has released the long-awaited four-CD box set from the *Who* called *The Who: Thirty Years Of Maximum R&B* that contains 79 classic recordings—fourteen of which were previously unreleased. Who fans will delight in the tried and true tracks such as "I

Can't Explain," "Anyway, Anyhow, Anywhere," "My Generation," "A Legal Matter," "The Kids Are Alright," all the way through later Who chestnuts like "Baba O'Riley," "You Better You Bet," "Who Are You" and "Eminence Front." Additionally, live recordings provide a fresh look at one of England's longest lasting hitmaking acts. Check out "Dreaming From The Waist," a 1978 live recording; "Twist And Shout," live at Shea Stadium in 1982; and "I'm A Man," live from 1989's performance at Radio City Music Hall. A must.

On The Move

Adrian Janssens has been named A&R Manager for *Mute Records* based in New York.

Susan Collins was named VP/A&R for *Virgin Records*.

Dave McPherson is the new A&R Director for *Jive Records*. McPherson, who was previously with Mercury Records, will work out of the label's New York offices.

Deals

Minneapolis-based film and TV production company River Road Productions has recently announced the formation of an indie record company, *River Road Records*, headed by former William Morris agent **Skip Taylor**. The label can be reached by calling 612-661-4056 or FAX them at 612-661-4058.

Ventura band majority **Dog** recently signed a management contract with *Starkravin' Management*, headed by attorney Ben McLane. For more info, call 818-345-0311.

San Diego band the **Beat Farmers** signed a recording contract with Texas-based label **Sector 2 Records**. The label can be reached at 713-630-0115.

Innovative jazz great **Lionel Hampton** signed a recording deal with **MoJazz Records**, Motown's jazz label. MC

PLATINUM MODE



Daniel Miller (Mute Records) and **Seymour Stein** (Sire Records) jointly present *Depeche Mode* with platinum awards for their recent *Songs Of Faith And Devotion* album. Lining up to receive their awards are (L-R) **Martin Gore**, **Dave Gahan**, **Daryl Bamonte** (filling in for **Andrew Fletcher**) and **Alan Wilder**. The band recently concluded a sixteen-month world tour.



BYRD FLYS TO MCA



One of Nashville's newest stars, Tracy Byrd, recently inked a worldwide publishing deal with MCA Music Publishing. Jerry Crutchfield, President of MCA Music Publishing, Nashville, says, "Tracy is a writer/artist in the truest sense. Obviously, he represents the new influence in today's country music, attracting many young listeners to country radio, and he is totally dedicated to the creativity of his music." Pictured (L-R) enjoying the moment are Stephen Day, VP, Business Affairs, MCA Music; Mike Sebastian, Associate Director, Creative Services, MCA Music; Lynn Gann, Director, Creative Services, MCA Music; Tracy Byrd; Jerry Crutchfield; Joe Carter, Byrd's manager.

Songwriter Program

The National Academy of Songwriters' "Professional Songwriting Class," which takes place every Wednesday afternoon, will be instructed by industry veteran Barry Kolsky.

Kolsky, whose impressive resume consists of stints with EMI, A&M, Bob-A-Lew, Emerald Forest and Midnight Music, will provide individual instruction to songwriters on getting connected with publishers, managers and A&R executives. Contact NAS for appointments at 213-463-7178.

MCA Music Update

MCA Music Publishing announced three new appointments in their Motion Picture and Television Department. Scott James was promoted to the position of Senior Vice President of Motion Pictures/Television and New Technologies Worldwide for the publishing company.

Formerly the VP for the division, James will continue to oversee the worldwide exploitation, marketing and licensing of MCA copyrights for use in motion pictures, television,

advertising and new technologies. With the promotion, James' role will now include the supervision of MCA Music's print music division and licensing of music for special markets.

Kathy Coleman has been named Associate Director of Motion Picture/Television Music, Creative. Formerly the Manager of the division, Coleman will now focus on developing and marketing MCA Music Publishing's songwriting talent and catalog material in the areas of motion pictures, television, soundtrack

EMI APPOINTMENT



EMI Music Publishing, Nashville, recently announced the appointment of Glenn Heflin-Middleworth to the post of Creative Director. Formerly the Professional Manager of Forest Hills Music and Creative Director at Opryland Music Group, Heflin-Middleworth will be located at EMI's Nashville office.

albums and videos.

Michael Rogers has been named Associate Director of Music Clearance for the Motion Picture/Television department. Formerly the Manager of Motion Picture/Television Licensing, Rogers' new responsibilities will deal with negotiating synchronization licenses for MCA Music compositions used in motion pictures, television, videos, live performances, advertising and merchandising.

MCA Music Publishing also announced the signing of Nashville songwriter Wood Newton, who has written three Number One hits for such artists as Steve Wariner ("What I Didn't Do"), Kenny Rogers ("Twenty Years Ago") and the Oak Ridge Boys ("Bobbie Sue").

BMI APPOINTMENT



BMI has promoted Cleve Murphy to the position of Senior Director, General Licensing. Murphy first joined the performing rights organization in 1972, and will continue to be based in Miami, Florida.

ZOMBA CONGRATULATES KELLY



Clive Calder, Chairman/CEO of Zomba Music Publishing, recently presented Jive recording artist R. Kelly with a congratulatory plaque for his hit single, "Bump N' Grind," which spent thirteen weeks at the top of *Billboard's* R&B Singles Chart. This photo was shot backstage following Kelly's sold-out performance at Radio City Music Hall. Pictured (L-R) are: Rachelle Greenblatt, Senior VP, Zomba Music Publishing; Jive recording artist and labelmate Aaliyah; R. Kelly; Clive Calder, Chairman/CEO, Zomba Music; Barry Weiss, Senior VP/GM, Jive Records.

BMG
MUSIC PUBLISHING



Songwriter/producer/performer Keith Follese, co-writer of the Randy Travis Number One hit "Before You Kill Us All," has signed a publishing agreement with BMG Music Publishing. Co-founder of the band Palomino Road, Follese has also had songs covered by such artists as Billy Dean. Pictured in front of BMG's Nashville office are (L-R): Henry Hurt, VP/General Manager, BMG Music, Nashville; Keith Follese; Todd Wilkes, General Professional Manager, BMG Music, Nashville.

Bug Music Signings

Bug Music recently announced a slew of new signings including Joe Ely, Dirty Dozen Brass Band, Clarence Clemons, Duke Robillard, Roy Buchanan, Larry Knechtel, Joe Giltrap, Eric Troyer, Jim Driscoll, Susann Forrest, Al Basile, George Cruze, Mark Sheldon, Will Ray & Mel Brown.

Composer Signing

Transition Music, which was founded by artist manager Donna Ross-Jones and has been providing music to the film and television industries since 1988, has added Grammy Award-winning guitarist/composer/producer Larry Carlton to its roster of film and television

composers. With more than 100 gold albums in his career, Carlton's film credits include *Against All Odds*, while his television credits include *Hill Street Blues* and *Who's The Boss*.

Zomba Music Signings

In an effort to strengthen their Urban and Rap roster, Zomba Music Publishing has inked publishing deals with Jive recording artist Keith Murray, writer/producer Joe "Prins" Matias, and Sick Wid It/Jive recording artists E-40 & The Click.

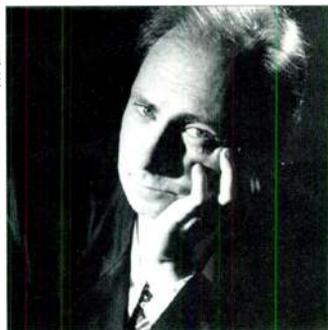
In other Zomba news, they have signed Slash recording artists L7, and writer/producer Ralph Schuckett. **MC**

FRED AND GEORGE COME TO EMI



EMI Music Publishing reached an agreement with Turner Music Publishing for the representation (outside of North America) of music from the early Hanna-Barbara cartoons. Under the terms of this multi-year contract, EMI will administer the music, which includes all original music from such cartoons as *The Flintstones*, *The Jetsons*, *Huckleberry Hound*, *Quick Draw McGraw* and *Johnny Quest*. Pictured after the ceremonial signing are (L-R): Clark Miller, Director, Legal & Business Affairs, EMI Music Publishing; Bob Flax, Executive VP, Worldwide, EMI Music; Charles Shultz, Business Affairs, Entertainment Companies, Turner Broadcasting Systems; Martin Bandier, Chairman/CEO, EMI Music.

ARTHUR BRAUN



This veteran publisher heads up Centium Entertainment, which he calls Tin Pan Alley in Beverly Hills

MC: How did you first get started in the publishing business?

AB: I actually started as a songwriter signed to a couple of companies in the early days—like Kama Sutra Music, which was the publishing division of Neil Bogart's Budah label. Then, at an early age, I moved into song-plugging. I started plugging my own songs, of course, but I found that I really liked it, so I went out and learned about the entire publishing industry from top to bottom. So my first real job as a plugger was with a small record production company in New York, and then I joined Dick James Music in 1974. I learned the worldwide international publishing business by being in that job. We had Elton John and Bernie Taupin, Al Stewart, Tears For Fears, the Troggs, Gerry & the Pacemakers, the Hollies, and working with writer/artists of that caliber is really an incredible experience.

MC: More recently you were head of the publishing division at Drive Entertainment. Why did you decide to start your own company?

AB: I've always had the dream of starting my own publishing company, so when this opportunity came along, I knew that I had to give it a shot. I think it's a great time to be an independent publisher because it gives songwriters a lot more choices. Songwriters are not going to find the nuts-and-bolts-type of 'workshop publisher' that they'll find here. We're going to be doing it the old-fashioned way; giving them feedback, working with them and their songs, and letting them know what projects are going on. That's what's really missing from a lot of the major publishers.

MC: What do you think are the pros and cons of a songwriter signing with a major publisher versus a smaller, independent company?

AB: The large corporations are now buying up as much as they can. They're buying every catalog that is available. Now, there's nothing really wrong with that, and I'm sure we'll try to do the same thing on a much smaller scale, but at the same time, the major publishers are not really developing the new talent. Going to a major publisher is getting really scary these days. In some cases you can't get through the front door of the building.

MC: Over the past decade or so, publishers have taken a more aggressive role in developing new talent. Is that going to be one of your company's main focuses?

AB: Publishers have become the A&R industry in a sense. Publishers help to support some of these acts with promotion and things like that, and I'm feeling a closer tie with record companies these days. Although we may not agree contractually on things, I feel that the publishing and label factions are closer now than they've ever been. It can be incredibly expensive for a label to break an unknown act, which is why they are often looking to a publisher to bring it a quarter of the way. So I know that by having two writing rooms and a midi-recording facility in our office, we are going to be helping our writers as well as our artists.

MC: What is your first signing for Centium?

AB: I've signed a Malaysian writer/producer by the name of Zuriani, who has produced many records in Southeast Asia and is a marvelous writer. I truly believe in the explosion of world music becoming mainstream. That is one niche that I am going to be hitting, and that's why I'm reaching out internationally. I come from an international background of publishing. So I signed Zuriani to start and put a little flavor into the place from the very beginning. Incidentally, she wrote and produced the song "Funday," [recorded by Michael Mishaw] and is currently bubbling beneath the Top Forty Gavin Charts and it looks like we may have a hit with our first song.

MC: What other plans do you have for Centium?

AB: I'm planning to put together a world-dance label. I mean hard-core dance music. You have to realize that we're really isolated in America because of our reluctance to put non-English-language music on our mainstream radio stations. But when I travel around the world I hear things that are unbelievable that we are deprived of, so I'd like to bridge that gap.

MC: How accessible are you to unsigned songwriters and artists?

AB: I have always had an 'open door' policy. Anybody who sends a tape to me, I can guarantee that it will be heard by me. I'm looking forward to people contacting us. I open the doors to every songwriter and songwriter/artist that is out there. In many ways, Tin Pan Alley has come to Beverly Hills, and this is really going to be an old-fashioned publishing company; our plate will never be too full. So if there's somebody great out there, we will make room for them.

You can contact Centium Entertainment by calling 310-854-4966. **MC**



SUNSET SOUND: Maurice White of Earth, Wind & Fire fame, in Studio 1, mixing GRP's Urban Knights, comprised of Ramsey Lewis, Grover Washington, Jr., Omar Hakim, Victor Bailey and Paul Jackson, with co-producer Bill Meyers, engineer Don Murray and assistant engineer Mike Kloster...In Studio 3, B&W Records, tracking and overdubbing with artist/sax player Gary Meek, with Geoff Gillette manning the console and Brian Soucy assisting.

OCEAN STUDIOS: This burgeoning Burbank facility recently played host to the upcoming Buddah Heads project for Edoya/RCA Records. Engineer Chris Minto supplied the sonic expertise, assisted by Eric Smith.

TRACK RECORD, INC.: Young drumming sensation Jacob Arman, recording demos for Paisley Park, with Cary Gordy handling the production chores and Joel Stoner engineering, assisted by Pete Magdaleno...Country act Boy Howdy, recording tracks for a new release on Curb Records, with Chris Farren producing, Joel Stoner engineering and Pete Magdaleno assisting...Maldita Vencidad, recording tracks for an upcoming release on BMG International, with Tom Werman producing the sessions and Ricky Delena behind the boards... Swedish rockers Gotthard, mixing tracks for their new opus, with former Krokus bassist Chris Von Rohr pro-



The Los Angeles Chapter of the Musicians' Union (Local 47) has announced the opening of Studio 47, a state-of-the-art 24-track digital recording studio, located at the union's Hollywood headquarters. Studio 47 features three Alesis ADATs and a recording room large enough to accommodate a large orchestra. (For more information, call 213-993-3171 or 213-993-3174.) Pictured (L-R): Studio 47 engineers Stu Simone and Wayne Peet and Studio Administrator Joseph Armillas Lecuona.

ducing, Phil Kaffel (Cheap Trick, the Cult) engineering and Steven Howard assisting.

STUDIO ON WHEELS: This Glendale-based mobile recording company has announced the addition of several Tascam D-88 machines to their fleet of mobile units. The machines were christened during a gig at the House Of Blues, recording Prince percussionist Sheila E. and the E Train for a future ABC *In Concert*. "Falz" engineered.

RECORD PLANT: The L.A. Record Plant has announced the installation of the just-introduced Euphonix CS2000M Music System in a new suite. Featuring Total Automation and SnapShot Recall, the new mixing unit is the latest version of the company's digitally controlled analog system specifically designed for high-end commercial recording facilities. The new suite is dubbed Euphonix I and is Record Plant's fifth studio.

WARNER REPRIS VIDEO: Warner Reprise Video has released *New Order Story*, a comprehensive rockumentary on the band. Directed by Kevin Hewitt and written by British journalist Paul Morley, the longform video includes music and footage from the band's career and interviews with the band members, U2's Bono, Neil Tennant of the Pet Shop Boys, Quincy Jones and U.K. manager Rob Gretton. It retails for \$19.98. 

HEAVY SET



Jan Kincaid and vocalist N'Dea Davenport of Delicious Vinyl act Brand New Heavies are pictured with director Matthew Rolston on the set of the video for the band's current single, "Brother Sister."

ZYDECO SESSION



Los Lobos' Steve Berlin and Island Records artist Buckwheat Zydeco are pictured at Brooklyn Recording Studio during sessions for Zydeco's next opus, *Five Card Stud*. The sessions were produced by Berlin, engineered by Bob Schaper and feature guest vocals by Los Lobos' David Hidalgo.

YAMAHA GUITAR EFFECTS FORUM

9 CLASSIC AMPLIFIERS AND 7 LEGENDARY PREAMPS NOW FIT IN ONE RACK SPACE

The new Yamaha FX770 Guitar Effects Processor is a compact and versatile digital multi-effect unit that can replace your extensive stage and studio rigs. Using its expertise in digital effects processing for live sound and professional recording, Yamaha created the FX770 so that you can show

off your own unique signature sound no matter where you play. You'll also enjoy exceptional flexibility with 100 preset effect programs and 100 memory locations for your original programs. Simply select one that fits your music and play.

The FX770 boasts eight independently-programmable effects stages: compressor, wah, pre-amplifier, amp simulator, pitch change, modulation, delay, and reverb. Conveniently, the location of the delay, reverb, and modulation stages can be switched to

four variations for extra effect possibilities. For maximum control, an insert patch point provides an interface for favorite outboard effects.

Distortion effects at the pre-amplifier stage closely approach the warmth and depth of true tube-overdrive and distortion. Instead of a single effect, the FX770 provides six different basic distortion effects for a vast range of creative options. The unique "Amp Simulator" stage allows the FX770 to simulate the basic sound of the most popular guitar amplifiers and the ad-

vanced wah foot-control closely approximates the sound provided by the finest wah pedals.

Additionally, dedicated foot pedal jacks for volume and wah control on the rear panel provide for easy setups—just plug 'n play.

For more information on the FX770 Guitar Effects Processor, write Yamaha Corporation of America; Audio, Guitar and Synthesizer Division, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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ALEX HALPERN

This fledgling director uses armature animation techniques on Tripping Daisy's video

By Sean Doles

Every young video director is looking for that one music video that will signal his arrival on the scene, one that will make his name instantly recognizable to the powers that be and open the door to big-budget projects with big-name acts. With his video for Tripping Daisy's latest single, "Blown Away," it appears that director Alex Halpern has created such a project.

With a small budget and a lot of man-hours, the 29-year-old New Yorker has created the first music video to use armature animation techniques, in which ball-and-socket skeletons covered with foam and realistic latex skins are manipulated. This is the same technique used by Tim Burton in *Nightmare Before Christmas*, but whereas it took Burton and Co. two years to complete the film, Halpern and his ten-person crew churned out the mini-epic in a mere nine weeks (1,900 hours).

Halpern says it's a pet project brought to the screen mainly through a little persistence and a lot of resourcefulness. "I'd written some scripts for this off-beat parody of David & Goliath that I was pitching to *Saturday Night Live* last year, and it didn't go, so at that point, when Tripping Daisy came up, I was really in the frame of mind to try and tackle a project like that," he says.

"I had done their first video, which was called 'My Umbrella,' which turned out pretty good," he says. "It was definitely kind of a fly-by-the-seat-of-your-pants, low-budget situation, where just a Director of Photography and myself went down to Texas and put together clips from live performances. It worked out pretty nicely. They liked it so much they came back a second time to see what we could do."

Halpern says he and the band initially conceived a project that involved complicated, live-action shoots, but those plans had to be scrapped because of budget limitations. Sensing a golden opportunity, Halpern suggested animation. "I told the band we could build really cool sets and have cool characters and still keep costs down," he explains. "And nobody's really done this before. The only other people that have done anything like it are the people that did the Tool video, 'Sober,' but it's very different. Ours is the first video to make a whole little mock audience and puppet band and actually have them try and play and sing to the song."

Once the decision was made to go with animation, Halpern spent two weeks planning extensive storyboards for the video. The next five weeks were spent in the studio where Halpern and his crew utilized a two-camera setup to maximize footage. Halpern spent the final weeks in the editing room creating life from the thousands of feet of stop-motion footage. But don't think it was a one-man show. Halpern is quick to credit the efforts of animators Cody Zellers and Rob Benevides and the cooperation of Island Records.

"We were under-budgeted to begin with, but the record company was very happy with the dailies," he says. "They could see that we were making something really great, and they were very supportive. The people at the record company got behind us and wanted to invest in both the band and me. They were willing to take the risk. Tripping Daisy, by nature of who they are, they're not a risk. They're a really good buzz band. They're experimental. They're not trying to just crank out the same old shit, and neither am I."

With so many videos on the air and so few true creative breakthroughs, Halpern's piece is a real eye-opener, something Halpern attributes to his roots in experimental film. After studying at the Istituto Di Scienze Cinematografice in Florence, Italy, and working four years throughout Europe as a production assistant, Halpern graduated from New York University School of Film And Television in 1989. At NYU, he won a Student Academy Award for his experimental film, *Zelda, Catwoman Of Queens*, and soon moved on to direct videos for such cutting edge bands as Sweet Lizard Illtet, Obituary, Organized Confusion and the Butthole Surfers.

"I would definitely say that on a certain level I am an experimental filmmaker, at least in terms of music videos," he says. "I think if you don't experiment there, you're missing a big opportunity because in other places I've worked, like in television, in commercials, the further along in your career you get, the higher up on the feeding chain, the harder it is to experiment. There's just a lot more money at stake and people get scared. They want something tried and true that they're gonna be able to sell."

"Ultimately, you have to remember it's also a commercial for the band. You have to break it down to that level of commercialism and still get your ideas across."

He can be reached at Portfolio Artists Network (212-633-6030). 



PM-8 Furman Power Conditioner

The new PM-8 Power Conditioner/Monitor provides power conditioning protection like the Furman PL-Plus but without the pull-out lights. The PM adds an RMS AC ampmeter (0 to 20 amps) in addition to the already included expanded scale AC voltmeter (90 to 135 volts). Rated at fifteen amps, the PM-8 has eight, widely spaced rear outlets that are

controlled by a front-panel master switch. Next to the switch is a front panel-mounted unswitched outlet and a circuit breaker. With a ten foot, heavy-duty power cord the PM-8 sells for \$199 retail. For more about it, contact Furman Sound Inc., 30 Rich Street, Greenbrae, CA 94904. Phone them at 415-927-1225 or FAX 415-927-4548.



Acoustic Soloist Amp from Marshall

You have a choice of three different pre-amp channels in the new Marshall acoustic guitar amp. This feature allows a perfect match for either low-level piezo-electric transducers, a microphone or conventional magnetic guitar pickups. The piezo-electric channel has feedback filtering and frequency-selective limiting. All three channels have complete tone and volume controls.

This stereo amp has 40 watts per channel with a built-in "soft-knee" limiter and effect send/return facilities. Other features include: stereo chorus, digital stereo reverb and separate mix controls. The Acoustic Soloist or AS80R comes with two Celestion ten-inch speakers and a high frequency horn.

If you would like more information about this new amp, contact Marshall Amplification at 89 Frost Street, Westbury, NY 11590. You can call 516-333-9100 or FAX 516-333-9108.



LP Salsa Cowbells

The new LP Salsa Cowbell delivers a rich, deep tone with bright overtones reminiscent of 50's and 60's Latin music. The ES-9 model is called the Sergio Salsa Hand Bongo Cowbell while the ES-10 is the same except for an added clamp for drum kit mounting. Designed to the ex-

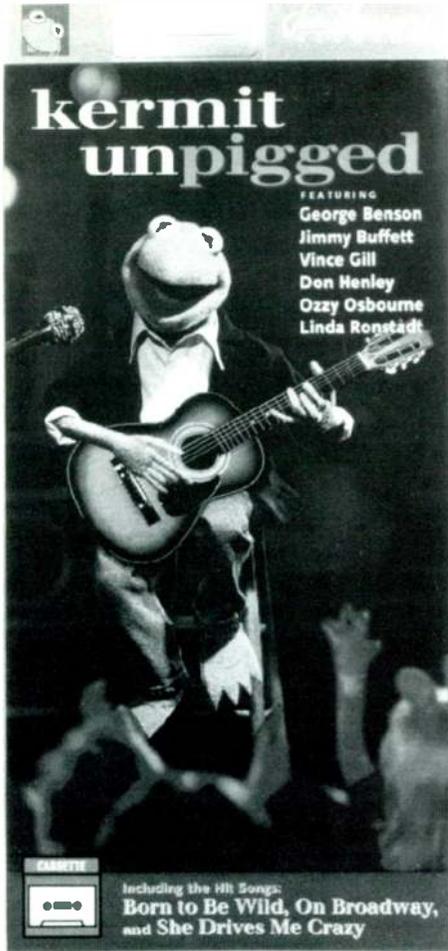
act requirements of New York Latin music producer Sergio George, both the ES-9 and ES-10 will fit into any percussion set-up. The two cowbells sell for \$33.95 and \$37.95 for the ES-10. LP Music Group is at 160 Belmont Avenue, Garfield, NJ 07026. Phone 201-478-6903. 



Gibson J-200L and J-200UL Strings

The famed Gibson J-200 acoustic guitar has spawned the J-200 deluxe Phosphor Bronze Strings which are the exact strings these guitars come with from the factory. The factory strings come in .013 to .056 gauges while the new J-200L are lighter gauge versions (.012 to .052) that feature the same phosphor bronze outer wrap. The J-200UL are extra light for a softer feel and come in .011 to .050 gauges.

The list price is \$12.95 for any of these J-200 strings. For more about it, call 708-741-7315 or FAX 708-741-4644 or write Gibson Strings at 1725 Fleetwood Drive, Elgin, Ill 60123.



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duce her. As usual, the re-writing of hits such as "She Drives Me Crazy" and "On Broadway" to fit the Muppets' personalities is impeccably subtle. ("When I'm feeling blue....," sings Ronstadt. "Or green," Kermit interjects.) It's neat to note the background music is just as important as what's up front. Notables such as **Gunnar Nelson** add musical expertise to the mix. Available wherever children's music is sold or at any **Sesame Street** store. Some things are too good to out-grow.

VH-1 has announced they will tape *The Beat Goes On*, a live music concert to benefit **LIFEbeat**, the music industry's organization to fight AIDS. The program will air exclusively on **VH-1** and will include performances and interviews with participating artists such as **Melissa Etheridge**, **Jon Secada**, k.d. lang, **Seal**, the **Max Weinberg Seven**, **Sarah McLachlan**

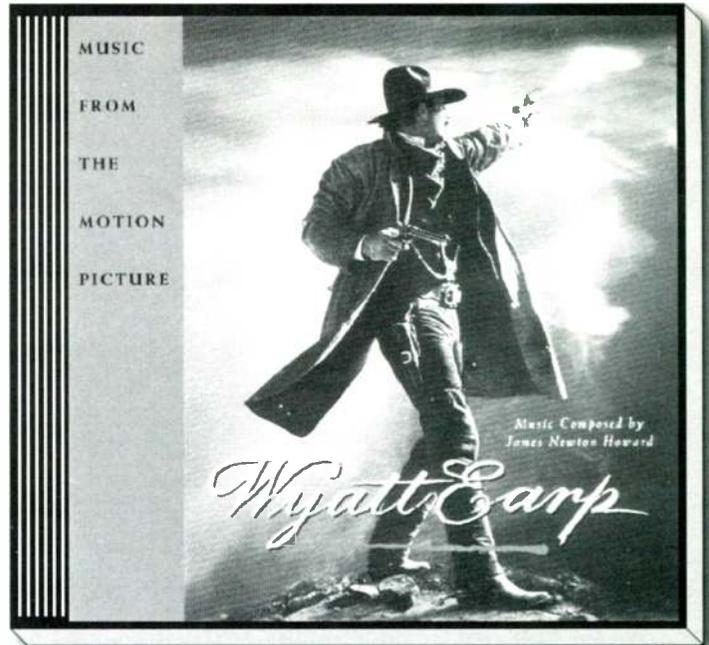
and **Queen Latifah** beside hosts **Veronica Webb** and **Ricki Lake**. **LIFEbeat** has organized this event in a series of concert fund-raisers as a tribute to the Gay and Lesbian community's ongoing effort for civil rights and its thirteen-year crusade against AIDS.

Private Music decided to celebrate Father's Day by launching their soundtrack for the new **Macauley Culkin/Ted Danson** film *Getting Even With Dad*. The first

New from **Jim Henson Records** is *Kermit Unpigged*. The loose story line follows the Muppets as they invade a recording studio managed by **Lily Tomlin** as **Ernestine**. Along the way Kermit, Robin, Animal, the Great Gonzo and all their friends discover guest stars including **George Benson**, **Linda Ronstadt**, **Don Henley** and **Ozzy Osbourne**. The latter does a fierce duet of "Born To Be Wild" with Miss Piggy while attempting (unsuccessfully) to se-



Macauley Culkin stars in *Getting Even With Dad*



single, the **Contours'** "Do You Love Me," is already getting a big push from oldies radio. A music video, lip synched by **Culkin**, should be airing over **VH-1** and **Nickelodeon** any time now. We have nothing against making an old song new again, though we wish the film's producers had at least used a new concept to present it. Those who prefer to live in the present should know this soundtrack also features cuts by **Private** clients like **Taj Mahal** and **Ringo Starr**. Best cut here is an astounding New Orleans-flavored version of "Money (That's What I Want)," performed by **A.J. Croce**.

Louisiana native **Sammy Kershaw** is bringing a touch of Cajun spice to the music video mix of **CMT: Country Music Television** as their July showcase artist. Kershaw originally hit on the country music station in 1991 when his first music video, "Cadillac Style," went to Number One. His latest video, released the day after Mother's Day, features his eight-year-old daughter **Erin** in what the artist describes as "a tribute to the women in the country." All month, **CMT** will give heavy play to Kershaw's entire video catalog including down home hits like "Queen Of My Double-Wide Trailer" and "Yard Sale."

James Newton Howard has his score used as the **Warner Bros.** soundtrack to *Wyatt Earp*. The epic film stars **Kevin Costner** in the title role of what

is described as a tale of the American West from the 1860s to the turn of the century, following the famous gunslinger from youth to middle age. The movie has among its co-stars **Gene Hackman**, **Dennis Quaid**, **Jeff Fahey** and **Mark Harmon**. That this soundtrack is expert in its evocation of the film's theme should come as no surprise. Los Angeles-born **Howard** is one of the busiest talents in the industry with more than 25 major films to his credit.

David Cassidy is making the rounds signing copies of his new book, *C'mon Get Happy*, but he isn't pleasing everyone. Fans in Dallas, TX were reportedly miffed that Cassidy would sign nothing but the new book, refused to pose for photos and made autograph-seekers write their names down on Post-It notes. Actually, all these points make sense to us, especially the last. Seems like a good way to avoid misspellings.



Sammy Kershaw



Lea Salonga, the Filipina who first rose to international fame on Broadway in *Miss Saigon* and who lately has been immortalized by Walt Disney as the singing voice of Jasmine in *Aladdin*, has a new solo CD out, courtesy of Atlantic Records. There is no doubt that Salonga has a capable and at times very pretty voice. What she lacks in this case are songs that support her talented vocals. Cuts such as Salonga's cover of Olivia Newton-John's "I Honestly Love You" are time wasted since there is no opportunity for emotional involvement. What's ironic is that someone coming from a stage background should have known how to make music's emotional content primary. Disappointing.

Angry callers from around the country have given Sarasota, FL school administrators an earful for canceling a religion-themed speech by Smokey Robinson.

The Motown star was the featured speaker at a Youth Explosion Anti-Drug rally. He had spoken to about 1,400 middle school students and briefly talked of how religion changed his life. School officials reacted by canceling a second planned rally, saying Robinson had violated an agreement to avoid religion.

Ringling Sisters Pleasant Gehman and Iris Berry have new full-length books of poems and short stories on the San Diego-based In-communicado Press. Gehman's *Seniorita Sin* should be in stores now, with Berry's *Two Blocks East Of Vine* coming out in August. In addition, the band's song, "56 Reasons To Go Downtown," has been picked up for the soundtrack to *Georgia*, Jennifer Jason Leigh's new film. Contact the Sisters at 213-460-4890 or 818-787-4977.

On July 21, join rock legend Little Richard as he remembers his pal, Buddy Holly, during TNT's telecast of the 1978 musical bio starring Gary Busey as the late singer. This appropriate pairing of host and program is being aired as part of TNT's *Favorite Movies: Summer Edition '94*, now in its third season. Other celebrities who have taped host segments discussing that "one special movie that touched their lives in some way" are Kevin Bacon, Phil Hartman, Tim Burton, Randy Travis and Mike Ditka. We highly recommend this pairing of great classic films and

their sometimes campy commentators. Check your guide for air times.

Here it is only summer and Show Biz has already been to the party of the year. That was the blues-based benefit held June 22 in the parking lot of Universal Studios. The non-stop four-hour jam served both to raise money for the T.J. Martell Foundation (\$20,000 came in) and as a teaser for the opening next month of B.B. King's Blues Club on the CityWalk. If the music was any indication of what to expect, look for us at B.B.'s place every time the doors are open. Jamming mini-sets came from a slew of legends that you couldn't pay to see on one bill under normal circumstances. Hot performances by Sam Moore, Billy Preston, Isaac Hayes, Mavis Staples and an astounding ten-year-old harmonica player were among the highlights. The authoritative elder statesman of blues, Rufus Thomas, was a particular standout as he showed how to walk the dog while using a cane. The event was more press-packed than celebrity-studded, but Show Biz and our party partner, Tracy Carrera, did run into Priscilla Presley, good-naturedly posing for so many photos you would have thought she was being paid for it. B.B. says to come on by, y'all.

Triple X recording artists the Mistaken recently held a record release party for their debut, *Santa Fe*, at Bar Deluxe. The band is the long-rumored side project from Angry Samoans founding member and calculus professor Greg Turner. We found the new wave-like songs en-



B.B. King performs during his blues-based party; Partygoers Tracy Carrera and Priscilla Presley (inset).

couraging though needing more driving beats to bring them home. Make up your own mind about it. Call Triple X at 213-221-2204 and ask where to get yourself a copy.

A&M Records is releasing *Fast Track To Nowhere*, the soundtrack for a new Showtime series called *Rebel Highway*. The series, which begins airing July 22, features ten movies from the Fifties remade by the directors of today. The soundtrack features classic rock hits remade by an interesting assortment of modern artists. One fave to look for is "Lights Out" by Los Lobos, which appears in *Mary Lambert's* new version of *Dragstrip Girl*. Other potentially cool cuts are Iggy Pop's take on "C'mon Everybody" (Alan Arkush's *Rock & Roll High School*), Concrete Blonde's remake of "Endless Sleep" and the Wild Colonial's take on Muddy Waters' "Evil." Coming soon to a CD store near you. 



Little Richard (inset) hosts *The Buddy Holly Story* with Gary Busey, one of TNT's Favorite Movies



Wild Colonial's



BIG BASS: The Musician's Institute has added to the hosannas being heaped upon bassist Billy Sheehan. In addition to his poll-topping exploits in the pages of such musician magazines as *Guitar World*, *Guitar Player* and *Guitar For The Practicing Musician*, Mr. Big's bassman now has an MI scholarship in his name which will be given annually to a promising artist.

HOT COUNTRY: "The Goodnight Kiss Country Music Hour" is asking for fledgling country artists and songwriters to submit demo tapes for possible airing during this new country music radio show. The show, which airs the first and third Tuesday of every month on KIEV 87 AM, offers up-and-coming artists and songwriters a chance to be heard on L.A. radio, as well as info on who's playing where, giveaways (CDs, tickets, T-shirts) and special industry guests, including attorney Robert Paserek, who will answer legal questions on July 19th. Also, artists appearing on the show now have an opportunity to have their product carried by Tower Records in a special "Goodnight Kiss Music" section. For more info, contact 213-883-1518.

—Jan McTish



BOSS BRUCE: The Boss himself, Bruce Springsteen, following a flurry of rumors that he would grace the stage of the House Of Blues, finally did so recently, jamming with HOB's house band, Sacred Hearts. Springsteen and the Sacred Hearts, which feature Jimmie Wood and E Street Band alumnus Danny Federici, dusted off a few old rock chestnuts, including the Sir Douglas Quintet's "She's About A Mover" and the set-closer "Tobacco Road."



HOT JAZZ: Premier Cuban jazz pianist Gonzalo Rubalcaba made a rare appearance recently at the Wadsworth Theatre. The show benefited the music education programs of the NARAS Foundation. Pictured at the Wadsworth Theatre (L-R): NARAS President/CEO Michael Greene, Gonzalo Rubalcaba, Blue Note Records President Bruce Lundvall and bassist Charlie Haden.



PEAK PARTY: A party was held recently to celebrate the launching of Peak Records, a new pop-oriented label run by CEO Russ Freeman of Rippingtons fame and distributed by GRP Records through UNI Distribution. Pictured (L-R): Director of National Promotions/Special Markets Erica Linderholm, Freeman, Peak recording artist Mark Williamson, Freeman's manager and Peak President Andi Howard and Senior VP of Marketing and Promotion for GRP, Mark Wexler.



BELLOWING BALLADEERS: Fellow balladeers Michael Bolton and Celine Dion pose backstage at the Greek Theatre. The duo performed four sold-out shows while in the Southland. Pictured (L-R): Greek Theatre General Manager Susan Rosenbluth, Bolton, Dion and Ken Scher of the Nederlander organization, who booked the L.A. engagement.



NO, IT'S NOT GREEN JELLY: Metal gross-out cartoon warriors GWAR invaded the staid confines of the Virgin Megastore on Sunset for a round of autographs and mayhem. Pictured holding a baby who, judging from his reaction, would rather have been at a Barney signing session, are group members and label staffers. GWAR's new Metal Blade album, the first under a new distribution pact with Priority, is entitled *This Toilet Earth*.



TALK TALK: Capitol artists the Devlins, who are making some alternative noise with their single, "Someone To Talk To," are pictured following their performance with Sarah McLachlan at the Wadsworth Theatre. The group also recently played the Whisky as an opening act for Sheryl Crow. Pictured (L-R): Mick Angus and Paddy Spinks of Capitol Records, Peter Oevlin, Tom Corson of Capitol, Colin Oevlin, Greg Seese of Capitol Records, Gene Sandbloom of KROQ, Phil Costello of Capitol and Mike Schaeffer of *Radio & Records*.



TRAFFIC JAM: Virgin hosted a party/concert at the House Of Blues to celebrate Traffic's new album, *Far From Home*, and to salute leader Steve Winwood's 30-year career. Pictured (right): Winwood during the band's UA stint; and (above, L-R) at the House Of Blues: Virgin Records America CEO/President Phil Quartararo, Traffic manager Ron Weisner, Virgin Music Worldwide Chairman Ken Berry and Executive VP Nancy Berry, Traffic's Jim Capaldi, Nina Capaldi and Genia and Steve Winwood.



WEDDING JAM: Jimmy "Jam" Harris III, one-half of superstar writing-producing team Jimmy Jam and Terry Lewis, and Lisa Padilla, a fashion designer for music videos, were wed during ceremonies at the Pickfair Estate, former home of silent screen stars Mary Pickford and Douglas Fairbanks, Sr. Among the notables who attended the star-studded event were Terry Lewis (who served as Best Man), Janet Jackson, Karyn White and Sugar Ray Leonard. The Sounds Of Blackness and Lisa Keith, both Perspective artists, the label owned by Jam and Lewis, provided entertainment. Pictured (L-R): Quincy Jones, Padilla, Harris and Jackson.



LOVE CRY: Columbia band Cry Of Love and new Crue singer John Corabi are pictured backstage at the Troubadour, where the band performed as part of a recently completed U.S. and European tour, in support of their album, *Brother*. Pictured (L-R): bassist Robert Kearns, guitarist Audley Freed, Corabi, singer Kelly Holland and drummer Jason Patterson.

MUSIC CONNECTION Tidbits from our tattered past

1980—NO VACANCIES: The Motels played an unannounced gig at Club 88 recently, and there are strong hints there's more to come before the official debut of their second LP, *Careful*. The band was in top form, playing for an ecstatic full house, with drummer Brian Glascock providing one of the evening's finest moments when he drummed his way through the evening's second blown fuse. Singer Martha Davis said later that the new album's music reflects the entire band more than the first, which showcased her songwriting.

1986—STILL TURNING HEADS: Billy Idol's *Whiplash Smile* album is finally scheduled for imminent release (or so they say). This LP finishes second only to the new Def Leppard album in terms of being scratched from release sheets. Idol may have cleaned up his image a bit, but one look at his video for the initial single, "To Be A Lover," and it's obvious that he's kept all of the old Idol gyrations, and then some. Billy turns on his best Elvis impersonation for a real scintillating performance.



PLAY BALL: The Music Connection Warriors pose for the camera during the Second Annual Entertainment Media Softball Tournament, held on Saturday, June 18. Teams representing *Billboard*, *Hits*, *Music Connection*, *L.A. Weekly*, *BAM*, *Los Angeles Reader*, *Recording Industry Sourcebook* and *Radio & Records* battled it out over the course of a twelve-game tournament, with *L.A. Weekly* walking away with first place honors, scoring an upset victory over *R&R*, 6-3. Pictured (L-R): Dave Snow, Jonathan Widran, Oskar Scotti, Tom Farrell, Billy Coane, Steven P. Wheeler, Sean Doles, Jonathan Grell, (front row) Eric Bettelli, Michael Amicone, Kenny Kerner and Trish Connery. (Second baseman Randy Coleman, is not pictured, having already declared free agency; also not pictured, for obvious reasons, photographer/left fielder Jeff Levitt.)

Stevie Nicks

By Steven P. Wheeler



Since she first exploded on the rock scene in 1975 as the seductive focal point of Fleetwood Mac, Stevie Nicks has been as much an enigma as a consistent platinum-selling act

But I don't really like people knowing everything about me. I like being a mystery, and I even think I'm pretty mysterious to the people who know me really well. There is a part of me that isn't available to the public, except in my songs. When I'm writing I really do strive to be totally honest. I never make up a song. They either come right from my journals or straight out of my head because of something that is happening. It's always been important to me that people think of me as more than just a 'tune-sayer.'"

The obvious difference between *Street Angel* and her more recent solo projects is the abandonment of a synthesizer-based sound in favor of the more guitar-oriented influences of her past.

"I think it has a lot to do with what you start out with," states Nicks in a girlish voice which moves in a machine gun rhythm at times. "On *The Other Side Of The Mirror*, I started out with Rupert Hines, who is an amazing keyboard player, so that whole album sort of went the way of the airy, surreal keyboard and synthesizer thing. It was like being in the twilight zone at times [laughs]. This album was started with [former Eagle] Bernie Leadon and Andy Fairweather Low. So I had two acoustic guitar players and myself for two months at my house in Los Angeles, playing all the songs that I showed them, which was many more than the thirteen on the record.

"The ones that ended up on the album started to show themselves," continues Nicks. "We were sitting in my English Tudor-style library playing my songs and it was almost like we were preparing to go out on the road as a Kingston Trio kind of act, where we would go out and play little clubs and set up the equipment ourselves [laughs]. So this album just started out from a guitarist's point of view, as opposed to piano or synthesizers."

For her part, Nicks hasn't made any final assessment about the album, saying, "I think it's too soon for me to make a judgement, but

While her star may not be as high in the black night sky as it was in the late Seventies and early Eighties, Stevie Nicks' career has spanned three decades—twenty years (including eight platinum albums) with Fleetwood Mac and five multi-platinum solo albums—with her latest, *Street Angel*, likely to follow suit. In short, the lady still commands respect.

Now, five years after her last solo album—the rather lackluster *The Other Side Of The Mirror*—the 46-year-old Nicks has returned to her roots. A sparkling album, *Street Angel*, harkens back to her Number One solo debut, *Bella Donna*, and even more so to her days as rock's reigning queen at a time when her former band, Fleetwood Mac, was the biggest act in the music world.

Recovering from recent eye surgery to correct her lifelong poor vision, we spoke with Nicks from her home in Phoenix, Arizona, where she has been since the infamous Northridge quake earlier this year.

While Nicks may have kept busy with a greatest hits album (*Time Space*), two solo tours, one Fleetwood Mac album (*Behind The Mask*), as well as a Mac tour over the past half decade, the somewhat reclusive superstar agrees that with such a long period between albums, it was time to speak up with the release of *Street Angel*.

However, she did make clear that there are certain things she never wants to share with her public. "I usually don't do a lot of press, but with this record I figured that it would only be to my benefit to talk about it a little bit.

I think it's a great driving album."

While she has spent the last twenty years in the often-blinding media spotlight, little is known of Nicks' formative years when she lived like the gypsy that she would sing about decades later, and something which obviously set the pace for her professional life.

Born in Phoenix, Nicks' family moved to Los Angeles (her other hometown) before popping into a succession of cities due to her father's successful executive career. The cities flew by like the pages of a calendar—first there was Albuquerque, New Mexico, then El Paso, Texas, and Salt Lake City, Utah. The clan headed back to Los Angeles for Stevie's first three years of high school, before heading north to San Francisco for her final year of high school.

"It was my senior year, which is a really rotten time to have to move into a new school," recalls Nicks. "You couldn't try out for cheerleader. You couldn't try out for song leader. You couldn't try out for flag twirler. You couldn't do anything because they had all tried out the previous year. So I was totally crushed because that was my dream at that point."

While Nicks' voice seems to carry a twinge of childhood regret, it's hard to imagine what would have happened if she had been twirling flags on the gridiron, instead of crossing paths with another flower child of the Sixties, Lindsay Buckingham, during the summer of 1966.

"I met Lindsay at the end of my senior year," explains Nicks. "We were at a party and Lindsay and I sang 'California Dreamin'' together that night."

However, it wasn't until two years later in 1968, when the twenty-year-old hippie girl would speak with Buckingham again, this time it was over the phone as her future love interest asked her to join his band Fritz. "I had never sang rock before," admits Nicks, "and I certainly had never been in a rock band, but I thought, 'Why not?' So I ended up being in that band with Lindsay for three and a half years. We practiced every day, and we played some really big shows."

Fleetwood Mac and Nicks during her solo years] invited the band down to L.A. to do some recording, but it was very obvious that everybody wanted to break Lindsay and I away from the rest of the guys in the band."

In fact, Nicks now says that it was the dissolution of the band that brought the musical partners into a more personal relationship. "It was the guilt that drove us together," Nicks says with a laugh. "That's why Lindsay and I started going out. We just felt so bad because everyone in Los Angeles was trying to kill our band. I mean, after three and a half years together, these guys were our best pals in the world and they were just being shut out, and it was very obvious."

With the other Fritz members gone, Buckingham/Nicks made their first and only album. While this self-titled cult classic has grown to become one of the most in-demand vinyl albums, it was anything but a commercial success at the time of its 1973 release.

As for the possibility of the album ever coming out on CD, Nicks points an accusatory finger at her former partner. "If Lindsay would just call me back, we would release



this period of shattered dreams, an English blues drummer by the name of Mick Fleetwood happened to be visiting Sound City Studios at the tail-end of 1974.

Fleetwood was searching for studios to record what would be Fleetwood Mac's next album, while at the same time searching for a new guitarist to replace the recently departed Mac guitarist/vocalist Bob Welch.

During his trip to Sound City, producer Keith Olsen wanted to show Fleetwood the sounds that the studio was capable of producing, so he grabbed a tape that happened to be laying on the console and turned it up.

The song that came on was the seven-minute epic "Frozen Love" from the *Buckingham/Nicks* album. Fleetwood was instantly grabbed by the guitarist on the tape and inquired as to who it was. Olsen explained that the guitar player was part of a duo, who probably wouldn't leave his musical partner, who also happened to be his girlfriend.

Not to be dissuaded, Fleetwood made the call anyway. Nicks picks up the story from here: "We got a call from Mick on New Year's Eve night of 1974 going into '75, asking us to join Fleetwood Mac. At that time, Lindsay and I were really poor. I mean, we were like really starving. We were totally disillusioned, we were both miserable, totally unhappy with each other and the world in general, and I told Lindsay that I thought we should do anything that was going to raise our lifestyle, and he agreed."

Ironically, Nicks had no idea who or what Fleetwood Mac was at the time. "I went down to the record store that night and bought every Fleetwood Mac album and we listened to all of them from front to back. I was looking to see if there was something that I could add to this band, and I felt that there was a kind of mystical thing throughout the band's history from Peter Green's bluesy guitar to Bob Welch's 'Bermuda Triangle' to Christine's sort of 'airy-fairy' voice, and I thought that it might work. Of course, they didn't need another singer, they needed a guitar player, but they couldn't get Lindsay without me, so

"I don't really like people knowing everything about me. I like being a mystery, and I even think I'm pretty mysterious to the people who know me really well."

Those early years with Fritz turned out to be perfect training for the future, but Nicks admits that she had no idea of it at the time. "I don't think I would have ever been able to just walk into Fleetwood Mac and been cool about being center front stage if it hadn't been for those three and a half years in Fritz. I would have been totally nervous and 'stage-frighted out.' But Fritz was like an incredible amount of preparation experience, which I didn't really know was preparation at that point."

Like many unsigned bands, it was the very goal of being discovered which ultimately led to the demise of Fritz, as Nicks and Buckingham got a quick lesson into the ways of the music business. "This producer named Keith Olsen [who would go on to work with

the album because there are a lot of labels, including Atlantic, who are very interested in it. But Lindsay has just been incommunicado lately, and if he doesn't call me back soon I'm going to put a huge ad in *Billboard* that says, 'Lindsay Buckingham is the reason that *Buckingham/Nicks* hasn't been released on CD,' because it's all him. So sign the petition because I'm doing what I can."

As their debut album basically flopped, the two struggling musicians had no indication of the stardom that was just around the corner. In fact, Nicks was working as a waitress in Hollywood, while Buckingham worked on the music at their apartment near Canter's Restaurant on Fairfax.

Meanwhile, in another part of town, as Buckingham and Nicks struggled through

they had to take us both."

As the band hit the road for an extensive tour behind Fleetwood Mac (which became known as the band's *White Album*), their powerhouse performances brought more converts to the band, with the charismatic and mysterious singer with the strange little voice quickly becoming the center of attention, as the album eventually topped the charts fueled by the Top Ten single "Rhiannon."

However, success didn't come easily, as a series of internal breakups threatened to destroy the band before it had a chance to discover its full potential. First, the marriage of bassist John McVie and keyboardist/vocalist Christine McVie dissolved, as did drummer Mick Fleetwood's marriage and finally

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Steve Allen

By Kenny Kerner and Michael Amicone



Allen with son Steve Jr., Imogene Coca and Elvis Presley

In the late Forties, with only a handful of stations in the country, a youth in his twenties managed to catch a glimpse of a program on a small, black and white television set, changing both his life and ours forever.

More than 40 years later, that viewer, Steve Allen, was inducted into the Television Academy's Hall Of Fame.

During his illustrious career in the entertainment business, Steve Allen has written over 4,800 songs, including the timeless classic "This Could Be The Start Of Something Big," recorded over 40 albums, authored in excess of 40 books (ranging topically from mysteries to tomes on religion and the Bible), served as a wrestling commentator, hosted several successful radio news and comedy shows, created the award-winning TV pro-

gram Meeting Of Minds (which brought together historically important people for a dialogue), starred in the movie The Benny Goodman Story, and perhaps most importantly, was responsible for pioneering one of the staples of TV viewing—the comedy/talk show format—when he hosted the Tonight show from 1953-1956.

Though Allen's final Tonight show was telecast on January 25th, 1957, the talk show format that he created was copied, to some degree, by every successor to the Tonight throne.

We recently talked with Allen—a remarkable pioneer who brought television into a new dimension—at his Van Nuys offices, discussing the current state of TV and focusing on his successful and extremely prolific songwriting career.

"I've never met anyone over the age of 40 who wasn't a critic of television. What television is true of life and the universe is that a part of it is magically wonderful and painful, and a part of it is dreadfully dreadful. The thoughtful viewer, therefore, picks his way among the assorted cathedrals and rubble, glorying in the former and avoiding the latter." —Steve Allen, 'Hi-Ho, Steverino!' (Barricade Books)

MC: You've accomplished so much as a songwriter/musician, not to mention your many other creative exploits. How do you find the time to be so creative?

SA: There are a number of factors that explain it—the quality of my work is for others to judge. But the quantity impresses even me. A relevant factor is that I don't waste any time. Most people, I think, waste a lot of it—and maybe they're supposed to; not everybody's the same. But I see people sometimes on an airplane staring out the window for five hours, and as we both get off, they ask me, "Where do you find the time to do all that you do?"

MC: We asked your assistant if she could put together a list of your songs, and then she mentioned to us that you've written 4,800!

SA: There's one member of our staff who's been working for quite a few weeks trying to get at least all the titles into one document, so that we can have it computerized.

MC: On one day in Kalamazoo, Michigan, you had some spare time, so you sat down and wrote 400 songs!

SA: It was from ten in the morning until ten at night. There's absolutely no conceit in it; I'm as willing to be conceited as anybody, but I've been unable to figure out a reason for it. I've never had any trouble writing songs. I never had to walk through snow to my lessons, none of that crap.

MC: There are some songwriters, like Diane Warren, who look at songwriting as a business. Nine o'clock in the morning they go to an office, and for the next eight hours they write. Do you write that way?

SA: That's a marvelous idea. No, I don't write either my music or my books that way, and you can't really say that her method or mine is the better one. In my case, it's all on automatic pilot, or so it seems to me. I always have a small tape recorder with me, because I learned when I was very young that I could

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never tell when an idea would occur, but suddenly there it would be. For the early years of my life, I would do what most songwriters or novel writers do, which is grab the back of an envelope and pencil and make some kind of notation. But that was never a satisfactory method. What usually happened was, when I wore that jacket again three weeks later, I would find it and I couldn't read my handwriting. Or I could read a few words and it would be something like "green ones go to Cleveland, but not if they're Armenian."

MC: Which probably seemed brilliant at the time.

SA: Right [laughs]. For instance, this morning at about three o'clock, I remembered a rhyme that I had jotted down the other day. Sometimes around such grains of sand the proverbial pearl can be constructed. When I was in my car about a week ago, I heard somebody use a sentence with the word "hilarious" in it, and so that part of my brain that writes lyrics or light verse—or for that matter serious verse—suddenly said aloud and into my machine, "It would be hilarious if someone should marry us."

Anyway, for who the hell knows what reason, this morning about three o'clock I found myself awake with this thing in my head and I re-dictated those two lines and proceeded to dictate a whole lyric. That's an example of what some part of my brain does. I did not plan to write that song. Nobody was waiting for it. No demand, and no way of even marketing it. As a result of which, the great bulk of my output has never been marketed and is highly unlikely to be.

MC: You don't work your catalog?

SA: Well, about a year ago—thank goodness—a fellow named Billy Meshel [All Nations Music] approached my attorney and said he had the feeling—he was somehow aware of my great output and a few of my successful songs—that a lot of my stuff was not being properly handled, whether marketed, filed, copyrighted, sold, whatever. My attorney discussed it with me and I said, "Hell, yeah, I'm too busy to do that, if he

"I've gotten an incorrect rap regarding my attitude toward rock. Sometimes when people interview me, they say, 'I understand you really hate rock.' No, I don't. I hate bad rock."

—Steve Allen

wants to do it, it's a deal." So for the last year he's been getting things on a more orderly basis. But even if there were five of him, nobody could market what are now over 4,800 songs.

MC: In 1985, the *Guinness Book Of World Records* honored you as the world's most prolific composer of modern times.

SA: And oddly enough—and it's nice that they did and I was indeed that at the time—

they got the number wrong. A woman came to check—you can't just lie to them. If a guy says, "I have the world's greatest collection of fingernails," they've got to see them. She was around for two or three days. She went through the metal file cabinets and counted—I don't know—2,812, or whatever the number was, lead sheets, which at that time, nine years ago, was all there was. And in her memo to us, she stated "just confirming that Mr. Allen has written 2,812 songs." And our people said, "Oh no, he's written many more than that, at least twice that many, and we have the tapes here if you wanna hear them." And then she said something really stupid, "Oh, if it's on tape, it's not a song. It's only a song when it's on paper." I said, "That'll come as a big shock to Erroll Garner. He couldn't read music."

MC: We've heard that you dreamed your most famous song, "This Could Be The Start Of Something Big."

SA: I had accepted the assignment to write the score for a musical. It was called *The Bachelor*, and it was done for NBC Television around 1954 or 55. One morning I was having this dream, and in the dream, the idea of the song occurred before the melody. The main character was a bachelor and he was swinging around town with four or five chicks, just a guy looking for all the cute women he could find, and out of this, the real thing—as they say—could come along. So in my sleep, I was thinking of different places where it can hit you like lightning—walking along the street, or at a party. Those first eight bars were dreamed—melody and lyric.

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Writing Jingles For Commercials

By Tom Kidd

The information superhighway has an off-ramp at the mall. In commercials, one size no longer fits all. "The late Eighties and early Nineties TV viewer—armed with remote control, VCR, 50 channels and decades worth of media savvy—became too smart, too quick and too elusive for slow-moving, conventional advertisers," writes Warren Berger in a recent *Los Angeles Times Magazine*. Multiple commercials are needed to reach multiple markets. Michael Ovitz, head of the high-powered Hollywood talent firm Creative Artists Agency (CAA), presented Coca-Cola with 27 separate commercials when he won the lucrative, long-standing account from Madison Avenue's largest ad agency, McCann-Erickson.

But long-established agencies such as McCann-Erickson are suffering in the face of change. The market is favoring smaller, quicker-moving agencies where the needs of micromarketing are easier met. Change is good in the musical world as well, because more commercials mean more chances for writers to break into the business. To take advantage of those opportunities, the fledgling jingle composer needs to understand the rules of the game.

As Donna Lane, Manager of Broadcast Production for John Corey Advertising, Inc., explains, there are three types of music used in commercials: jingles, scores and stock. A jingle is that insidiously memorable ditty such as "I'd Like To Teach The World To Sing" or "We've Only Just Begun" that is meant to stick in shoppers' minds. A good jingle, as those two examples prove, can have a life of its own away from the product. Most jingles have lyrics. Composers get paid \$2,000 and up depending on the advertiser's budget for the campaign.

A score is incidental instrumental music used to give life and personality to a visual

display by setting the theme for the commercial. Scores are not meant to stand out on their own as jingles do, but they can be much more important to the presentation of the product.

Stock is older music not specifically written for the spot. This is the least prestigious choice for an advertiser and least lucrative for the musical director. It is, however, the style usually favored in low budget productions such as Lane's spot for Barbeques Galore.

Lane says a newcomer to the commercial market who wishes to write either jingles or scores, normally wants to contact a music production house. Those companies then call the ad agencies to find out their needs. The production house then puts together a demo reel of what they've done and can do. This is a path open to the fledgling composer since the essential demo of previous work is in the reach of anyone with access to a home studio. "Send the reel to everybody," instructs the woman who has been doing her much-beloved job for some fifteen years. "Then call and call. Agencies will normally go with



Rick Uffic



"Somebody starting out is probably going to want to figure out what agency has the account for a company they think they could write a good single for."

—Bill White Acre

someone they know." Because normally pay to demo their commercial, says a good way for someone new and to get attention is to offer the demo for "Anyone selling their wares needs to get out there," she says. "If I like talking to the person and like what they've sent, I'll give them a shot." Every demo package needs to include a bio and contact information.

The trick, says Arlan H. Boll of Vision Studios, is to pester the music producers without being bothersome. During Vision's five years of experience as an "idea studio," Boll and company have accumulated credits that include ten-second jingles for Union 76 and spots for Honda, Toyota, AT&T and the California Lottery. Once you get the ear of a broadcast producer, the key is to ask directions, Boll says. The composer needs to find what kind of feel the advertiser has in mind, furnish them with a rough draft and then remain open to input. This business of commercials is, in Boll's words, "collaborative." While about twenty percent of Vision's work comes from return business or referrals, some still comes from ads in *Mix* magazine among other places.

It is usually up to the beginner to go to bat for himself. A musician just starting out in the business is probably not going to have an agent. "Somebody starting out is probably going to want to figure out what agency has the account for a company they think they could write a good single for, and then who's the broadcast producer," explains Bill White Acre. The guitarist who just won first place in *Billboard's* Song Contest, previously placed his song, "Push The Boundaries," in a set of Chevrolet radio spots. White Acre's break came when one of his tapes "got around" to the Robert Light Agency in Hollywood, becoming one of about 1,000 being considered for the Camaro campaign.

"The cool thing about this one," White Acre explains, "was they were promoting my name every time the commercial ran. That was good because I've got name recognition all over Canada and the U. S. They were playing it on alternative rock, rock and even sports stations." For his 30-60 seconds of music, White Acre received union scale for each of the instruments he played and for his vocals. Once the advertising agency decided to run the commercial, the same amount of money was paid again. Every thirteen weeks

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payments totaling about \$3,000 a month. That soon topped the \$7,500 of annual income White Acre needed to receive free health insurance. Though being a union member is not required to do commercial music, White Acre feels it is advantageous to become a member.

Bonnie Janofsky disagrees. "I always tell up-and-coming people not to join the union unless they plan to work in the business," she says. Janofsky gets most of her gigs these days the same way most professionals get work: through word-of-mouth and networking. She thinks it important for beginners to talk to other writers and get to know other composers through such organizations as the Arranger's Society and Society of Composers and Lyricists. "Sometimes they get overflow," she points out. "Lots of people start out orchestrating for other composers."

One disadvantage to writing music for commercials is that the composer may be asked to forever sign away the rights to the music. According to John Trivers, who with his partner Elizabeth Myers runs Trivers/Myers Music, the loss of rights has to be weighed against the monetary gains. A seller may make anything from \$2-3,000 to many times that depending on the client. Multinational companies spend heaviest, Trivers points out. For instance, Toyota may invest as much as \$30 million in each campaign.

Another disadvantage is the problem of image. White Acre echoes the complaints of many before him. Billy Joel once said, "My songs are *my* songs. I made them and they're like my children and no one's gonna use them

to sell frying pans and junk." Ironically, one of Joel's early jobs was playing organ on a Bachman's pretzel commercial. "I'm not a jingle guy," says White Acre. "I'm really a songwriter/artist kind of person that's also a composer who also wants to just be making music all the time for a living. So I'll pursue these kind of things, but it's not my primary goal as an artist."

Those most entrenched in this business try to find ways to make commerciality into art. Rick Ullik, owner/composer/arranger of the decade-old Rick Ullik Productions, finds himself in a pigeonhole of diversity. His company has recently completed ads for Maalox, Estee Lauder and 28 different TV and radio Service Merchandise spots featuring Bill Cosby. A musician in the medium needs a diverse



Elizabeth Myers & John Trivers

musical background and experience working in different formats, Ullik explains. The key, he told *Tracks* magazine, is to be able to "brainstorm musically" with clients, no matter what kind of music they want when they first walk into the studio. "I think I'm more like the ultimate boutique," Ullik says. "Instead of specializing in one area, I can do all different things and still give clients that personal boutique-style service."

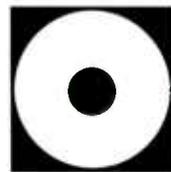
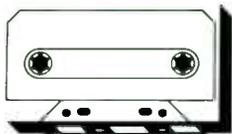
No matter what level the musician aims at, today's quick-changing market for commercials requires him or her to move fast. Ideally, the composer will want his own home setup that is capable of broadcast quality. Otherwise, demos must be recorded out of pocket in other studios which also puts the fledgling composer at the mercy of sometimes crowded studio schedules. It also pays to keep up your chops through continuing lessons in scoring and music theory. "Study with a good composition teacher," says Janofsky. "Basically composing is a solitary job, but networking is a good source of referrals."

It is possible to help sell products without selling out. Most composers emphasized maintaining the integrity of the material even while aiming at the consumer market. It pays to keep oneself interested, as White Acre did while composing the music for his upcoming motorcycle spots. "I'm doing it very exciting but very alternative because I figure that the advertising is six months behind the style," he says. "I figured I would do something totally current. This would make sense to me anyway to create something I'm excited about. If it doesn't go anywhere, I've got a song." **MC**



"Study with a good composition teacher. Basically, composing is a solitary job, but networking is a good source of referrals."

—Bonnie Janofsky



CASSETTE & COMPACT DISC DUPLICATION

CD MASTERING • GRAPHIC DESIGN • COLOR FILMS AND SEPARATIONS

High Speed and Real Time Duplication • Discount Prices on Major-Label-Quality Cassettes and Compact Discs • Duplication, Packaging, Fulfillment

| | | |
|----------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|---------------|
| Compact Disc Specials <small>(mention this ad)</small> | 500 CD's COMPACT DISC SPECIAL | \$1310 |
| | <small>(Includes 1 630 Master, Glass Master, 2 Color Disc Imprint, Jewel Box, Shrink Wrap)</small> | |
| | 1000 CD's COMPACT DISC SPECIAL | \$1610 |
| | <small>(Includes 1 630 Master, Glass Master, 2 Color Disc Imprint, Jewel Box, Shrink Wrap)</small> | |

Cassette Specials

(mention this ad)

| | |
|--------------------------------------------------------------------------------------------------------------------------|--------------|
| 100 HIGH SPEED CHROME CASSETTES | \$249 |
| <small>(Up to C-46, includes Master, Test Cassette, Printing on Clear Cassette, Box, Shrinkwrap)</small> | |
| RE-ORDER | \$129 |
| 500 HIGH SPEED CHROME CASSETTES | \$585 |
| <small>(Up to C-46, includes Master, Test Cassette, Printing on Clear Cassette, 1-Color J-Card, Box, Shrinkwrap)</small> | |
| RE-ORDER | \$450 |



Tape Specialty, Inc.

(818) 786-6111

13411 Saticoy St., N. Hollywood, CA 91605

(800) 310-0800 (CA Only)

fax: (818) 904-0267

This listing is designed as a starting point for any musician/songwriter wanting to break into commercial. Each list focuses on local agencies, be aware that there are literally thousands of advertising agencies throughout the country. For a more complete country-wide listing, check your local library for the *Standard Directory of Advertising Agencies*.

Compiled by Tom Kidd

AD AMERICAS

865 S. Figueroa
Los Angeles, CA 90017
213-688-7250 Fax: 213-688-7092
Contact: Judith Maybin
Clients: Chief Auto Parts, Ralph's, McDonald's, Toyota

ADMARKETING, INC.

1801 Century Park East, #2000
Los Angeles, CA 90067
213-203-8400 Fax: 310-277-7621
Contact: John Bamberger

ANCHOR DIRECT MARKETING

7926 Cowan Ave., #100
Los Angeles, CA 90045
310-216-7855 Fax: 310-337-0512
Contact: Diane Tishkoff, Creative Director

ARLEN ADVERTISING

1516 S. Bundy Dr.
Los Angeles, CA 90025
310-820-3433 Fax: 310-820-2596
Contact: Linda Black, Media Director
Clients: Gillette Papermate, Lawry's, Marshall's, Prudential, Sparklets, UNOCAL, Round Table Pizza

ASATSU AMERICA

10960 Wilshire Blvd., #1600
Los Angeles, CA 90024
310-444-4718 Fax: 310-473-2591
Contact: Mike Whitlow, Creative Director
Clients: Asahi Beer, Sprint

ASHER/GOULD ADVERTISING, INC.

5900 Wilshire Blvd.
Los Angeles, CA 90036
213-931-4151 Fax: 213-931-4548
Contact: Anita Louise Lee, Nancy Hunt
Clients: American Suzuki, Baskin-Robbins, C&R Clothiers, Falstaff Brewing Co.

BBDO LOS ANGELES

10960 Wilshire Blvd.
Los Angeles, CA 90024
310-444-4500 Fax: 310-478-7581
Contact: Roseann Bailey, VP
Clients: Apple Computer, Blue Cross, Dodge Dealer Associations

BATEY/POINDEXTER

3780 Wilshire Blvd., #210
Los Angeles, CA 90010
213-738-8078 Fax: 213-384-1248
Contact: Mikio Osaki, Executive Creative Director
Clients: Sanyo, Hilton Hotels, Los Angeles Zoo

BAXTER, GURIAN & MAZZEI, INC.

8501 Wilshire Blvd., #220
Beverly Hills, CA 90211
310-657-5050 Fax: 310-652-0963
Contact: Gloria De Palma, Media Director
Clients: Glabman's Cathedral Health Care

BEAR ADVERTISING, INC.

1424 N. Highland
Hollywood, CA 90028
213-466-6464 Fax: 213-466-1462
Contact: Frances Field, Media Director
Clients: American Suzuki Motor Corp., Bridgestone/Firestone

BENENSON ADVERTISING

6922 Hollywood Blvd., #402
Los Angeles, CA 90028
213-466-1601 Fax: 213-466-1922
Contact: Terri Melville, Creative Director
Clients: Kenwood, Lawman Jeans, Beno's Family Fashions

AARON BERGER ADVERTISING

3330 Cahuenga Blvd. West, #202
Los Angeles, CA 90068
213-462-7216 Fax: 213-876-5113
Contact: Diego Macedo, VP Production Director
Clients: Centro Medico Universal, Paramount Health Care Center

BLAKE WALLS RYDER

5750 Wilshire Blvd., #600
Los Angeles, CA 90036
213-965-5025 Fax: 213-965-1709
Contact: Julian Ryder, Creative Director
Clients: Wienerschnitzel, Thrifty Oil

BOEHM COMMUNICATION SERVICES

8007 Vicksburg Ave.
Los Angeles, CA 90045
310-215-5052
Contact: Suzanne Brantley, Pres.

BRAMSON & ASSOCIATES

7400 Beverly Blvd.
Los Angeles, CA 90036
213-938-3595 Fax: 213-938-0852
Contact: Louise Makowsky, Radio/TV Production
Clients: Alliance Inc., Lawry's Restaurants, TRW

JON BYK ADVERTISING INC.

140 S. Barrington Ave.
Los Angeles, CA 90049
310-476-3012 Fax: 310-476-3016
Contact: Jon Franklyn Byk, President & Creative Director
Clients: KJLH Radio, Monrovia Community Hospital, Renick Cadillac

THE CARRANZA GROUP ADVERTISING & MARKETING

3435 Wilshire Blvd., #1090
Los Angeles, CA 90010
213-385-3414 Fax: 213-385-3755
Contact: Jess Carranza Lopez, Dennis McCann
Comments: Specializes in English and Spanish advertising.

COHEN/JOHNSON INC.

2029 Century Park East., #1300
Los Angeles, CA 90067
310-553-2300 Fax: 310-553-3626
Contact: Elissa Singsong, Broadcast Producer
Clients: Foodmaker, Mervyn's, Nestle Beverage Co.

THE COLBY AGENCY

5657 Wilshire Blvd., #500
Los Angeles, CA 90036
213-931-0009 Fax: 213-930-2835
Contact: Judy Haruski, Broadcast Producer
Clients: Home Base, Greenpeace, Beverly Center, UCLA Medical Center

CONSOLIDATED ADVERTISING DIRECTORS, INC.

8060 Melrose Ave.
Los Angeles, CA 90046
213-653-8060 Fax: 213-655-9452

Contact: Douglas Johnson, Production Manager
Clients: Avanti Publishing, Knight Publishing, Publishers Services Inc.

JOHN COREY ADVERTISING, INC.

6430 Sunset Blvd., #800
Los Angeles, CA 90026
213-467-2893 Fax: 213-467-0231
Contact: Donna Lane, Mgr.
Broadcast Production
Clients: Subway, G. I. Trucking

CRUZ/KRAVETZ: IDEAS

11340 W. Olympic Blvd., #206
Los Angeles, CA 90064
310-312-3630 Fax: 310-312-9013
Contact: J. Anthony Cruz, Creative Director
Clients: La Opinion, Mexicana Airlines, Frutas Concentradas, S.A.

ODD NEEDHAM LOS ANGELES

11601 Wilshire Blvd.
Los Angeles, CA 90025
310-996-5700
Contact: Gary Fountain, Supervisor Entertainment Division
Clients: Bugle Boy, Universal Pictures, Universal Studios, Universal Television, Vans Shoes, Volkswagen U.S.

DAILEY & ASSOCIATES

3055 Wilshire Blvd.
Los Angeles, CA 90010
213-386-7823 Fax: 213-380-6655
Contact: Susan Segal, VP-Broadcast Traffic
Clients: American Honda Motor Co., Ford Dealers Assn., Nestle, Sizzler

D'ARCY MASLUS BENTON & BOWLES, INC.

6500 Wilshire Blvd., #1000
Los Angeles, CA 90048
213-658-4500 Fax: 213-658-4592
Contact: Niel C. Lemlein, Director-Entertainment Group
Clients: American Express Moneygram, Sea World, M&M Mars, NBC, General Motors

DAVIS & GRIMALDI ADVERTISING

7060 Hollywood Blvd., #907
Hollywood, CA 90028
213-464-1528 Fax: 213-464-3819
Contact: Richard Carl, Mgr. Production
Clients: Bantam/Doubleday/Dell, MGM/UA Home Video

DAVIS, BALL & COLOMBATTO ADVERTISING, INC.

865 S. Figueroa
Los Angeles, CA 90017
213-688-7000 Fax: 213-688-7288
Contact: Bert Kelley, Exec. Producer & Director Broadcast
Clients: Avis, Bandini Fertilizer, Chief Auto Parts, McDonald's, Ringling Bros.

ROBERT DAY COMMUNICATIONS

8826 Dorrington Ave.
Los Angeles, CA 90048
310-858-0520 Fax: 310-281-8627
Contact: Rob Day III, Production Mgr.
Clients: National Geographic, USA Music

ROD OYER GROUP, INC.

8360 Melrose Ave., 3rd Floor
Los Angeles, CA 90069
213-655-1800 Fax: 213-655-9159

Contact: Carolyn Baresic, Production Manager
Clients: Eastman Kodak, Universal Studio Tours, Dentsu, much film work

EISAMAN, JOHNS & LAWS ADVERTISING, INC.

5700 Wilshire Blvd.
Los Angeles, CA 90036
213-932-1234 Fax: 213-965-6134
Contact: Dennis R. Cue, Dean R. Laws
Clients: Cadillac, Chevrolet/Geo, Domino's Pizza, Hiram Walker Inc., Pennzoil, Vans Shoes, Walt Disney Co.

ROBERT ELEN & ASSOCIATES

6430 Sunset Blvd., #1000
Los Angeles, CA 90028
213-464-3536 Fax: 213-464-8927
Contact: Dee Cratty, Broadcast Producer
Clients: Metro Honda Dealers (Southern California, Houston, Kansas City, Dallas/Ft. Worth)

FONT & VAAMONDE HISPANIC ADVERTISING

5900 Wilshire Blvd., #2530
Los Angeles, CA 90036
213-965-1800 Fax: 2130965-0488
Contact: Jose Alvarez, Sales/Creative Director
Clients: Alaska Airlines, Borden, Canon, Domino's, Hilton Hotels, Kraft Foods, Payless Drug Stores, Procter & Gamble

FOOTE, CONE & BELDING

4680 Wilshire Blvd.
Los Angeles, CA 90010-1772
310-312-7000 Fax: 310-479-1277
Contact: Larry Kopald, Executive VP & Creative Director
Clients: Taco Bell

FOTOUHI ALONSO INC. ADVERTISING & MARKETING

1901 Ave. of the Stars., #950
Los Angeles, CA 90067
310-553-8271 Fax: 310-553-0514
Contact: Jorge Alonso, Creative Director
Clients: American Honda, Jose Eber Salons, Disney Home Video, Warner Bros.

FRASER & ASSOCIATES

3580 Wilshire Blvd., #2010
Los Angeles, CA 90010
213-365-5329 Fax: 213-487-4311
Contact: N. J. Goldston, VP Management Supervisor
Comments: Specializes in direct response, automotive, toys, young men's products

FROJEN ADVERTISING, INC.

523 W. Sixth St.
Los Angeles, CA 90014
213-622-5414 Fax: 213-624-6282
Contact: Dennis Wunsch, Creative Director

GBF/AYER

5900 Wilshire Blvd., 24th Floor
Los Angeles, CA 90036
213-931-6301 Fax: 213-933-2683
Contact: Darlene Hayman, Sr. VP & Media Director
Clients: DMV, Manufacturer's Bank, Sunny Delight, Procter & Gamble

THE GARAMELLA FITZGERALD AGENCY

8226 Sunset Blvd.
Los Angeles, CA 90046
213-650-8321 Fax: 213-650-8287
Contact: Doug Brotherton, Designer
Clients: Panavision Hollywood, Universal Studios Facilities Division (Backlot Rental)

THE GARY GROUP

9046 Lindblade St.
Culver City, CA 90232
310-842-8400 Fax: 310-842-7114
Contact: Luis Fernandez, Creative Director
Clients: Cabin Fever Entertainment, Motown, Giant, BMI, Ringling Bros.

GEISZ INTERNATIONAL, INC., AGENCY GROUP

11500 Olympic Blvd.
Los Angeles, CA 90064
310-478-0251
Contact: Emory R. Geisz, President
Comments: Specializes in hi-tech and interactive advertising.

GORDON GELFOND ASSOCIATES INC.

11500 W. Olympic Blvd.
Los Angeles, CA 90064
310-478-3600 Fax: 310-477-4725
Contact: Mike Jay, Creative Director
Clients: A-1 Foods, Century Bank, Mogen David Kosher Meat Products

GRAHAM, SILBERG, SUGARMAN, INC.

5750 Wilshire Blvd., #530 W.
Los Angeles, CA 90036
213-939-1181 Fax: 213-939-4063
Contact: Steve Sugarman, Principal & Creative Director
Clients: Health Net, California Dental Association, The Port of Los Angeles

GREY ADVERTISING INC. WESTERN DIVISION

6100 Wilshire Blvd.
Los Angeles, CA 90048
213-936-6060 Fax: 213-937-5798
Contact: Jim Miller, Director Broadcast Production
Clients: California Special Olympics, Lucky Stores, Sun-Maid, Roman Meal, Warner Bros.

HALLER SCHWARZ

3214 Lacy St., #200
Los Angeles, CA 90031
213-977-1111 Fax: 213-224-0218
Contact: Rhonda Suhrie, Production Manager
Clients: Hilton, Holiday Inn

HORLICK LEVIN ADVERTISING INC.

11300 W. Olympic Blvd., #600
Los Angeles, CA 90064
310-473-6662 Fax: 310-473-2425
Contact: Dennis Horlick, President & Creative Director
Clients: Disney Home Video, Three D Bed & Bath, Phonemate

ICAN ADVERTISING

4412 W. Pico Blvd.
Los Angeles, CA 90019
213-937-8027 Fax: 213-931-9779
Contact: Cliff Wright, Broadcast Director
Clients: West Star Products, Azende Cosmetics
Comments: Specializes in advertising for the Black market.

IMADA WONG COMMUNICATIONS GROUP

515 S. Flower St., 7th Fl.
Los Angeles, CA 90071
213-622-6513 Fax: 213-627-4476
Contact: Jennifer Hom, Media
Coordinator
Clients: Anheuser-Busch, AT&T,
Bank of America, United Way

INTER/MEDIA, INC.

15910 Ventura Blvd., 10th Fl.
Encino, CA 91436
818-995-1455 Fax: 818-995-6093
Contact: David Collins, Production
Manager
Comments: Specializes in direct
response, retail, health care and
entertainment.

ITALIA/GAL ADVERTISING

5750 Wilshire Blvd., #480
Los Angeles, CA 90036
213-934-7711 Fax: 213-934-7733
Contact: Nancy Skendenan,
Broadcast Producer
Clients: Del Taco, Thai Airways,
Zacky Farms, S5 Clothing Stores

JACOBS & GERBER ENTERTAINMENT

731 N Fairfax Ave.
Los Angeles, CA 90046
213-655-4082 Fax: 213-655-0195
Contact: Reggie Lundin, Media
Coordinator
Clients: CBS Entertainment, CBS
News, Paramount Television

KAISER MCEUEN INC.

1631 Pontius Ave.
Los Angeles, CA 90025
310-479-8999 Fax: 310-479-8006
Contact: Michael Kaiser, Thomas
McEuen
Clients: Beverly Hilton, Parker
Automotive, Amcare

KALMAN COMMUNICATIONS

11766 Wilshire Blvd.,
Los Angeles, CA 90025
310-477-9664 Fax: 310-479-2274
Contact: Jerry L. Kalman, Ann E.
Kalman
Comments: Specializes in hi-tech,
health care and legal.

DENNIS KING KIZER, INC.

8961 Sunset Blvd., #507
Los Angeles, CA 90069
310-285-0235 Fax: 310-285-0824
Contact: Maitland Ward, Radio &
TV Production Director
Clients: Fatburger, Souplantation,
Yoshinoya

KLEIN ADVERTISING, INC.

1888 Century Park East., #1104
Los Angeles, CA 90067-1725
310-556-0500 Fax: 310-556-0949
Contact: Trevor Kimball, Production
Manager
Clients: Frontrunners Shoes,
Petpro Products

KLEIN & LABRUCHERIE ADVERTISING

3262 Military Ave.
Los Angeles, CA 90034-3026
310-312-1808 Fax: 310-312-9635
Contact: Gale Duncan, Production
Manager
Clients: Cherokee Clothing,
Hansen's Foods

NIEL K. KLEIN & ASSOCIATES, INC.

1249 S. Holt Ave.
Los Angeles, CA 90035
310-289-6820 Fax: 310-289-6819
Contact: Neil K. Klein, President &
Creative Director, Si Lam, Associate
Creative Director
Clients: Methodist Hospital,
Scandinavian Airline Systems

LA AGENCIA DE ORCI & ASOCIAOS

11620 Wilshire Blvd., #600
Los Angeles, CA 90025
310-444-7300 Fax: 478-3587
Contact: Manuel Reyes, VP &
Media Director
Clients: American Express Money
Gram, Honda, Anheuser-Busch,
KFC, Mattel, Nestle, Zenith, Wells
Fargo Bank
Comments: Specializes in Hispanic
advertising.

HEIDI LANE, VIDEO ENTERPRISES, INC.

11340 Olympic Blvd.
Los Angeles, CA 90064
310-312-1500 Fax: 310-312-1568
Contact: Heidi Lane, President
Clients: Rembrandt Dental
Products, Singer, Remington,
B. U.M. Equipment, Andes Candies

LEE & ASSOCIATES, INC.

145 S. Fairfax Ave., #301
Los Angeles, CA 90036
213-938-3300 Fax: 213-938-3305
Contact: Howard Pearlstein, Frank
Pearlstein
Clients: California Fig Advisory
Board, Great West Foods, Interstate
Bakeries

LORSCH CREATIVE NETWORK

8383 Wilshire Blvd., #1010
Beverly Hills, CA 90211
213-651-0500 Fax: 213-651-3687
Contact: Rich Teich, Exec. VP &
Creative Director
Clients: Atari, Winchell's, Taco Bell,
Tropicana Hotel, Harrah's Hotel &
Casino

MARKETING AND

8522 National Blvd., #109
Culver City, CA 90232-2456
310-841-6600 Fax: 310-841-0906
Contact: Patty Hartman, Director
Creative Services
Clients: E-Z Storage, Jenny Craig,
Mervyn's

MARKET VISION

470 S Beverly Dr.
Beverly Hills, CA 90212
310-284-6070 Fax: 310-284-8319
Contact: Michelle Silbar, Projects
Manager
Comments: Specializes in jewelry
advertising.

MARX ADVERTISING, INC.

112 West 9th St., #200
Los Angeles, CA 90015
213-626-3153 Fax: 213-489-2737
Contact: Robert Moroz, VP,
Production & Creative Director
Comments: Specializes in
automotive aftermarket,
housewares and direct mail.

MCCANN-ERICKSON LOCAL BROADCAST

6420 Wilshire Blvd.
Los Angeles, CA 90048
213-655-9420 Fax: 213-207-4940
Contact: Peter Serchuk, Executive
Creative Director
Clients: Coca-Cola, Sony, Los
Angeles Times, Nestle, Doubletree
Hotels

EDWARD J. MCELROY ADVERTISING

1990 S Bundy Dr., #310
Los Angeles, CA 90025
310-207-1388 Fax: 310-207-4940
Contact: Susan Jaffy, Production
Manager
Clients: Budget Gourmet (trade
only), Kraft Frozen Foods, Embassa
Foods

LYNN MEDBERRY ASSOC. INC.

9432 Sierra Mar Place
Los Angeles, CA 90069
310-652-4405
Contact: Lynn Medberry, President
Clients: Cosmetic Imports, Italian
Trade Commission

MENDELSON/ZIEN ADVERTISING, INC.

Westwood Gateway
Los Angeles, CA 90025-3356
310-444-1990 Fax: 310-444-9888
Contact: Jordin Mendelsohn,
Executive Creative Director
Clients: BMW, Smith's Food &
Drug Centers, 20th Century
Insurance, Wok Fast

MILLS MARKETING, INC.

1000 E. Macy St.
Los Angeles, CA 90033
213-223-1178 Fax: 213-223-0648
Contact: Ezrz Millstein, President &
Creative Director
Clients: Norman International,
Comstock International, Gemline
Frame Co.

MUSE CORDERO CHEN, INC.

6100 Wilshire Blvd., #1600
Los Angeles, CA 90048
213-954-1655 Fax: 213-954-9171
Contact: Wanice LaMoyné, Project
Manager
Clients: Honda, Goodyear, Nike,
Supercuts, Kraft Foods, American
Red Cross

J.R. NAVARRO & ASSOCIATES, INC.

12400 Wilshire Blvd.
Los Angeles, CA 90025
213-820-7676 Fax: 213-207-6563
Contact: Liam Ward, VP & Creative
Director
Clients: Cadillac, GMC,
Oldsmobile, Cabinet Masters, World
Cup 1994

NEW-VENTURE ADVERTISING, INC.

11340 W. Olympic Blvd., #217
Los Angeles, CA 90064
310-473-1547 Fax: 310-473-2869
Contact: Doug Hedlund, President
& Creative Director
Clients: Tideland Oil, Vector
Automotive Group

OBST ADVERTISING

8932 Carson St.
Culver City, CA 90232
213-870-8884
Contact: Judy Obst, owner
Clients: Great Western Furniture,
Royal Jewelers, Los Angeles
Diamond Co.

PACIFIC RIM ADVERTISING

6399 Wilshire Blvd., #721
Los Angeles, CA 90048
213-256-5615
Contact: Dana Yamagata, Partner
& Creative Director
Clients: AT&T, Vans Shoes,
Fraging Waters, Chinese Winter
Blossom Ball
Comments: Specializes in
advertising to the Asian market.

PARK & FOSTER, INC.

3598 Beverly Blvd.
Los Angeles, CA 90005
213-383-2600 Fax: 213-383-5300
Contact: Richard Kashanski, TV
Production Director
Clients: Daewoo, Mrs. "J" Coffee,
Pacifiic Bell, Korean National
Tourism Corp.

THE PEARLMAN GROUP, INC.

11755 Wilshire Blvd., #880
Los Angeles, CA 90025
310-473-9353 Fax: 310-479-0043

Contact: Daniel L. Pearlman,
President
Clients: Coca-Cola, General
Motors, Royal Viking Tours,
Seagram Wine Classics

THE PHELPS GROUP

11999 San Vicente Blvd., #401
Los Angeles, CA 90049
310-471-6170 Fax: 310-471-2830
Contact: Kathryn Hennessy, VP
Media
Clients: American Cancer Society,
Fender Musical Instruments,
Kurzweil, Remo Drums, Tahiti
Tourism Board

PLANET ADVERTISING GROUP

260 S. Beverly Dr., #306
Beverly Hills, CA 90212
310-550-8507 Fax: 310-859-0993
Contact: Gordon Harding, General
Manager
Comments: Specializes in
interactive telemarketing, direct
response and infomercials.

POOL COMMUNICATIONS

11828 LaGrange Ave.
Los Angeles, CA 90025
310-479-4166 Fax: 310-473-6476
Contact: Dean DiMascia,
Production Manager
Clients: Burbank Airport Hilton,
New Otami Hotel, Care America's
Health Plans

RECKAS & FRANKE ADVERTISING, INC.

1801 Century Park East, #1820
Los Angeles, CA 90067
310-557-1807 Fax: 310-203-9630
Contact: Bill Casale, VP Creative
Director
Clients: One Lambda Corp., St.
Francis Hospital, Wyle Laboratories

REGBERG & ASSOCIATES ADVERTISING

8491 Sunset Blvd.
Los Angeles, CA 90069
310-475-5735 Fax: 310-470-3101
Contact: Sheila Paton, Director-
Media
Clients: Century Thrift & Loan, E&S
Ring

EMIL REISMAN & ASSOCIATES

145 S. Beverly Dr.
Beverly Hills, CA 90212
310-278-4686 Fax: 310-550-4512
Contact: George Goldman, VP &
Creative Director
Clients: Great Western Properties,
Beverly Hills Videocentre Inc.

RONALD JAMES DIRECT

11766 Wilshire Blvd., #310
Los Angeles, CA 90025
310-445-0810
Contact: James Pennington,
President & Partner
Clients: Ritz-Carlton, Silver Dollar
Theme Park, Keystone Resort
Recreation

SACKS/FULLER ADVERTISING, INC.

3435 Wilshire Blvd., #1900
Los Angeles, CA 90010
213-251-9611 Fax: 213-251-9645
Contact: Cary Sacks, Creative
Director
Clients: Honeybaked Hams, Lojack
Auto Theft, Discount/Evan Tire
Centers

SCHROFFEL & ASSOCIATES

1200 Wilshire
Los Angeles, CA 90025
310-820-9466 Fax: 310-820-6431
Contact: Shelley McClure,
Production Manager
Clients: BMW, Biltmore, Hotel Bel-
Air, The Mission Inn, The Closet
Factory

THE SHEFRIN COMPANY

800 S. Robertson Blvd.
Los Angeles, CA 90035
213-655-5960 Fax: 213-657-0441
Contact: Paul Shefrin, President &
Creative Director
Clients: Academy of Country
Music, Dick Clark Productions

SPEER, YOUNG & HOLLANDER, INC.

3580 Wilshire Blvd., #2020
Los Angeles, CA 90010
213-487-2363 Fax: 213-487-0072
Contact: Deborah Neikirk,
Production Manager
Clients: Abbott Electronics, Hughes
Aircraft

STEIN ROBAIRE HELM, INC.

11911 San Vicente Blvd., #349
Los Angeles, CA 90049
310-471-4333 Fax: 310-1207-4493
Contact: Court Crandall, Kirk
Sander
Clients: Clarion, Day Runner,
Packard Bell, Roland, UNOCAL

STRANGER & ASSOCIATES

5900 Wilshire Blvd., #1900
Los Angeles, CA 90036
213-937-8540 Fax: 213-937-7977
Contact: John Tripp, VP &
Producer
Clients: Circus Circus, California
Federal, Six Flags Magic Mountain,
Toshiba, Transamerica

SWAFFORD & COMPANY, ADVERTISING

10350 Santa Monica Blvd., #21
Los Angeles, CA 90025
213-553-0611
Contact: John Swafford
Clients: MCA, Hilton Hotels

TIGER 5 PRODUCTION, INC.

6922 Hollywood Blvd., #704
Hollywood, CA 90028
213-463-4991 Fax: 213-461-5869
Contact: Hyo Young Jung, Media
and Production Director
Clients: Hyundai, Los Angeles
Times, Pacific Bell, Montblanc
Department Stores

VALDES ZACKY ASSOCIATES, INC.

1875 Century Park East., #1000
Los Angeles, CA 90028
310-557-0811 Fax: 310-386-1903
Contact: Lorena Alvarez, Traffic
Director & Producer
Clients: Southern California Gas
Company

VIPER ONE

6381 Hollywood Blvd., #290
Hollywood, CA 90028
213-957-7390 Fax: 213-469-8000
Contact: Paul Gauer, General
Manager
Comments: Specializes in
interactive telemarketing.

WELLER & O'SULLIVAN ADVERTISING

10940 Wilshire Blvd
Los Angeles, CA 90024
310-824-8777 Fax: 310-824-8778
Contact: Jim Weller, Partner &
Creative Director
Clients: In-n-Out, Body Glove,
Transamerica, Antelope Valley
Hospital Medical Center

WOOLF ADVERTISING INC.

520 S. Lafayette Park Place
Los Angeles, CA 90057
213-388-2415 Fax: 213-388-9587
Contact: Len Woolf, VP &
Executive Art Director
Clients: Greater California Dental
Plan, Leach Relays, Space-Flex

What follows is a select listing of TV Music Supervisors—the people responsible for putting the music into your drama, comedy, mini-series or movie of the week. Our apologies to those we may have inadvertently missed.

Compiled by Tom Kidd

▲ A.D. MUSIC

25362 Malibu Blvd.
Malibu, CA 90265
310-317-4993
Contact: Anastasia Greenberg,
David Henszey
Comments: Soundtracks, TV
music, post production.

▲ AMADEUS PRODUCTIONS

256 S. Robertson Blvd. #111
Beverly Hills, CA 90211
310-455-1067 FAX: 310-455-1067
Contact: Wolfgang Aichholz,
Laurene Williams, Nils Jiptner

▲ ATMOSPHERES MUSIC & SOUND DESIGN

8127 Eirita Dr.
Los Angeles, CA 90046-1104
213-650-889 FAX: 213-654-3908
Contact: Richard Delvy, Steve
Zuckerman, Tammy Cohen

▲ MICHAEL BODDICKER INC.

13601 Ventura Blvd.
Sherman Oaks, CA 91423
818-981-1136 FAX: 818-981-2520
Contact: Michael Boddicker
Clients: Film and television.
Comments: Music and sound
design. Electronic and orchestral.

▲ RIC BOWLS

600 E. Olive Ave. #109
Burbank, CA 91501
818-848-5059
Comments: Provides television,
film recording services

▲ BREWMAN PRODUCTIONS INC.

2121 Avenue of the Stars, #600
Los Angeles, CA 90067
310-551-5250 FAX: 310-551-4144
Contact: Alan Brewer
Clients: Fox TV, Miramax,
Universal Pictures, VH-1.
Comments: Music production for
music, film and television and music
supervision for feature films.

▲ BULLETS

4520 Callada Place
Tarzana, CA 91356
818-708-7359
Contact: Hal Winn, Mark Gibbons
Comments: Original music compos-
ing and production for film and video.

▲ CASHMAN COMMERCIALS

415 Roads End
Glendale, CA 91205
818-507-7400 FAX: 818-507-8400
Contact: Marc Cashman
Comments: Music for television
and radio production.

▲ RICHARD DRUZ MUSIC

6446 Rodgerton Dr.
Los Angeles, CA 90068
213-467-1645 FAX: 213-465-5901
Contact: Jennifer Johnson
Clients: Jack in the Box, Chuck E.
Cheese, HEB Stores (Texas)
Comments: Music for commercials
and film. Production, arranging,
recording.

▲ E STREET MUSIC

421 N Rodeo Dr. #15-5
Beverly Hills, CA 90210
818-551-9935 FAX: 818-551-0952
Contact: Daniel Federici

▲ FASTRACK MUSIC

5732 Vesper Ave.
Van Nuys, CA 91411
818-988-4447
Contact: Richard Winer
Clients: ESPN, CNBC, Disney,
Universal Studios, Group W.
Comments: Music for television,
film, video and advertising. Also
buy-out production music library.
Award winning productions.

▲ DON GREAT MUSIC

12400 Ventura Blvd. #227
Studio City, CA 91604
800-321-6967; 213-465-6967

FAX: 800-321-4953

Contact: Don Great, Tom Owen,
Andy Gerber
Comments: Music libraries for TV
and film. Original music scoring for
TV and feature films.

▲ HALLIGAN & ASSOCIATES

3000 W. Olympic Blvd. #2105
Santa Monica, CA 90404
310-449-4012 FAX: 310-449-4024
Contact: Dick Halligan, Martin Brody

▲ STEVE HAWK C.A.S.

P.O. Box 1841
Big Bear, CA 92314
714-585-9351 FAX: 714-585-9351
Comments: Production mixing for
film, video & music. Location or
studio.

**▲ HUNT JAFFE PRODUCTIONS/
PRODUCERS POST**

2625 W. Olive Ave.
Burbank, CA 91350
818-841-6750 FAX: 818-841-0883
Contact: Lary Guzy, Gary Hunt,
Barry Jaffe
Comments: Music video television
and post production. Duplication for
all major record companies.

▲ BONNIE JANOFSKY

458 N. Curson Ave. #104
Los Angeles, CA 90036
213-658-5997 FAX: 213-658-6521
Contact: Bonnie Janofsky
Clients: *The Tonight Show*, Moon dust
Productions, Bureau One ad agency
Comments: Full service music
production. Compose, arrange,
copy. Live and MIDI.

▲ JUSTICE MUSIC CORPORATION

11586 Blix St.
North Hollywood, CA 91602
818-762-6850 FAX: 818-762-6747
Contact: Monte R. Thomas
Comments: License catalog for two
publishing companies and Justice
Records for film and television.

▲ LEEWAY ENTERTAINMENT GROUP

100 Wilshire Blvd. #870
Santa Monica, CA 90401
310-917-5666 FAX: 310-917-5646
Contact: Paul Goetz
Comments: 32 Track digital, The
Leeway Studios, Leeway Records,
Peace Please Publishing (ASCAP).
"The Earth Is Listening."

▲ LYON STUDIO

2212 Newport Blvd.
Newport Beach, CA 92663
714-675-4790 FAX: 714-675-2139
Contact: Curt Lyon, Judy Zenger,
Naomi Davis
Comments: Original music for film,
TV, commercials.

▲ EDDY MANSON PRODUCTIONS

7245 Hillside Ave. #216
Los Angeles, CA 90046-2329
213-874-9318
Contact: Eddy Manson Productions
Clients: U. S. Steel, Campbell's
Soups, RCA, Scott Paper Tissue,
Planter's Peanuts.
Comments: Composition for all
media. Music production.
Commercials to features. 59 awards
including 24 Clio's, 5 Venice Film
Festival and 1 Academy Award.

▲ MARGARITA MIX

6838 Romaine St.
Hollywood, CA 90038
213-962-6565
Contact: Joan Webb-Ewen
Comments: Audio for film and video.

▲ MONDPOLI PRODUCTIONS

1150 S. La Brea Ave.
Hollywood, CA 90019
213-939-2964; 800-94-STUDIO
FAX: 213-399-4655
Contact: Jon Gray
Clients: Hot Rocks (Playboy
Channel).

Comments: Digital multi-track
music production and sound effects.
Digital video post production.
Animation. Editing and special
effects.

▲ DANIEL NEBENZAL

P.O. Box 57494
Sherman Oaks, CA 91413
818-503-7390
Clients: Call for credits.
Comments: Producer/engineer/
mixer. Specializes in acoustic music
recording.

▲ NOVASTAR

6430 Sunset Blvd., #1400
Los Angeles, CA 90028
213-467-5021 FAX: 213-465-8750
Contact: Bob Sky, Greg Geddes
Comments: Sweetening, audio to
picture sync, ADR, voice-over,
original music. SFX, video post.
*Does not accept unsolicited
material

▲ ORIGINAL SOUND ENTERTAINMENT

7120 Sunset Blvd.
Hollywood, CA 90046
213-851-2500 FAX: 213-851-8162
Contact: Paul Politi, Art Laboe
Clients: Del-Fi Records, Guildc.
Celebrity Licensing
Comments: Music master and sync
licensing for film, TV, commercials,
soundtracks and records.
*Does not accept unsolicited
material

▲ OVER NITE SENSATION

17700 Miranda St.
Encino, CA 91316
818-342-8581
Contact: Bob Lazo
Comments: Film, composition and
recording.

▲ PACIFIC MANAGEMENT SERVICES

202 1/2 S. Arnaz Dr.
Beverly Hills, CA 90211-2804
310-854-1969 FAX: 310-854-0229
Contact: Donnie Graves
Comments: Personal management,
music supervision for film, event
coordinators.
*Does not accept unsolicited
material

▲ GENE PAGE

1146 N. Central Ave., #400
Glendale, CA 91202
818-500-0953 FAX: 818-500-0945

▲ POWERHOUSE MULTIMEDIA

19347 Londellus St.
Northridge, CA 91324
818-993-4778 FAX: 818-993-3575
Contact: Paul Stillman, Jeff
Stillman
Clients: NBC; Pioneer L. D. C.;
Hemdale; A. I. P.; Evans
Advertising; Ruthless, Private,
Polydor Records; Hot Licks & Power
Rock Videos
Comments: Photo, video, graphics,
multi-track recording, digital
mastering. Production assistance
available.

▲ RED HOTS ENTERTAINMENT

634 N. Glenoaks Blvd., #374
Burbank, CA 91502-0124
818-954-0092
Contact: Chip Miller, Travis Miller
Clients: Major record companies
(Capitol, American) and major
motion picture studios.
Comments: Feature film and video
production company. Video music
production. Music supervision.
Video post production.

▲ RIDENBAUGH PRODUCTIONS

1527 Venice Blvd.
Venice, CA 90291
210-391-0398 FAX: 310-398-2198
Contact: Scott C. Bledsoe, Leigh
Cuttone, Kevin Stevens

▲ RUSK SOUND STUDIOS

1556 N. La Brea Ave.
Hollywood, CA 90028
213-462-6477 FAX: 213-462-5684
Contact: Elton Ahi
Clients: Numerous including *Last of
the Mohicans*, *Gettysburg*,
Kindergarten Cop, *My Cousin
Vinnie*, *Briscoe County Jr.*,
Unsolved Mysteries.
Comments: Mixing, ADR, Folly,
sound effects and film mixing.
Digital and analog mixing.
*Does not accept unsolicited
material

▲ SANDBOX PRODUCTIONS

11684 Ventura Blvd. #134
Studio City, CA 91604
818-506-5467 FAX: 818-501-7475
Contact: Mark Wolfson

▲ SATELLITE MUSIC

8251 Waring Ave.
Los Angeles, CA 90046
213-852-9740 FAX: 213-852-1015
Contact: Dan Stein

▲ SCORE ONE RECORDING INC.

5500 Cahuenga Blvd.
North Hollywood, CA 91601
818-762-6902 FAX: 818-762-2531
Contact: Al Johnson

▲ SCREENMUSIC INTERNATIONAL

11684 Ventura Blvd. #850
Studio City, CA 91604
818-985-9997 FAX: 818-985-6928
Contact: Rick Penner, David Hohl,
Rob Walsh
Clients: Disney, Warner Bros.,
Universal, CBS, NBC, Stephen J.
Cannel Productions, many others.
Comments: Hollywood film music
library (production music), custom
scoring, complete audio post
production.

▲ SLAUGHTER PIG PRODUCTIONS

2500 Skyline Drive
Signal Hill, CA 90806
310-498-5993
Contact: Brian Gunter, Jean
Gunter, Deann Gunter
Clients: Mentors, Ministry, many
others.
Comments: Industrial-minded
alternative music production and
rock video scoring.

▲ SMASH THE RADIO PRODUCTIONS

13654 Victory Blvd., #456
Van Nuys, CA 91401
818-904-3499 FAX: 818-905-0512
Contact: Steven T. Easer

▲ JOE SOLO PRODUCTIONS

625 S. Cochran, #12
Los Angeles, CA 90036
310-385-6643 FAX: 213-935-6824
Contact: Joe Solo, Debbie Anaya
Comments: Full production service.

▲ SOUNDSORE

13101 Addison St.
Sherman Oaks, CA 91423
818-995-6106 FAX: 818-996-6110
Contact: Jud Haskins, Rose
Haskins, Dave Tucciarone
Clients: Many including Mitsubishi.
*No phone calls

**▲ STUDIO M PRODUCTIONS
UNLIMITED**

4032 Wilshire Blvd., #403
Los Angeles, CA 90010
213-389-7372; 800-689-7372
FAX: 213-389-FAXX
Contact: Mike Michaels C.A.S.
Clients: Studios (Paramount,
Universal, Warner, etc.), Networks
(NBC, CBS, ABC, Fox), ad
agencies and production
companies.
Comments: Production sound for
film, video, radio and TV. On
location, stage and studio. Analog
and digital. Have gear, will travel.
*No phone calls

▲ SUNSHINE ENTERTAINMENT

627 N. Rossmore Ave., #312
Hollywood, CA 90004
213-666-5050 FAX: 213-466-1629
Contact: Walter Kahn

▲ TARTAGLIA MUSIC PRODUCTIONS

3854 Shannon Road
Los Angeles, CA 90027-1442
213-666-6550 FAX: 213-666-6599
Contact: John Andrew Tartaglia,
Sue Collins
*Does not accept unsolicited
material

▲ TRANS WORLD WEST MUSIC GROUP

1102 North Brand Blvd., #83
Glendale, CA 91202
818-543-7538 FAX: 818-241-2404
Contact: Timothy M. Burleson
Comments: Music publisher and
music agent. Specializes in
soundtracks for advertising,
broadcast and film industries
worldwide.

▲ TUNEWORKS RECORDS INC.

4433 Petit Dr.
Encino, CA 91436
818-906-0618
FAX: 818-907-SONG
Contact: Dennis Lambert, Anita
Alban, Bettina Dee
Clients: Universal, Tristar,
Columbia Pictures, Warner Bros.
Comments: Music composition.
Music supervision. Record
production, film and TV music
production, music publishing, Rent-
A-Song (BMI), Lease-A-Tune
(ASCAP).

▲ TYRELL MUSIC GROUP

8295 Sunset Blvd.
Los Angeles, CA 90046
213-656-7244 FAX: 213-656-4690
Contact: Steve Tyrell
*Does not accept unsolicited
material. No phone calls

▲ RICK ULFIK PRODUCTIONS

16566 Haynes St.
Van Nuys, CA 91406
818-997-3121; 212-704-0888
Contact: Rick Ulfik
Clients: Original music for ABC,
NBC, CBS, MTV, (Barbara Walters,
Peter Jennings, Hugh Downs
specials), Universal Pictures, Visa,
Prudential, IBM. Service
Merchandise and more.

▲ VIACGRAPH PRODUCTIONS

922 1/2 S. Curson Ave.
Los Angeles, CA 90036
213-939-7720
Contact: Chris Linear
Comments: Audio/video production.
Music videos, commercials EPKs.
Promotion and advertising.

▲ VISION STUDIOS

3765 Marwick Ave.
Long Beach, CA 90808
310-429-1042
Contact: Arlan H. Boll, Linda Boll
Comments: Digital, analog, MIDI
recording for all media. Original
compositions for all media including
soundtracks, jingles and sound
effects.

▲ CHUCK WILD MUSIC

P.O. Box 93036
Los Angeles, CA 90093
213-871-8686 FAX: 213-463-3955
Contact: Chuck Wild
Comments: Composer and
songwriter.
*Does not accept unsolicited
material

▲ WORLD'S TALLEST MUSIC

2219 West Olive Ave., #262
Burbank, CA 91506
818-559-1400
Contact: Carl Wurtz, Richard
Levinson, Billy Childs
Comments: Music for advertising,
TV and film.

◀ 21 Stevie Nicks

Nicks' long-term relationship with Buckingham.

As Nicks explains, it was anything but a walk in the park during the making of their classic album *Rumours* in 1976. "In a normal situation, you don't break up with someone and then see them the next day for breakfast. But within Fleetwood Mac, you saw that person the next day, so the sarcasm level went way up and the little digs got to be thousands a day, and people would just slam out of the studio."

Then, Nicks adds this obvious aside, "Great tragedy definitely led to great art. You had five people who were very high strung and over the edge really easy. Everybody was really screwed up, but we got the greatest rock & roll soap opera out of it."

The result of this personal turmoil was an album that would spend an incredible 31 consecutive weeks at the top of the charts. In the process, *Rumours* became the biggest-selling album in history at the time with more than 20 million copies sold to date.

Following the seemingly endless touring that helped propel *Rumours* into the record books, the band returned to the studio for work on their *Sgt. Pepper*-like opus, simply entitled *Tusk*.

The recording took longer than the previous two albums combined, as Buckingham's creativity took on a meticulous, almost scientific approach, something that didn't exactly endear him to the rest of the members.

Yet, a steady diet of booze and Peruvian Marching Powder enabled the group to get through it and may go a long way in explaining the double album's somewhat scattered focus.

"*Tusk* took thirteen months to make, and you had to be there every day," Nicks says without a hint of exaggeration. "There was no calling in sick, you were there from two in the afternoon straight through to seven the next morning, and sometimes we didn't even go home. It was really intense, and it probably was as nuts as we got. The only thing that Fleetwood Mac ever did in abundance was a lot of cocaine and a lot of drinking, and luckily we never did anything else."

Nicks goes on to say that the pressures of following up two consecutive Number One albums, along with the band's notoriously intense touring schedule, led to a lengthy ride in the fast lane. "Everybody was so tired all the time and really haggard. That's why cocaine was so much a part of our lives; we were just too tired every day to go on. We had commitments here and commitments there, and the record company barking down our backs, asking why the album was taking so damn long. To this day, I don't even know what *Tusk* was; it was just this intense thing. It's a great story to tell but it wasn't much fun to live."

Following another extensive worldwide tour behind the multi-platinum *Tusk*, which



NUY PEREIRA

failed to top the charts like its two predecessors, Nicks began to look seriously at a solo career. After five years with Fleetwood Mac, Nicks had amassed a large backlog of material and presumably an equal amount of artistic frustration, which became obvious when the down-to-earth singer explained the reasons behind the launching of her hugely successful solo career.

"I realized that two or three songs every two to three years wasn't enough for me," states Nicks. "Not only was it just two to three songs, it usually wasn't even my favorite two to three songs. The band would hear fifteen to twenty of my songs when we'd do a Fleetwood Mac album, and they'd invariably pick out the two songs that were my least favorite. So my favorite songs would never get used."

Nicks goes on to say, "By the time I got to *Bella Donna*, I had tons of songs that I really loved, and nobody was ever going to hear them. It was like I was working for nothing. That's absolutely why I decided to do *Bella Donna*; to look for other avenues outside of Fleetwood Mac."

What *Bella Donna* did was show that Stevie Nicks was not some sort of Lindsay Buckingham puppet, as the album topped the charts in 1981 on the strength of three Top Ten hits—"Leather And Lace," "Edge Of Seventeen" and the Tom Petty-penned "Stop Draggin' My Heart Around."

Returning to the Fleetwood Mac fold a year later, Nicks began to feel the strain of balancing her solo career with the band that made her famous.

"I had to give up everything to be in Fleetwood Mac for more than fifteen years, and that's not a lie, that's really true. You couldn't have any kind of a normal life to do what I've been doing all these years."

Nicks goes on to cite the proverbial straw that broke the camel's back. "The reason I finally left Fleetwood Mac was that having to go back-and-forth, and back-and-forth got to be too much. This is the first time that I won't have to go back-and-forth. It was always a pain. I made it work but it really took its toll on me because when Fleetwood Mac got to go to Hawaii for two months and rest, I

had to go in the studio for my own thing. Then when all the people who toured with me got to take some time off, I had to go back in the studio with Fleetwood Mac. This will be the first time in fifteen years that I haven't had two demanding jobs."

Having officially quit Fleetwood Mac after their much-publicized performance at the Clinton inauguration, Nicks seems more than a little enthusiastic at the prospects of the future. "I'm totally excited about this because I don't have to be dreading the fact that I have a whole other job to go home to."

In the meantime, it's nice to know that Stevie Nicks has returned with arguably her finest album ever, and is set to hit the stage in the coming months and embark on a whole new chapter of her solo career. **MC**

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Growing Into The Children's Market

By Tom Kidd

This isn't a good time to be a children's recording artist. Despite appearances to the contrary, the three-year-old tidal wave of signings that brought new children's acts to major labels has crested and rolled back. Those doing well are the survivors. The Barney empire appears to be a growth industry for the New York-based Lyons Group. The cuddly six-foot purple-and-green dinosaur raked in \$36 million during the last reported fiscal year. Another survivor is *Sesame Street*, still strong 25 years after its PBS debut. The Walt Disney Co. and their children's label, Walt Disney Records, continue to be evergreen as well.

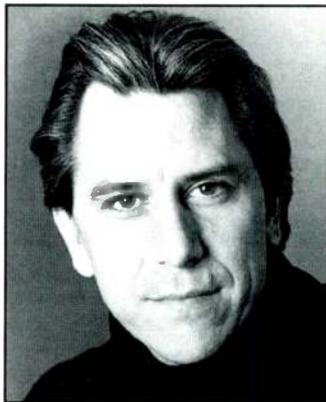
But those are the exceptions. Few artists today sell six million records like Raffi Cavoukian. Raffi is the Canadian folk singer commonly credited as having provided the spark for that signing explosion. Though his wave rolls on, Raffi was one of the first children's artists to jump ship when the sales figures ran low. His 1991 work, *Evergreen Everblue*, is an environmentally-themed CD designed for adults. Those artists who remain successful on a national level are by and large those whose recordings are driven by cross-marketing and especially television exposure.

What happened immediately following Raffi's success was that the major labels, sensing an untapped gold mine lining the pockets of baby boomers and their own babies, signed virtually every regional children's artist they could find. According to *Advertising Age*, industry executives estimate children in the two- to five-year-old age range have eight billion dollars in spendable income and influence \$132 billion spent by parents and daycare givers. The audience for children's music starts thinning out when the kids hit age twelve. By that time they want the same music and entertainment as their teenage friends and siblings.

Chasing big dollars expected from the small fry, the record stores were soon flooded with product, much of it repackagings of tapes originally released regionally. The problem with packing the bins was, as any children's

artist knows, that is not where the majority of product is purchased. About the only place children's music is scarce is in record stores. As Rick Siggelkow, co-producer and co-writer of Quality Family Entertainment's *Shining Time Station*, explains, "Record stores are not the warmest environment for kids. It's an over-stimulating environment and kids are not used to shopping." Not even Mickey Mouse's magic name could help artists such as Disney's Juno Award-winning Norman Foote in the rack wars. The majors largely dropped their new signings as quickly as they'd picked them up, leaving a bad taste in the mouth of anyone considering entering the children's market. Today the times are tougher for those artists but, paradoxically, the scene is more varied than ever.

Discovery Music's Bethie was one artist who toughed out the singing wars. The winner of two prestigious Parent's Choice awards uses her recording contract less as an end in itself than as a tool in wider pursuits. "You can't do children's music and expect to be a superstar," she says. "But there's plenty of opportunity on a regional level." When approached by Discovery, Bethie notes that she



Rick Siggelkow, co-creator and co-producer, *Shining Time Station*

wasn't so much interested in a recording deal as she was in maintaining control over her career. When the deal was finally set, her longtime arranger/producer came along to Discovery, too. "Music helps children learn to interact, socialize and respond," Bethie says. "I introduce children to music through creative musical play, games and songwriting."

Bethie sees the key to surviving as a children's artist as starting on a local grassroots level. "Start working with children and see how they respond to you. Do an inexpensive tape and pass it around. Do concerts in children's bookstores, birthday parties and classes through parks and schools." As research material, Bethie recommends *L.A. Parent* magazine with its lists of preschools and bookstores in which to perform and/or sell one's tape.

Part of the trick to surviving in the children's market is to spend enough time with children so that you learn how they think, what

they like and how to best interact with them. The successful children's artist develops an intuitive streak. They know, for instance, that children use music in a different way than adults. Children may use music to put themselves to sleep or to pass time singing in the car. When a tape is playing it is either listened to with great intent or completely ignored. Artists also know that children thrive on repetition.

Most collections aimed at children are thematic, best to take advantage of how a child listens. Bethie's labelmate, Joanie Bartels, came into the Discovery family through a mutual friend. The label's first offering was an assemblage of lullabies. Discovery CEO Ellen Wohlstader was looking for such a collection but could find none that were not operative in nature. Bartels was brought in as a voice for hire. She had worked with various folk and rock artists and has one album credit singing with Gino Vanelli. What began as a one-off session singing lullabies quickly became an eight-volume series targeting the times during the day when parents are most likely to interact with their children. "We wanted to see bonding time," Bartels explains.

A cursory glance through children's racks shows a preponderance of classic and public domain versions of such songs as "Old McDonald" and "Twinkle, Twinkle Little Star." Such songs are certainly the backbone of any children's recording, but someone who can write a good children's song will find an open door at most companies. At Quality, for instance, Siggelkow gives most of his work to his 20-odd contract composers. (His roster has included such big names as film composer David Shire.) Siggelkow remains open to hearing from new writers. An original song may net its composer anywhere from \$4,000-8,000, though the composer/performer is

**"I decided if I was going to work with children, I would encourage them to be open and not place constraints on their emotions."
—Joanie Bartels**





Artist & Alberts Printing

expected to pay his or her own production costs out of that. Quality will also seek a co-publishing contract.

What makes a good song for a child is nearly the same thing that makes a good song for an adult. Siggelkow like writers who are "good at expressing feelings." Popular styles for children's songs are various forms of story telling. This may include folk, Broadway or comedy styles.

Composing a song for children seems difficult. Bethie says songs need to strike "a happy medium between being pleasing and interesting, maybe with an element of whimsy and fun lyrics repeated." Bartels, who has tackled such problems as loss of a pet or loved one, says, "As adults we tend to overlook children's feelings because we're uncomfortable dealing with them. I decided if I was going to work with children I would encourage them to be open and not place constraints on their emotions."

Interaction between parent and child is of para-

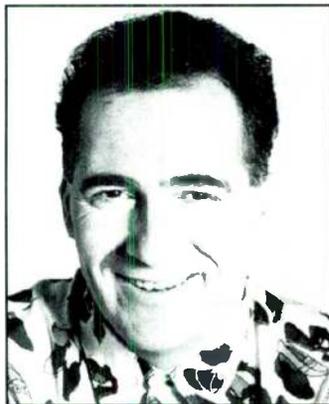
mount importance in a field that closely meshes entertainment with education. The benefits of television exposure and well-developed marketing campaigns have not hurt the business of Barney, *Sesame Street* or Disney. "This has become more of a license-driven business," says Harold Kleiner, Director of Product Development for Walt Disney Records. "That's not to say music is not valid. It's just difficult when you're going up against Barney or Sebastian. It's a tough business from a marketing perspective."

It's especially hard on a children's artist when the same marketing maneuvers the act needs to survive economically cause a backlash. This may well be what's happening with Barney, the only programming from the Lyons Group.

Sales Director Debbie Ries says that the company has achieved its phenomenal success by giving consumers what they want. A tie-in with supermarket retailers, Hasbro Toys, Playskool and the J.C. Penny chain helped place Barney toys and clothing alongside the supplier's series of videos, over two million of which were sold in 1992.

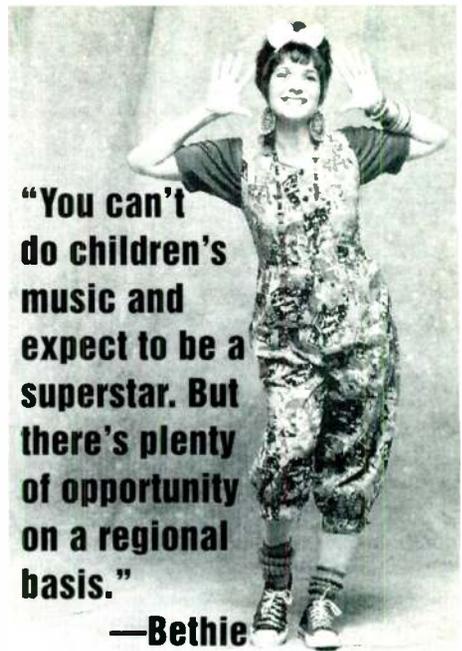
Lately, the purple one has been signed to MJI Broadcasting for a ten-minute radio show called *Bedtime With Barney* and a full-length feature, *Barney: The Movie*. The program has always been music-driven. Many of the songs from the show were released last year by EMI, which has just followed up with Volume Two. The Lyons Group, currently involved in a lawsuit over the rights to Barney's theme song, "I Love You" (sung to the tune of "This Old Man"), was understandably gun shy about commenting on their use of music. They would say only that most of their songs are written in house by staff writers.

The reaction against the cuddly Tyrannosaurus may be a case of adults reacting in the negative to an artist never designed to pander to their tastes. It's the approval of the child companies are after and to that end many artists use the input of youngsters to help set their paths. For instance, Bethie takes inspiration from her two daughters, Rachael and Rebekah, and



Norman Foote

WALTER BURSA



"You can't do children's music and expect to be a superstar. But there's plenty of opportunity on a regional basis."

—Bethie

from classes she teaches.

The danger in listening exclusively to young voices is that, as Disney's Kleiner points out, all children are different. Children have varying tastes and levels of maturity. At Disney, decisions are instead made by keeping an open mind and maintaining a good balance of people in the organization, Kleiner says. "Where we're unique is this is a very strong group," he notes. "Everyone is open to everyone else's input."

Even in bad times there are success stories. Successful artists and companies find their rewards by choosing not to walk a traditional path. Success in this world is measured not in dollars and cents but in hugs and appreciation.

"People who are successful in children's music do it for a larger purpose," says *Shining Time's* Siggelkow. "With this audience you have a big responsibility...because you're dealing with a lot of impressionable minds." Playing music for children also allows the artist to explore certain parts of his or her psyche. "I've learned so much working with children," says Discovery's Bartels. "I may not have grown up myself. I would never want to discourage people from becoming a children's artist. It's very rewarding." **MC**

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Classic Rock In TV Commercials

By Karen Orsi

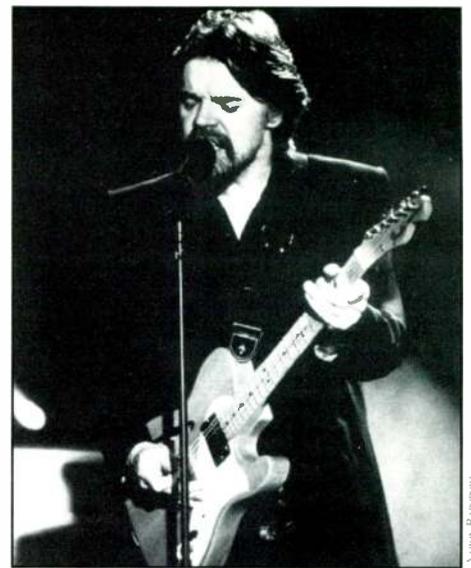
Classic Rock is a term that came into use about six or seven years ago, when baby boomers began making some real money and caught the attention of the marketing minds of the world. A whole new radio format was begat on KLSX 97.1 FM, and the resounding success of this market was enough to change the face of the FM dial, formerly a breeding ground for new rock. Now, there are enough oldies and Classic Rock stations to choke a horse, or at least to beat a dead one with, and new rock, alternative and heavy metal are now suffering for want of airplay against the demand for the old stuff. Treading a tightrope between the two is KLOS, which attempts to play both Classic Rock and new alternative, often to the exclusion of contemporary rock outside of Aerosmith and AC/DC.

A simultaneous explosion for Classic Rock came in the form of TV and radio commercials. Since the late Eighties, we have heard a veritable smorgasbord of oldies used as sales tools. In marketing terms, the idea is to get people to feel familiar with the product by using music that they are familiar with. The actual psychological term is called a "low psychological entry fee." Where some ad jingles have to be run over and over again to be remembered, it's much easier to get into people's heads when you are using music they already know. And for baby boomers with dual salary households, kids and any amount of disposable income, easy is key. Easy is money.

Though the trend has meant some serious dollars for advertisers, Bill Bishop of Warner Special Products says that the effect of Classic Rock commercials on record sales so far has not been well-documented. "It's hard to say. We've never correlated it here. I know it

definitely does help overseas. We've had many hit singles based on ad campaigns overseas such as when Levi's used 'When A Man Loves A Woman' by Percy Sledge and it became a hit single, and we've had a whole history of that in England and Europe. But we haven't really correlated that here." Bishop says he's noticed it building up as a trend in the late Eighties and in the three years he's been with Warner Special Products, he's seen it continue. "They're aiming at a particular demographic and how music plays with people's memories and associations. When you play it in a car commercial, it's just another way for them to push your buttons. Their ultimate aim is to sell and they are using the positive connotations to motivate you to buy."

The current Director of Music Licensing, Film and Television at Capitol Records for CEMA Special Markets is Eddie Lambert. He sees the Classic Rock trend as one that will continue to grow. "In my sync licensing area, the only area I worry about here for CEMA and Special Markets, profits increased in my fiscal year dramatically. In my opinion, with the little research I've done, the dramatic rise was primarily due to the influx of masters [original songs by original artists] in commercials, more than television or film, which stayed on a pretty even keel, although film use went up a bit, too. It's not so much that the structure of fees have gone up, it's just that the amount of activity has increased. And I think that if anything, it will increase. I've talked about this with some of the people at the agencies I work with and make the deals with that do beer, soda pop and the real master music driven stuff we've been seeing, such as Bud Light, Miller Genuine Draft, Molsen, Pepsi and Coke. I've got the Band in Diet



Bob Seger's "Like A Rock" has been used to sell Chevy trucks for the past two years

Coke, Canned Heat in a Pepsi commercial, I've got EMF's "Unbelievable" in a beer commercial, so there's a lot of it, including Dean Martin in Ragu Tomato sauce."

As to why the popularity of this practice continues, Lambert thinks it's a two-fold proposition. "I think that one, it has to do with the baby boomer generation. These are the demographics that they're going after in certain age groups, whether they are baby boomers or a bit younger, those with the greatest amount of dollars to spend on those particular products. And two, I think it is the challenge of re-recording and the sound-alike scare that has occurred. This has made the ad agencies and commercial producers think that if they are not doing original jingles, they've gravitated toward the recording for identification purposes. And therein lies the threat of the sound-alike lawsuits, which we know Bette Midler and Tom Waits have won. I think people are fearful of getting into that. They'd rather pay the piper and license the master."

As far as the effect of commercial use on record sales, "I was surprised to learn that Bob Seger's 'Like A Rock' being on a Chevy truck commercial for over two years now hasn't resulted in anything ultra significant for Bob Seger's sales, including the album that 'Like A Rock' came from. But other times it may. And it certainly does when it's attached to a movie like *The Bodyguard* and *Reality Bites*. In the commercial arena, it may happen occasionally but I have no evidence of it. But again, I don't sit in sales or marketing, so I have no way to truly monitor that."

The Hindenburg of notorious examples in the use of classic rock songs for commercials was the controversial use of the Beatles' "Revolution" in a Nike ad a few years ago. This occurred just as the trend of selling with Classic Rock was coming into its own and brought to light some very distinct parameters about where marketing experts should fear to tread. Lambert participated in the transaction for use of the Beatles' "Come Together" in

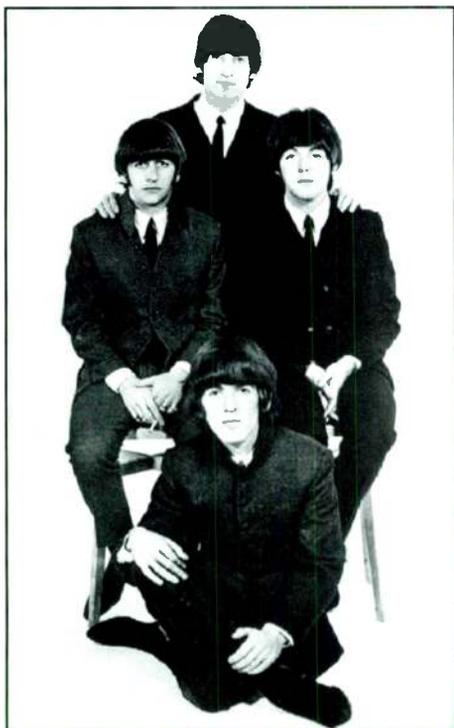


EMF's "Unbelievable" track is being used in a beer commercial

DeNiro's *A Bronx Tale* last year. This was the first such Beatles film transaction since *Ferris Bueller's Day Off*, in which "Twist & Shout" was used. "The experience I've had," Lambert says plainly, "is that the Beatles' masters are an absolute 'no no' for commercials. It's that simple. I'm instructed by the Beatles' committee, the chairman of Apple Records, that the only use they will okay is a major motion picture that may want to use it in a background situation. They cannot use it in trailers or advertisements of any kind. I think the Beatles and their representatives want to keep very special the Beatles' catalog as sung by them."

Apparently the "Revolution" lesson was a painful one for Capitol, one that transpired before Lambert came on board. "It was a disaster because it was something that was done but was challenged, leading to litigation and an eventual settlement. I wasn't here then to know who was responsible, who jumped the gun, or who did it without the consent issue being dealt with. First of all, when it comes to commercials, we go to our artists, whether it contractually says so or not. Some have historically not wanted to do it and then changed when they got older. I saw Bob Costas interviewing Glenn Frey on his late show, and I heard Glenn Frey say how his idealism changed drastically once he became a fortysomething parent and not just a rock & roll Eagle. Where Don Henley, on the other hand, probably still has those ideals to this day. You know what I mean? He's a cause guy. Bonnie Raitt is very much that way, and that's before and after success."

Suzy Vaughn of Suzy Vaughn Associates Inc., a firm specializing in music clearance since 1982, says that most record companies take the attitude that using an artist's music for use in commercials slights the music. "Record



The Beatles' "Revolution" was used to sell Nike shoes



Budweiser will use Deep Purple's "Smoke On The Water"

companies don't really believe that any usage boosts sales," she says. "Frequently they think that use in a commercial denigrates the composition. That was the big fuss about the Beatles and 'Revolution.' It was being used in a different way, and I think everybody has a kind of funny approach about commercials. Commercials are sales tools." Suzy also does a lot of clearances for TV. "The attitude there is that we try to say, 'Give me a low price because we want to promote your music,' and they go, 'Yeah, right.' The only people who are really interested in doing that are new artists or someone like Janet Jackson, who has a new single out and is willing to hand it to MTV or *Entertainment Tonight*."

The fees for use in a large market with lots of exposure can be incredible. "It can be as high as \$75,000 to \$100,000," Suzy says. "It depends on the run. In other words, is it running in New York, Chicago and Los Angeles in major markets or is it a test spot? Are they going to run it in one place for two weeks and see what happens? They always want more if its running in a major market and if the rights are longer. The bigger rights you want, the more money." But the attitudes against using classic music in commercials is slowly changing. "The people handling Rodgers & Hammerstein used to be extremely upset about the idea and now they have discovered that it is a money making tool, so they are letting us use more stuff. But there are publishers who will charge you an arm and a leg—\$100,000—but if you can come up with the money, it's worth it."

Bill Bishop at Warner Special Products says the price can easily exceed \$100,000 depending on the artist, the song and the range of the campaign and whether or not it includes added things like point-of-purchase. "When it comes to licensing," he says, "we always contact the artist and get their permission." As far as the attitude against using one's art as a sales tool, Bishop says, "There are artists we have for which that is definitely the case, like with Neil Young, for which that is absolutely the case. Then there are other people such as the Tramps that are more than happy to have their music used. If people are not happy with it, we won't do it. We must have their permission. The people whose

songs you hear are obviously in favor of it. It's income. That's the thing with classic rock. Some of these people are not in the forefront anymore." Recent transactions with Budweiser include "Smoke On The Water" by Deep Purple, "Can't Get Enough Of Your Love" by Bad Company, and "Disco Inferno" by the Trammps. As for Bad Company, the band's attorney got the permission of all band members. The publisher then checked with the song's writers, who in this case were Paul Rodgers and Mick Ralphs. Once the band's approval is attained, the project can move on. "In their case," Bishop says of Bad Company, "They were very happy to do this."

To license a song, Suzy Vaughn says, you must first find out from the people making the commercial exactly how the song is being used. Then you contact the publisher, usually through ASCAP or BMI. You then send the publisher a letter requesting a quote for the use in runs in whatever markets for a particular length of time. They then send you a letter giving you a quote on what it will cost, which is good for 30-90 days.

Once you've decided to use it, then you send them a letter requesting a license. "Once you get the license," she says, "you end up having to pay for the license and you send them a cue sheet which lays out how long the usage is for." You can get quotes fairly quickly, but it may take as long as six months to get a license. "I have shows that have been waiting for six months for licenses," she says. "Once you have a quote and have requested a license, you have an agreement. You just have to sign the paperwork and send them a check." But some of the larger companies are slow moving, and that is where companies like Suzy's come in handy to take care of the loose ends. Suzy Vaughn Associates is also affiliated with the Law Offices of Suzanne R. Vaughn.

However, you feel about being considered a "demographic," be assured that you will continue to be a target of marketing agencies and advertising firms for some time, at least until Generation X succeeds the baby boomers in per capita income. And what will the marketing campaign to capture *their* attention be like? A trip to a shopping mall in virtual reality hosted by Eddie Vedder? **MC**

◀ 23 Steve Allen

MC: Do you like any contemporary artists?

SA: I love quality. I don't care if it's written next week or 300 years ago. I don't think that there's ever been anybody stupid enough to say nothing good has been written since 1950—there's a helluva lot of good stuff there. I hear good stuff all the time.

MC: Sidestepping into your other exploits, what do you think of the talk show wars?

SA: In all honesty, I hardly ever watch the shows. However, I do see bits and pieces of Jay or David maybe once a month, and they're doing a good job. It's hard to say why one show gets hotter than another at certain times.

Hosting a talk show is the easiest job in show business, so easy, it does not require talent in the host. Often a key question is, what did the guy do for a living before he got behind a desk? Johnny Carson was a professional comic, Jack Paar was a professional comic, I was a professional comic. Mike Douglas and Merv Griffin, who were on over twenty years, they were professional singers.

Getting back to your question, the guys seem to be doing a fine job. There was nothing wrong with what Pat Sajak did a couple of years ago. Occasionally, somebody comes along who is not right by virtue of personality. Chevy Chase is an example. You have to be whatever the word "real" means to host a talk show. If you are too kooky...Rip Taylor wouldn't make any sense hosting a talk show because he couldn't say to the governor, "Tell us about your platform, sir." He couldn't get off the silly wavelength.

Some highly talented people have tried to host talk shows and not done it right. The classic instance is Jerry Lewis, one of the funniest men on earth—he's got image problems, but when he's hot, there is nobody funnier. He did a talk show for ABC, and he was not good at that. He was talking too loud and too fast and too funny. Whereas it's better to be like Jack Paar or Johnny—cool, take it easy. You're gonna be there every night. As the old saying goes, what am I screaming for? I've got the job.

MC: Will Jay Leno settle into the show or has he been passed a torch that's impossible to carry?

SA: It's hard to say. He was given the job in the first place because he always did a good job when he was Johnny's replacement.

Are Jay and David as good as Johnny Carson? In my opinion, no. Johnny was cool and smooth and in command. As I said earlier, you know you're gonna be there five nights a week, and even if you have a slow twelve minutes, nobody remembers it. They remember the three hysterical minutes that—if you were lucky—you had that night.

MC: Who are some of your favorite comics?

SA: Well, first of all, I'm the easiest laughter in the world, and I'm definitely the easiest laughter among professional comics. I feel sorry for those comics and comedy writers who are brilliant themselves, who never laugh at other funny people. I don't know if they deliberately don't want to give them that favor. Anyway, I laugh very easily. I think the whole universe is ridiculous [laughs].

MC: A lot of rock acts made their first TV



Allen and his eventual successor, Johnny Carson

appearances on your shows.

SA: Oh yeah. Elvis was on our show before he was on *Sullivan*. Jerry Lee Lewis was on two or three times, I think. And a lot of the black acts were on. I've gotten, I wouldn't say a bad rap, it's just an incorrect rap regarding my attitude toward rock. Sometimes when people interview me, they say, "I understand you really hate rock." No, I don't. I hate bad rock.

MC: The routine where you recite a song's lyrics and they sound pretty ridiculous may have something to do with it.

SA: One that gets repeated a lot—I guess it's on some old special which I never seem to see—is "Be-Bop-A-Lula." I started that routine before rock, cause I can still remember the first song I ever did that with. It had a really dumb lyric, which had nothing to do with rock music. It was a big hit in the late Forties, and it was called "Love Somebody." The lyric was: "Love somebody, yes I do/Love somebody, yes I do/Love somebody, yes I do/Love somebody, but I won't say who." And it never got any better than that.

And what I've always looked for over the years was a lyric, that when recited, saying it just as written, suddenly people realize that it is pretty dumb. So I was never consciously looking for rock stuff. It just so happened that finally almost all hits were rock. The one I've been using for the last few years is the Stones' "Satisfaction." Every line gets a scream; the more people know the original tune, the more they laugh. And for about five years before that it was Donna Summer's—and I love her work by the way—big hit, "Hot Stuff."

MC: You've been criticized for having Elvis sing to a hound dog. But you also put him on television when no one would touch him.

SA: Yeah. Sullivan's original approach was, he's a vulgar young man and he's corrupting the morals of American youth. As soon as he saw what rating I had, it changed his mind real fast [laughs].

MC: Looking back over your TV career, what are some of your fondest memories?

SA: There are a few of those. One of the most beautiful ones—although the ending of the story was tragic—it was when I was doing the *Tonight* show, a publicist called and asked if he could book Carl Sandburg, which is like saying, can we book God as a guest? The answer is, certainly, how soon can we get him? The publicist said, "Well, you can only have him for five minutes, because he doesn't like to fly." So he came in on the train or car to New York; he lived in the Chicago area. And the only reason he was going to be in town at all was to help his friend, Edward Steichen, the famous photographer, who was then promoting his famous collection of photographs, *The Family Of Man*. So the booking was made, and at the end of our five-minute chat, I said, "Well, Mr. Sandburg, it's been a true honor, sir, to have you with us tonight. My thanks are really heartfelt." And he said, "What do you mean?" [Laughs.] I said, "I really do appreciate that you would join us." He turned out to be a very cute little guy—he had one of those Ross Perot or Harry Truman personalities, a no bull, real street guy. And he said, "You trying to get rid of me?" And I said, "Well, I'm doing so only because I was under strict orders, but you mean it's possible that you would stay?" And he said, "Yeah, I'll hang around if you want me to." So we talked for 90 minutes.

The sad part of that is, that film, along with hundreds of others, was destroyed by the dodo who was in charge of the NBC storage facilities in New Jersey. Wiped out most of my *Tonight* shows. Running short of shelf space. Just burned all the stuff.

MC: Any regrets?

SA: I don't think so, no. Since there is literally no perfection, strictly speaking, in human experience, it's obvious that everything I've ever done—for that matter, everything anybody's ever done—can be improved upon, even the good stuff. But nobody expects perfection. I'm always concerned with what I'm working on now.

MC



SUBMISSION GUIDELINES

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

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

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



Scott Bradoka

Contact: Scott Bradoka
215-691-1115

Seeking: Label Deal
Type of music: Instrumental

Production 6
Songwriting 4
Vocals n/a
Musicianship 6

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Bradoka enlisted the help of L.A.'s finest musicians for the recording of his demo. Unfortunately, what they recorded still needed lots of work. "Summer Home (Summer Not)," the opening track, cops the keyboard line from Supertramp's "The Logical Song"—not surprising since Carl Verheyen, Supertramp's guitarist, produced! Bottom line is that the songs don't hit their mark.



blood on the moon

Contact: Scott LeDuke
310-449-2860

Seeking: Label Deal
Type of music: Rock

Production 6
Songwriting 5
Vocals 5
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Though this was not a bad submission, nothing really memorable emerged. The songwriting, in general, was bleak and loaded with social commentary but the vocalist's style made it difficult to understand. Musically the band fused jazz and rock into a nice, contemporary sound. Stronger songs and discernable lyrics would help greatly.



Fee Fi Fo Fum

Contact: Phil Rosenthal
310-823-2720

Seeking: Label Deal
Type of music: Power Pop

Production 6
Songwriting 6
Vocals 6
Musicianship 7

Average

1 2 3 4 5 ★ 7 8 9 10

Comments: This native of Washington, D.C., both wrote and performed all of the tunes here by himself. The songwriting is on the right track though these seem to just miss their mark a bit. There are strong backing vocals, tight musicianship but lead vocals that are sometimes too loud and sometimes too low. Remix, maybe? Overall, a good job for a TEAC eight-track demo.



Andrea Marcum

Contact: Andrea Marcum
213-960-7602

Seeking: Label Deal
Type of music: Pop

Production 6
Songwriting 7
Vocals 6
Musicianship 6

Average

1 2 3 4 5 ★ 7 8 9 10

Comments: Andrea's nice, powerful vocals and piano tinkling scored her above average grades in every category. Most impressive were the songs which were both melodic and well-structured. Check out "Not The Man," with its clever, biting lyrics. However, the artist should remember to put her name on her photo so she can be identified. A demo tape worth hearing.



Myron Mills

Contact: Myron Mills
312-374-8842

Seeking: Management & Label Deal
Type of music: Instrumental

Production 4
Songwriting 3
Vocals n/a
Musicianship 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: Mills is supposedly expert at sequencing, having worked with LaToya Jackson and various R&B record labels. His own material, all instrumental, is very poor as we're unable to discern verse from chorus from bridge. With no lyrics to guide us, listening becomes difficult. Lots more work on songwriting is advised before these tapes make their way through the industry.



Billy Joseph

Contact: Billy Joseph
310-396-2866

Seeking: Label Deal
Type of music: Rock

Production 7
Songwriting 7
Vocals 7
Musicianship 7

Average

1 2 3 4 5 6 ★ 8 9 10

Comments: Here's another example of someone who has really worked at his craft. Billy's tape was as pro as can be, scoring well above average in all categories. His vocal stylings, a cross between Jesse Winchester and Bruce Springsteen, does justice to some well-crafted, memorable material. This is a demo tape that the A&R community might want to call for. It sure sounds good to us!



Character

Contact: Chris Dunnett
513-921-0271

Seeking: Label Deal
Type of music: Hard Rock

Production 5
Songwriting 5
Vocals 5
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Nothing about this band sets them apart from the rock pack. They did everything adequately, but to get ahead, that isn't enough. Though their ballad had a nice chorus, much of the material seems to belong in the Seventies. And with too many rock bands to compete with, that isn't too good. Get back to writing solid, contemporary rockers and your career will move forward.



ROCK



Isaac Tigrett and William Penzner

THE MAN WITH THE PLAN, THE MAN WITH THE LAND: At a recent grand opening party for the House Of Blues retail store, William Penzner (who owns the land the House Of Blues is situated on) posed for our camera with House Of Blues' main man, Isaac Tigrett. Penzner, who can often be seen at the venue, is a delight to talk to and can spin tale after tale about many of Hollywood's past greats.

THEY'RE OUT TO RULE THE WORLD: The Zeros have released *Rule The World*, a new CD on their own Blammy Brothers label. The CD is currently available through mail order (\$15 for a CD, \$8 for a cassette to P.O. Box 931509, Hollywood, CA 90039-1509, includes postage and handling. Make those checks and money orders payable to the Zeros). The Zeros are currently working on a distribution deal, and should have the CD in local (and national) stores by the end of August. Catch the Zeros at FM Station July 24th, and at Las Palmas Theater on August 11th.

NAME GAME: Yes, that was *Boingo* playing at the Whisky late last month under the moniker Clowns of Death. They went by their real name at their recent House Of Blues gigs.

THE DEATH AND LIFE OF INDUSTRIAL MUSIC: English punk industrial pioneers Killing Joke have reformed and signed with Zoo. With

bands like nine inch nails and Ministry benefiting from the current wave Killing Joke helped start, I guess KJ thought that America was finally ready for their sound, and that maybe they should deliver it personally!

HAROLD BE THY NAME: Junkyard Dogma has released *The Second Coming Of Harold*, a two-CD rock opera on their own think tank label. Contact them at 310-441-6511 or 310-455-3033.

LOCAL ITCH: 4AD Records will be holding a three-day fest at the Troubadour and McCabe's Guitar Shop similar to their Thirteen Year Itch festival held in England. Tentatively titled *Fourteen Year Itch*, the event (which is still in the planning stages, but, take my word for it, will definitely happen) is scheduled for the last week in September, and will feature live music performances at the Troubadour and McCabe's. The Troubadour confirmed that they have blocked out the last week in September for the festival, but that's all they know. Names we've heard: Kristen Hersh, Lush, the Breeders and many others. Also, word is that there will be a special showing of a touring film by Dead Can Dance.

BREAK-UP/SHAKE-UP: England's Wonder Stuff may be calling it quits, if they haven't done so already. Local stalwarts Tuff are at it again, with original members Stevie Rachelle and Jorge DeSaint. Local industrial metallers Fear Factory are shifting a bit: Matt Green replaced the band's keyboard player, but left after a couple of weeks, with the band's original keyboard player returning. Meanwhile, the group has a new bass player. The group is scheduled to enter the studio in August. Nelson is hard at work on their sophomore effort for DGC.

DEMO LISTEN: Got an interesting demo from a local group called the Dance Hall Crashers. They're not really dance hall—more like a ska-pop backdrop fronted by a female duo, the most notable of whom sounds a bit like the lead singer from X. Definitely interesting stuff. For more info, contact Elyse at 213-650-2514 x19.

—Tom Farrell

WESTERN BEAT



Linda Cauthen and Don McNatt

Out On The Town: The DJ Ranch (2688 South St., 310-531-1367) in Long Beach is still one of the best honky tonk hang outs for live country music, dancing and a friendly local crowd. I stopped in the other night, and the Silver Star Band had the place jumpin'. John Tabarini is a great frontman. He cavorts around the club with his wireless headset cajoling ladies onto the dance floor and singing a combination of today's hot country and the bands excellent originals. Drummer Mark Bowman, bassist Patty Shannon and guitarist Kirk Eipper help make the Silver Star Band one of the most popular country bands working in L.A.

Just down the street is the Silver Bullet (3321 South St., 310-634-6960) which is back in the capable hands of Chuck Barnes. The Bullet is also a great two-step parlor with plenty of room for dancin' and a friendly staff of bartenders and waitresses. The Reunion Band was playing to a late night crowd while I was in and were certainly having a good time.

Orange County Country: There is an unbelievably talented group of musicians playing at the Neon Cactus Club at the Disneyland Hotel in Anaheim. The band calls themselves Fort Worth West and they play a solid mix of radio friendly originals

and contemporary country. Drummer Michael J. reports the band will be recording a self-produced CD this summer at Cahoots Studios. All the members of Fort Worth West play, sing and write. They are Candy Chase on bass and vocals, Bill Horn on guitars and vocals and Dave Fraser on keys and vocals. If you are in the vicinity of Disneyland stop in and give 'em a Big Texas Howdy.

Just down the road in Santa Ana at the Award winning Crazy Horse Saloon (1580 Brookhollow, Santa Ana 714-549-1572) are some of the summer's best club concerts. Mark Collie hits the stage July 25th, Rodney Crowell arrives to support his excellent MCA release August 1st, Kathy Mattea is a winner on August 8th, while Kristofferson performs both Monday and Tuesday August 15th & 16th. The Horse is not only a fine concert venue but is one of the best steak houses in the country. Get there early, enjoy a nice dinner and listen to the best country music around.

Country Fever Magazine celebrated their Second Anniversary with a big bash at In Cahoots in Glendale. Editor Linda Cauthen has been the guiding light at the *Fever* and has brought talented writers like Robyn Flans and Neil Haislop on board. The magazine has afresh new look and stories on what is hot and happening in country music. Helping to celebrate were PR guru Paul Shefrin, Neil Haislop who also moonlights for ABC Watermark's American Country Countdown with Bob Kingsley. Bum Steer lead singer Mark Fosson was all smiles at his table that included manager Kathleen Capper and video director Bob Frey-Gabrielson as they watched the Steers hot new video "Why Nona" on the dozen screens at the club. San Diego scribe Chris Jones was in town for the event with her mom and thoroughly enjoyed the entertainment provided by local favorites Wylie and the Wild West Show. Wylie and the boys have a new CD and video that features a duet with Merle Haggard that is certain to create a huge buzz.

—Billy Block



Dance Hall Crashers



Silver Star Band

JAZZ



Russell Malone

Summer officially begins each year with the **Playboy Jazz Festival**. The annual event (two 82-hour concerts held over a weekend at the **Hollywood Bowl**) has developed a certain consistency since its debut in 1979. One can always expect **Bill "Give 'Em Some" Cosby** to disgrace himself as the emcee (shouting out soloists' names while they are trying to play, repeating the same stale jokes all weekend long and generally getting in the way of the music), a steady barrage of beachballs, a great party that nearly makes one think that L.A. is a friendly city and, almost as an afterthought, a wide variety of music.

This year there were nineteen mostly enjoyable groups, nothing too adventurous or innovative. The festivities began with the **Roosevelt High School Jazz Band** which was in tune and fairly harmless. Percussionist **Airto** and the fading singer **Flora Purim** performed music somewhere between Brazilian pop and

jazz (Gary Meek was strong on tenor) before pianist **Ramsey Lewis** surprised many in the audience with a strong jazz-oriented set; guitarist **Henry Johnson** (in a Wes Montgomery bag) stole the show. Singer **Cassandra Wilson** deserves credit for her unusual if unsettling music (updating country blues in a unique style) while the great young tenor **Joshua Redman's** quartet did their best to overcome Cosby's verbal intrusions; "St. Thomas" was a highpoint. Guitarist **Earl Klugh** offered some instantly forgettable lightweight funk while **Spyro Gyra** played a couple of fairly straightahead numbers before trotting out their hits. **Wynton Marsalis** relied too much on his complex arrangements (few of the ensembles were jammed) but aroused the crowd with a Dixieland blues which should have served as a closer. Writer **Fred Shuster** rightfully described Family Laws (dominated by the derivative R&B singing of **Eloise & Debra** while **Hubert** stood around holding his flute) as "a nightmarish disco-era reunion." **Lionel Hampton**, even with a weak horn section (**Benny Golson** was the wrong choice to play tenor), closed Saturday with some rousing swing.

Sunday was more consistent. Guitarist **Russell Malone** (normally a Wes student) very effectively performed an electric Chicago blues that ranged from B.B. to Stevie Ray. Pianist **Marcus Roberts'** quartet (with the impressive trumpeter **Marcus Printup**) was fine, a raspy **Joe Williams** pulled out all of his tricks during a colorful set and **Elvin Jones'** band featured some excellent high note trombone playing from **Delfeayo Marsalis**. Playboy's revolving stage closed the festival with quite a lot of contrast: **Pete Fountain** (whose hot Dixieland was the biggest crowd-pleaser of the day), **King Sunny Ade** (infectious but limited), the predictably swinging **Count Basie Orchestra**, **David Sanborn** (so-so) and the exciting **Tito Puente**. Playboy (which even with its faults should never be missed) proved once again to be a great jazz party.

—**Scott Yanow**



Pete Fountain

URBAN



Da Brat

RETURN OF THE NATIONS: Legendary urban nightspot **United Nations** is back in effect at the **Variety Arts Center** on Saturdays. The club did have a pretty decent turnout for its grand opening, considering the drama which was set in motion just days and hours ahead.

First of all, while the venue was changed at the last minute due to security problems, potential clubgoers were still receiving fliers directing them to the Park Plaza Hotel. Second, concert headliner **Ice-T** and the band **Bodycount** were told by the police that they needed to purchase \$1 million in extra insurance if they wanted to perform. If they did perform, they would be pounced upon by the authorities and shut down.

Now for the good news: **Fishbone** did rock the stage and made my lengthy wait at the door worthwhile. The **Alkaholiks** brought a party to the stage, with a semi-open mic including cameo performances from **King Tee** and **Nefertiti**. Now I believe the **Pharcyde**, **Dred Flimstone & Papa Yaie**, and **Wreck Dialect** performed at some point that evening. However, I wouldn't know because the club's condescending, ultrafoul security and doorman held me up at the front, refusing to ask the ticket cashier to bring the press list to the door.

Had my guests not been so gung-ho about the return of **United Nations**, I would have stepped. Yes, we all know there is an overabundance of "Vee-Eye-Pees" running around the L.A. club scene. In light of this, it would prevent a lot of theatrics at these places if door people would be less anal and more expeditious about getting people inside. Ever since the **Tribe Called Quest** concert wrecked havoc outside **Jamaica House**, that spot has had clearly marked, separate entrances and passes for paying customers and industry/media guests, and made the party process simpler and more fun for everybody.

BREWING UP NEW SOUNDS: Just days before their show, I swung by the **Alkaholiks'** recording studio to find the group busy pulling together their new album. Always known as "The Liks," the group has been catching a bit of hell for their group's name because P.C.-minded retail and media outlets think that the name "Alkaholiks" promotes negative images.

Now, let's be real: with all of the TV commercials and print ads for alcoholic beverages and **Snoop Dogg's "Gin & Juice"** record in heavy rotation, I think it's ridiculous that radio and video even slept on this funky underground trio. While their label is discussing the possibility of a name change with the **Alkaholiks**, the trio will not stray from the underground feel and general content of their successful debut album, **21 & Over**.

AROUND TOWN: **Da Brat** wrecked shop with producer **Jermaine Dupris (Kriss Kross, Xscape)** at the **Flex Club** and has a fat new album to back up the noise she's making with her smash single, "Funkadafied."

By the way, I mentioned a while back that modern rock/blues/hip-hopish band **G. Love & Special Sauce** was a must check for fans of any of those genres, and the group is set to tear the **Troubadour** house down on July 30. So, any of you who don't agree with me about this band can give me the finger in person while I'm down front partying with **Love & Sauce**.

Peace and progress!

—**Juliana "Jai" Bolden**



G. Love & Special Sauce

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CLUB REVIEWS

Hippie Werewolves

Coconut Teaser

West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: Diana Strangfeld, Imagine Arts: 303-329-6267

The Players: Haylar Garcia, vocals, percussion; Bryan Dennis, guitar; John Scott, guitar; Dani Harrison, bass; E.J. Worden, drums.

Material: The Hippie Werewolves play the mix of metal and rap which is currently the latest Big Thing. The bad thing about this is that the band sounds like any number of bands most of the time. The good thing is when they allow themselves to be innovative, they create a truly different sound. This occurs when Haylar Garcia is playing his congas, such as on a tune like "Red Ribbons." The band moves into a funkier groove with a slightly Latin sound which is lacking the rest of the time. Other than that, most of the music is the same old mix of politically correct rap lyrics about safe issues, such as AIDS and child abuse, and roaring guitar licks.

Musicianship: What saves most of the material of the Hippie Werewolves is the playing of the band members. Powered by the mighty drum playing of E. J. Worden, this band rolls down the street, spraying the scene with sonic guitar attacks which pound into your body like gunshots. Both Bryan Dennis and John Scott show their talents on guitar, trading finger flying solos between themselves at a moment's notice. Haylar Garcia has a unique blend of rap and singing voice; a deep bass rattle that can grab your ears and shake your head. The only problem with Garcia is his rapping, which is not always crisp and clear enough to be distinct. Part of this problem may be because of the cordless head mike he uses.

Performance: This is very angry music and the band relates that in their stance. Garcia roams the front of the stage, pacing back and forth between his congas and one of the guitarists, turning to direct his rage and anger in a new direction, but



Big Drill Car: An entertaining show.



Hippie Werewolves: Angry music.

most often directly into the teeth of the crowd. When playing his percussion instruments, the whole drum stand shakes with the force of his violence. Worden constantly assaults his drums as if trying to hit them all at once. The guitar players rip solos and then retreat back to their place in the line of this juggernaut of music.

Summary: While the Hippie Werewolves have some interesting things to offer, they need to work on material that will make them stand out. The quality playing of the musicians, the energy level of the band, and the occasional signature sound, show this. Maybe next time they can offer more originality and cut down on the formulaic, perfunctory, road to success stuff. —John Pepper

Big Drill Car

The Roxy

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Headhunter, Cargo Records: 619-483-9292

The Players: Frank Daly, vocals; Mark Arnold, guitar; Darren Morris, bass; Keith Fallis, drums.

Material: Power pop punk is currently on a roll, with bands like Green Day and Offspring getting a lot of attention lately. But other California bands have also been playing this kind of music for years, and you can count Big Drill Car among the best of 'em. Touring behind their latest release, *No Worse For The Wear*, this Orange County group can revel in the wild abandon of punk and serve it up with infectious hooks on songs like "Friend Of Mine" and "Step Right Up." Like the movie *Slacker*, Big Drill Car's music isn't supposed to have a complex storyline or make any serious statements. Instead, it has that live-for-the-moment spirit that will do anything to avoid a routine, sheep-like existence.

Musicianship: Sometimes a band's idea of "creative chaos" is just a weak excuse to be lousy players. This wasn't the case with Big Drill Car because the band can walk the thin line between tight musicianship

and fun-loving rowdiness, yet still have it coming out sounding spectacular. The entire group proved to be perfectly suited for each other, with the rhythm section pounding out an aggressive base, Arnold's guitar playing slicing up different arrangements and Daly's vocals expressing glorious spontaneity while staying in sync with the rest of the band.

Performance: Throughout the entire show, almost everyone was inspired to jump around, stage dive or at least nod in time to the music. Daly's energetic flailing and bobbing even brought an enthusiastic audience member up onstage to do a jig with him. Big Drill Car is among the newer breed of punk-inspired bands that is more likely to thank their audiences for showing up rather than spit on them. There was plenty of this humble gratitude expressed amid the party atmosphere, and Daly even cracked a few goofy jokes. When he spotted someone wearing a T-shirt bearing the name of a famous cereal, he wisecracked, "Why did the man have purple underwear? Because he had grape nuts." Later he said, "The last time we played here, we really sucked, but we're trying to redeem ourselves." They did just that and more.

Summary: Big Drill Car's music has the ability to generate positive excitement without being corny or shallow. It celebrates not only people being themselves, but also the band members being themselves right along with their audience. And what makes it all work so well is Big Drill Car's ability to deliver irrepressible humor and talent in a truly entertaining show. —Carla Hay

Boredoms

The Roxy

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Reprise Records: 818-846-9090

The Players: Eye Yamatsuka, vocals, kazoo; Hira, bass, vocals; Yamamoto, guitar, vocals; Yoshimi P-We, drums, vocals, trumpet; Atr



PHOTO: V.B. WIKIWI

The Farm: The potential's still there.

(Atari), drums, vocals; Toyohito Yoshikawa, vocals.

Material: Fragmented chunks of tribal driven noise. Just when you find some part of the music to focus on, the Boredoms will completely change rhythm and challenge all preconceived musical sensibilities. There is no easy description of the Boredom's music; elements of art, jazz and noise blend with hardcore punk screaming. With all the changes of rhythm and stops and starts in the Boredom's songs, the only sure way to tell when one song finishes and another begins, is when one of the screaming vocalists says the only English words heard from the stage, "thank you."

Musicianship: The dual tribal drumming by Yoshimi and Atari was astounding. Their sense of timing and rhythmical interplay laid the foundation for Yamamoto's eclectic guitar work. Hira on bass guitar added to the musical mayhem that was topped by Yamatsuka and Yoshikawa's self-generated vocabulary—mostly screams, growls, groans and shrieks. Yoshimi's drumming, trumpet play and vocals were outstanding; her originality and versatility was amazing. The Boredoms are all great musicians who have broken all the rules of music; totally avant-garde.

Performance: Boredoms is a totally inappropriate name for these energetic and crazy Japanese musicians. The energy from the stage was electric. Throwing themselves around the stage screaming and shouting, the vocalists, Yamatsuka and Yoshikawa, transcended the language barrier with their intensity. The crowd was entertained and confused by the Boredoms' constant changes of pace in every song, like dancing to a record that skips between 78 rpm and 33 rpm.

Summary: Heavily experimental progressive bands like the Boredoms often stay in the underground of musical history, but with the obvious exposure of a major label and a good slot on this year's Lollapalooza stage, the Boredoms may just prove to be on the forefront of a new, more open-minded approach to modern music. I certainly hope so.

—Nigel Mitchell

The Farm

The Roxy
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Ceci Cano, Warner Bros.: 818-953-3360

The Players: Peter Hooton, vocals; Carl Hunter, bass; Keith Mullin, guitar; Steve Grimes, guitar; Roy Boulter, drums; Ben Leach, keyboards.

Material: Today we'll begin our discussion of the Farm by examining another one of those flash-in-the-pan British (actually Scottish) bands, Primal Scream, whose smash album, *Screamadelica*, featured some of the best electronic, dance-oriented sounds I've ever heard. Somewhere along the line the blokes started feeling guilty about their technophilia and made a pilgrimage back to their roots. If you've heard their latest stuff, then, like me, you've come to the sad realization that not only are they woeful Rolling Stones impersonators, but they also suck as musicians. Now, enough about Primal Scream. We're talking about the Farm here and their latest effort, *Hullabaloo*, which, if you get the gist of this piece, deductive reasoning will lead you to figure the album won't be generating much (hullabaloo, that is). It's so disappointing too, because the band's first release, *Spartacus*, came out during the heyday of Britain's rave craze and offered such sparkling dance-pop gems as "Groovy Train" and "All Together Now." But like Primal Scream, the band has gotten more organic—meaning they play more guitars and less synthesizers—and somewhere in the transition they seem to have lost the ability to write a memorable song. Sitting through their set of songs such as "Messiah," "Shake Some Action" and "All American World," I was overcome by a dreadful sense of pathos, as though I were witnessing the slow death of a beloved pet. There wasn't a single moment during the show when I actually thought to myself, "Hey, that's a great song." It was more

like, "Boy, their haircuts look stupid," or "These guys can't play guitar for shit" or "Gee, this must be a step down from Royal Albert Hall because there are only about fourteen people here. Maybe this is an indication that the new album has gone over in America about as well as a fart in church." You get the idea. My advice to the Farm is simple: Go back to what you started with—the upbeat danceable ditties—and lock your conscience in the closet. Otherwise, the Farm will soon be put out to pasture.

Musicianship: You mean you actually have to be a musician to play music? I can see it now: The guys in the Farm sitting around one day and being struck dumb by this seemingly novel idea, "I've got it, let's play instruments on our next album." Well, maybe I'm being unduly harsh on them. Their songs sound perfectly well-crafted. And they don't sound any less competent than, say, Toad The Wet Sprocket (who I love). So that's not the real problem. I guess my beef is not with how the two guitarists, Mullin and Grimes, played but with what they played. I couldn't stop thinking how, for having two axes, the band had no memorable riffs, no solos, no melodies. Nothing. Nada. Zip. Their lone bright spot came on "Groovy Train" and "All Together Now," which both featured bouncy guitar lines and catchy melodies. Everything else was a reservoir of aimless strumming.

Performance: After having sold out arenas throughout Britain, it must have been a humbling experience to see so few turn out at the Roxy. But after the band warmed up, they seemed content to try to win over those in attendance. Hooton did an admirable job of rousing the crowd, but with such lame material it nearly proved an impossible task. But like a gambler waiting for the right time to play his trump card, the band dismissed any naysayers with the opening notes of their aforementioned hits. Taking a good thing one better, Hooton invited several people onto the stage for "All Together Now," and, wouldn't you know it, before you could say Florence & Normandie, a full-scale ruckus broke out as practically everybody in the room rushed the stage. Fortunately, everyone maintained their composure dancing on stage with the band and sharing the microphones. It was a great concept that could have gotten out of hand but didn't, and as a result, it proved to be the highlight of an otherwise dismal outing.

Summary: As stated before, it's clear the Farm possess some shred of songwriting talent and hitmaking potential. However, *Hullabaloo* is no shining example of that. As they say, you gotta dance with the one that brung ya. If the Farm is to have any lasting success (remember, they're from Britain, home of Feargal Sharkey, Frankie Goes To Hollywood, the Stone Roses, etc., etc.) they need to figure out who brung 'em and go dance with her...quick!

—Sean Doles

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CLUB REVIEWS

El Magnifico

The Whisky
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Jill Hagara, RCA, 213-468-4123.

The Players: John Chase, vocals, guitar; Johnny Lonely, bass; Pat Hildebrand, guitar, vocals; Jon Pikus, drums.

Material: So far as I can tell, El Magnifico's greatest claim to fame to date is having smoked a lot of pot, which has given them license to mock every element of the American Establishment as a whole and pop culture in particular and play their uniquely muddled style of musical oatmeal. Given that they're one of the bright, shining stars on the "resurgent" L.A. scene, you might want to cut them a little slack, but after sitting through a fuzzy set of tunes from *Insanimo Blastimo*, their debut effort for Permanent/RCA Records, I'm underwhelmed by just how bland and flavorless the music is. This isn't apples & cinnamon, or even maple & brown sugar. No, this oatmeal is just the plain old regular flavor, without the sugar, butter or milk. Heck, if the band wants to change its name, I have it: ToolGarden Pilots Against The Machine's Addiction in Chains. That gives you an idea of how distinctive their sound is. I couldn't tell you how one song differed from another, and this is after sitting through the CD a couple of times. And what's worse is that after sitting through the CD several times, I really didn't care how one song differed from another. I just wanted them to end so I could hear something I really liked. Just to make sure my judgement's not skewed, I played the CD for a couple of trusted music aficionado friends, and their prevailing comments were similar in that the songs sound too confused and clouded. For instance, songs like "Buzzkill," "And It Rings" and "Ether" have too much noise and too little music, which equals a lot of wasted effort in my book.

Musicianship: I'm really not in a position to evaluate the quality of the band's playing because it was im-



Fran Montano: A talented instrumentalist.



El Magnifico: Weird!

possible to distinguish actual notes being played amid the throbbing distortion. The vocals were loud and passionate, though John Chase's vocals were not particularly good or audible or on key. The guitar, too, was loud and passionate, though not particularly good or audible or on key. I sense a pattern here. Turn the fucking amps down a notch, guys! You piss me off because all I want to do is hear the music and you give me this shit. If you had a clue as to what constituted good music in the first place this wouldn't be a problem. Maybe that's the reason you choose to blanket your songs in volume, because you know that, stripped bare, they'll be seen for what they really are...mushy, steaming lumps of shit.

Performance: Although I couldn't understand a damn word and really didn't give a wino's piss about the music, the boys in El Mag looked so weird up on stage I just couldn't take my eyes off of them. Nobody told me the freak show had rolled into town. I bet these guys go over reeeeeeealllllll big in Schenectady, jumping up and down with their dreadlocks and big, bushy beards bouncing all around. It was pure entertainment. That's it! I knew these guys looked familiar. Weren't they in the Jim Rose side-show at Lollapalooza? That explains the overwhelming urge I had to see somebody shoot up onstage or get pierced or something groovy like that. Man, I gotta get out of L.A.

Summary: If you've read this far you must have a more than passing interest in El Magnifico—who, coincidentally, is the second band that I know of to be named after a character on *The Beverly Hillbillies* (Dash Rip Rock being the other). All I can say is, if the guys in the band like the music then screw what everybody else says (like me) and stick with it and maybe someday the pundits (like me) will come around. As for *Insanimo Blastimo*, I'll keep it around for a six-month spin test, after which, if I still don't like it, I'll trade it in for something slightly more amusing.

—Sean Doles

Fran Montano

The Actor's Workout Studio
North Hollywood

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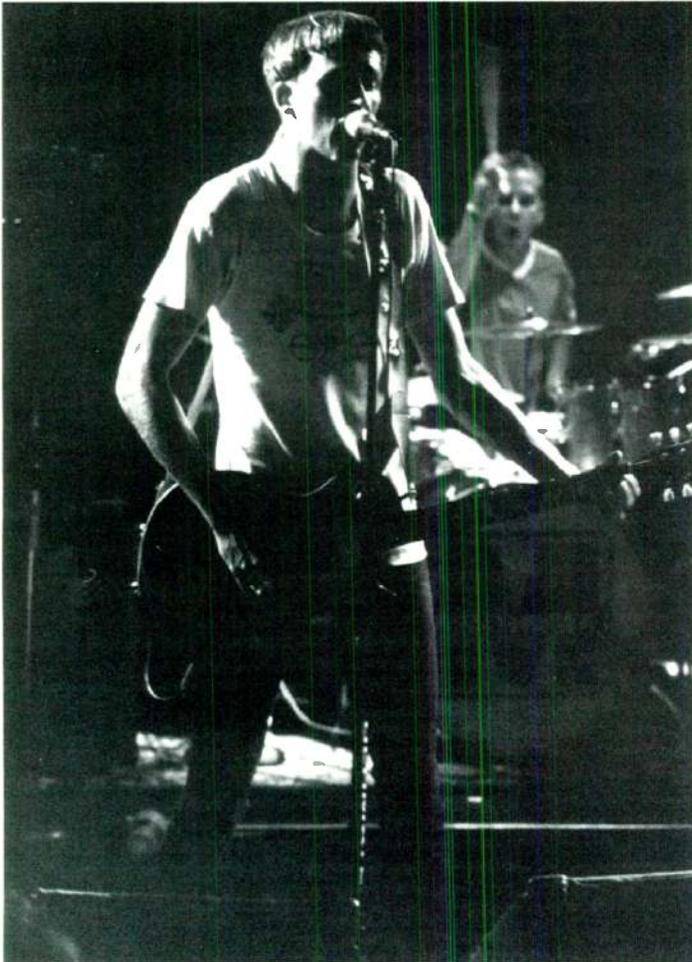
Contact: Lynda Goodfriend: 818-985-0731

The Players: Fran Montano, piano.

Material: Technically, this New York native's instrumental music is considered new age. What sets Montano's compositions apart from the sometimes boring, static image that new age connotes in the minds of some music listeners, is his stylistically varied approach that keeps one on edge not really knowing what to expect next. This occurs because Montano is expertly skilled at varying the mood and pacing of his arrangements. Like a painter, Montano can color his canvas to look dark and stormy. "Wednesday's Dream" is an example of this effect because it takes the listener on a turbulent roller coaster ride. "Road To Rome," is another intense piece of music that captures a driving intensity of not only physical motion, but one that is mental as well. The daily commute of a father and son is instrumentally chronicled as they travel up and down the streets of a bustling New York city. The young boy wonders what else his father thinks about as he drives to work every day. We see the wheels of his mind spinning out of control. Whereas, "Searching" is dramatic, but in a melancholy, poetic way. In turn, "Dream Dancer," is bright, powerful, pretty and graceful all at the same time. The only drawback to this interesting set of music was the lack of vocal interpretations. These songs may have been written as only instrumental compositions but there is plenty of room to explore the possibility of adding lyrics to these seamless, intriguing soundscapes.

Musicianship: Overall, Montano delivered a well-executed, skillfully performed set of piano solos. Only two, slightly off-key sour notes could be detected in the whole show.

Performance: The set had an infor-



JOY AVNER

Material Issue: Tight and poppy.

mal, laidback feel to it from the casual clothes Montano wore to the small, intimate dimly candle lit room he performed in. It is safe to assume from eyeballing the room that only fifteen people could fit in it comfortably. The audience present numbered less than that and each applauded politely as if at a classical music concert. Montano seemed at ease telling story after story about the origins of each composition. He punctuated these tales with elements of humor and poignancy.

Summary: Fran Montano is a talented pianist and has created an impressive, imaginative body of instrumental compositions. However, this work is geared for a specific type of audience who may be able to listen music solely without words. For his music to have a lasting impact and reach more listeners, Montano should take these touching human vignettes and insert them into the compositions where they belong turning them into truly original songs. —Harriet Kaplan

Material Issue

The Whisky
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Jenny Oppenheimer, Mercury Records: 310-996-7200.

The Players: Jim Ellison, vocals, guitars; Ted Ansani, bass, vocals; Mike Zelenko, drums.

Material: It's cliché to refer to bands like Material Issue as bubble-gum rock, but let's stop for a second to look closely at this analogy. Bubble gum is sweet to the taste. It goes down very easily, right away. It provides several minutes of real chewing pleasure before the flavor disappears. And afterwards, you experience little significant change in your physical or mental makeup, although your blood sugar has gone through the roof and you feel like doing laps around the Rose Bowl. Now, considering that this is the exact same reaction you get from listening to Material Issue's *Freak City Soundtrack*, I'd say the comparison is valid. Call them bubble-gummers, call them Cheap Trick rip-offs, or just flat-out call them pussies, Material Issue mastered the formula for the three-minute, four-chord, power-pop masterpiece. It's the kind of song, like "Goin' Through Your Purse," "What Girls Want" or "Valerie's Waiting," that has really inane lyrics, a bouncy, uptempo beat and a catchy hook. It's the kind of song that attracts fat, dumpy high school girls to the Whisky on a Friday night so they can dance incessantly and sing every word to their favorite songs. Ellison may not exude masculinity with his close-cropped 'do and waif-

thin physique, but to a significant percentage of our disenfranchised youth, he may be viewed as an alternative sex symbol, the Anti-Marky Mark, if you will, who may seem sensitive and sincere on the surface but'll still bang your brains out and leave you in the morning with little more than a memory, like an old song or a wadded-up piece of bubble gum.

Musicianship: Calling these guys musicians is like calling Bill Clinton an exercise guru. It's like calling Marky Mark a model. Which means that playing music is merely an offshoot of what the guys in Material Issue already do, which is look like wimps and mine songs from the pages of Ellison's ninth-grade poetry class notebook. I should point out, however, that the band is very good at what they do. They're tight and poppy without pomp or excess. Ellison's solos are inconsequential, but to fresh (read "young") ears they might hint at kicking ass. Vocally, Ellison reminds me of how Pee Wee Herman might sound if his testicles ever descended, although I wish he would ditch the faux English lilt. Where did that come from anyway? I thought this band was from Chicago. Is Ellison deaf in one ear? Was he raised in England? Somebody please explain. The rhythm section filled their roles ably and kept the pace fast and lively. If you're ever looking for music to skip rope to, this is it.

Performance: I wouldn't have even given this band a second look were it not for their impressive live show. Just when I was ready to write them off as hacks, they blasted me into another dimension with their exuberance and power. Just my opinion here, but Material Issue strikes me as one of those bands whose music sucks on record but thrives in a live setting, primarily because the extra dose of volume and adrenaline provides a key missing ingredient: balls. The fact is, I couldn't stand still while watching them (bad knee and all). I had to bounce and sway and even dance for every song, and this wasn't just because I was trying to look cool for the cute girl flailing spastically to my right. It was yet another testimony to the power of music and a living example of why logic has no place in a concert hall.

Summary: May I be so bold as to assert that Material Issue will sell a couple hundred thousand units tops solely on the strength of their live show. *Freak City Soundtrack* itself sucks, and I see no reason to keep it around other than for the cool picture of a chick's bellybutton on the cover. Though I know it's been said a million times before about all sorts of bands, I'll suggest here that Material Issue try to capture some of their live intensity the next time they go into the studio. Blast the guitars, get rowdy, show more attitude and most importantly, drop the high school mentality because this kind of music does not engender lasting respect from critics or fans.

—Sean Doles

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LOS ANGELES COUNTY

ALLIGATOR LOUNGE
3321 Pico Blvd., Santa Monica, CA 90405
Contact: Milt Wilson: 310-449-1844
Type of Music: All styles.
Club Capacity: 300
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: By tape with bio and picture.
Pay: Negotiable

AMAZON BAR & GRILL
14649 Ventura Blvd., Sherman Oaks, CA
Contact: Jimmy D: 818-340-8591
Type of Music: All styles except hard rock.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info.
Pay: Negotiable

CLANCY'S CRAB BROILER
219 N. Central Ave., Glendale, CA 91205
Contact: Richard Gaines
Type of Music: Top 40, jazz, classic R&R
Club Capacity: 162
Stage Capacity: 3 or 4
PA: No
Lighting: Yes
Piano: No

Auditions: Send demo/promo pack to: Richard Gaines, 439 W. Acacia St., Glendale, CA 91204
Pay: Negotiable

COCONUT TEASZER/8121 CLUB
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan: 213-654-4887
Type of Music: Upstairs-R&R originals, R&B/ Downstairs-8121 Club (acoustic sets).
Club Capacity: 400 total
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: No
Audition: Call Len Fagan
Pay: Negotiable

DISCAFE BOHEM
4430 Fountain Ave., Hollywood, CA 90029
Contact: Mike after 6pm: 213-662-1597
Type of Music: Original, all styles except hard hitting and heavy extremes.
Club Capacity: 140
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No, inhouse keyboards yes
Audition: Call Mike after 6pm
Pay: Negotiable

FM STATION
11700 Victory Blvd., N. Hollywood, CA 91606
Contact: Toy: 818-769-2221
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA 90254
Contact: Billy: 310-376-9833, Mon 12-6, Thurs-Fri, 12-10pm.
Type Of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes

Audition: Call or mail promo package to: The LightHouse Cafe, Attn: Billy, 30 Pier Ave. Hermosa Beach, Ca 90254.

HOLLYWOOD MOGUL
1650 North Hudson, Hollywood, CA 90028
Contact: Shelly (213) 463-9487
Type of Music: All styles
Club Capacity: 350
Stage Capacity: 15-20
PA: Yes
LIGHTING: Yes
PIANO: No
AUDITION: Please Contact Shelly
PAY: Negotiable

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill: 818-764-4010
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club for more info.
Pay: Negotiable

SIDEWALK CAFE
1401 Oceanfront Walk, Venice, CA 90291
Contact: Jay: 310-392-1966
Type of Music: Original, blues or reggae.
Club Capacity: 125
Stage Capacity: 4-5
PA: Yes
Lighting: Yes
Audition: Send promo kit to: Sidewalk Ent., 8 Horizon Ave., Venice, Ca. 90291, Att: Jay
Pay: Negotiable

THE WHISKY
8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip: 310-652-4202
Type of Music: All original, heavy metal, pop, funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

BALBOA BAY CRUISES
P.O. Box 586, Balboa, CA 92661
Contact: Kim or Jeff: 714-633-3201
Type of Music: Jazz-fusion/straight ahead
Club Capacity: Boat -100
Stage Capacity: 3
PA: No
Lighting: No
Audition: Send promo tape & package.
Pay: Negotiable

GOODIES
1641 Placentia Ave., Fullerton, CA 92631
Contact: Jacque Hunter: 714-524-6778.
Type of Music: Original, all styles.
Club Capacity: 367
Stage Capacity: 5-11
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking. Send tape/promo pack to: Goodies Booking, P.O. Box 1328, Placentia, CA 92670.
Pay: Negotiable

MARQUEE
7000 Garden Grove Blvd., Westminster, CA 92683
Contact: Randy Noteboom: 714-891-1971
Type Of Music: Loud, long haired rock n' roll.

Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio.
Pay: Negotiable

MISCELLANY

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

INTERN WANTED for an intensive publicity/production internship that could lead to employment. Will learn album campaigns & video production. Maria: 818-755-0160.

ROADIES/DJ'S/DANCERS needed for DJ company. Roadie must have own van. DJ's must have personality and party experience. Dancers for hip hop funk. 310-273-1319.

WEEKEND HELP needed. Company w/ CD vending machines looking for someone to demonstrate at stores in LA/Orange county. Car needed \$6/hr + mileage. 310-841-4136.

INTERNS WANTED-United Records, (Indie co. (CHR) seeks responsible interns for general office work. No pay at start. MAC & IBM preferred. 818-752-0480.

CONTEMPORARY JAZZ artist seeks roadie/studio assist. for various projects/gigs. Must be flexible, reliable & have trans. Exp. & light truck a plus. 818-831-9735.

PAID POSITION possible in the future. Currently offering p/t, non-paying internship for CD broker. Liaison b/w manufacturer, labels, artists. Fun environment. 213-466-1661.

GROWING DISTRIBUTION Co. seeks interns to help w/ radio & retail promotion, A&R, & overall business expansion. Non-paying but could change. p/t. 213-466-7177.

INTERN WANTED for well known indie music publicity firm w/ high profile clients. Organization a must. College students preferred. No pay, but great exp. 213-655-4151.

P/T INTERNS needed for Artist development/ touring dept. at EMI records. Must be in school & taking for credit. Non-paying. Call Chris at 310-289-6448.

BANDS & ARTISTS send a bio, photo, and tape to: Summer Production Workshop, School of Cinema-TV, USC, University Park, Los Angeles, CA 90089-2211 (for video).

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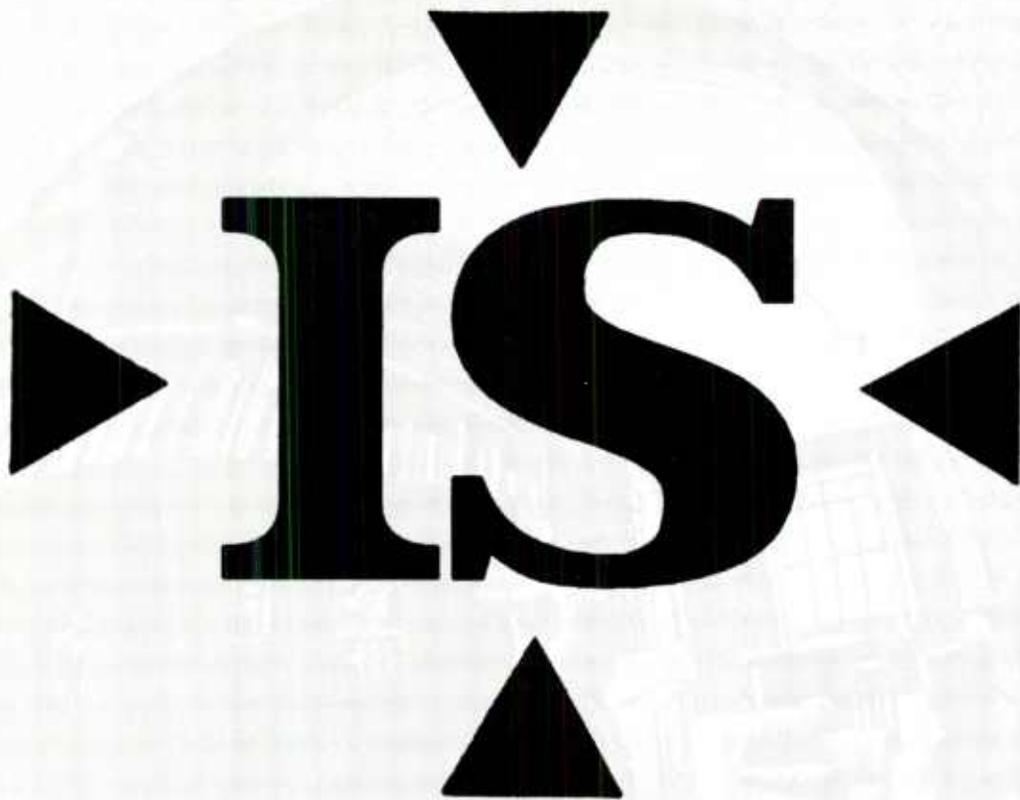
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| BILL SPOKE - Drummer/Drum prod. | 213-874-7118 | | | | | | Performing and recording credits include: Eucalyptus, Centaurus, Broken Dreams, Gail Sonders & Hot Ice, Studio Cats, The Pastels N.V.S., Daddy Joe, Monty Mann, Big City, J.J. Jackson, The Tubes, Harpogee, Wayne Perry, Tounge Dance, Riche Owens & Big Sky, Lawnmower, Toss that Doll, Avant Dump. | 20 yrs experience, 2 years Berklee College of Music, excellent live playing, recording, or programming. | | | | | |
| RICK STEEL - Drums | 310-392-7499 | | | | | | Fully endorsed TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor, very visual, insane performer. | Very loud, strong drummer. Uses toms melodically. Pro attitude, fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative. | | | | | |
| "STRAITJACKET" - Violinist | 818-359-7838 | | | | | | 20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan, Ravi Shankar School of Music, L.A. City College. Demo bio available. | Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen. | | | | | |
| "TAKA" TAKAYANAGI - Kybds/Prod. | 213-878-6980 | | | | | | Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits. | Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style. | | | | | |
| DEBRA TAYLOR - Vocalist/Arranger | 818-905-3271 | | | | | | Excellent ear. Quick study. Lead or backup vocals and vocal arranging. Accomplished session vocalist and powerful live performer. 10 years studio recording experience. Live shows with west coast bands. | Professional, reliable. Special rates for NARAS and LASS members. | | | | | |

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| TOM TORRE - Violin, /Fiddle Guitar 818-340-6548 | ✓ | ✓ | Many years experience Sessions and Clubs. Schooled but not stiff. Demo available on request. | Quick ear and quick study. Good stage presence. can read. Tasty melodic improviser, creator and arranger. | ✓ | ✓ | ✓ | ✓ | ✓ | Swing styles a specialty |
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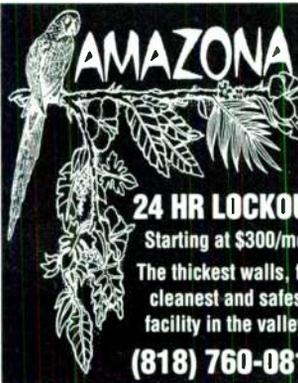
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 •8 string Washburn bs, \$800 4 string Hammer, \$300 4 string Jackson Charvel w/S Duncan p/u's, \$1200 Jeff, 213-225-8646
 •Carvin DC400 translucent blue flame top, strat style cutaways, F Rose, case, perfect cond, sells for \$1395, \$800 obo Joe, 310-826-3369
 •Charvel gutt avail, off white, 24 frets, shark tooth inlays, killer tremolo, w/case, \$350 818-909-0754
 •Epiphone Coronet, 1965, abcutaway, solid body, single P90 p/u, 6 on a side tuners, \$650 obo Darryl, 213-874-4501
 •Fender precision bs, '64 refinished body, '68 tele bs neck, DiMarzio p/u's, pro setup, new cond w/HSC, \$550

obo Brian, 310-390-4348
 •Gibson '59 custom shop re-issue flamelop honey burst, PAF's, HSC, mini cond, 818-761-9354
 •Gibson Les Paul 1992 studio, white, gold hrdwr, deluxe HSC, must sell, \$450. Frank, 818-564-8056
 •Guild singbird slim cutaway acous/elec w/case, \$550 obo Steve, 818-763-4450
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 •Blues rock gutt plyr avail. Infl Allman Brothers to Sabbath to S Garden Lee Jackson, 818-755-9161
 •Bluesy HR gutt, sngwrtr w/maj recrdng & toumg exp & top equip, lkg for any recrdng or grp sit worth considering. Steve, 213-989-9095
 •CIRCUS OF POWER gutt, sngwrtr sks new collab w/voc or band. Lvg msg, 213-312-6898
 •Classic rock, blues band sought by seasoned reliable pro gutt. Avail for estab wrking bands only, 818-382-4522
 •Cntry blues & rockably pro gutt sks wrking or recrdng grps. Pros only. Call 818-766-2434
 •Creatv gutt, keybrd avail. Must be into atmosphere, groove, spac, session. Infl NIN, Sonic Youth, Hugen, 818-352-9728
 •Estab pro gutt avail for sessions, demos, shows's, etc. Paul, 310-396-2123
 •Extremely dedictd fem gutt sks killer 2 gutt band, HR w/ groove & HR image. Have xint image, equip & bckng vocs.

Lv msg, 818-841-4761
 •Extremely raw, soullf gutt, drop D & slide tunings, vintage gr, avail to join/form hvy sounding band w/direction & soul. Infl Sabbath, SRV Kevin, 213-467-3040
 •Gutt, 23, lkg to join/form orgn groove, soul, rock band Infl Hendrix, Stones, Kraziv, Zep, Marley. Dedictd musicians 310-652-6450
 •Gutt avail, acous/elec, ld, rhythm, pop, rock, folk, cntry, covers & orgs, vocs Charles, 818-509-2903
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 •Gutt into rock, funk, jazz, blues, avail for srs/proj Westside pref'D Gary, 310-391-7364
 •Gutt, ld, acous/elec, all styles, pref blues, funk, rock Album & toumg credits, sings, xint gr, cooperative Randy Chance, 310-455-3669
 •Gutt, over 15 yrs exp, sks wrking rock cover band, AC/DC to ZZ Top, P.T. Tmspo John, 818-763-2028 x4021
 •Gutt plyr w/chops, taste & sngs lkg to join/form band Infl Priest, Zep, old Rainbow No grunge sngs Tommy, 818-992-0403
 •Gutt, rhythm, ld, Rembrandts, Petty, REM, Jellyfish Vintage tone, Gretsch, Fender, vox. Lkg for already formed band & sngwrting Matt, after 4pm weekdays, 310-322-0944
 •Gutt sngwrtr w/vocs lkg to join/form meldc HR band. New in area from E.Coast. Infl Yngwie, Sykes, Howie, 818-766-0402
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 •Gutt wrntng to collab & form band. Plys w/att, willing to take nsk, hvy groove, psychdcl acid rock, learn plyr 310-842-6403
 •Int'l gutt plyr, all styles, avail for session wrk. Winston, 310-302-9331
 •Ld gutt avail. Metallica mts Maiden, Sabbath mts Ozzy w/ hnt of Dream Theater & dash of Rat. Ed, 213-381-6149
 •Ld gutt avail, Hl energy, HR comprsr metal Must be dedictd, gd att, gd lks. No grunge or altnry pls. Jeff, 818-762-5438
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 •Ld gutt sks HR band. Verstl, equip, image, exp. Hendrx, Marshall, Fender, Mike, before 4pm, 310-370-9835; after 4pm, 213-469-7585
 •Ld gutt sks hvy edge, sng orientd band. Emphasis on musicianship, creativity, direction. Have extensive studio, live exp. Pro snts only. No grunge, thrash, 818-783-9666
 •Ld gutt, voc w/lots of toumg, studio, esl & club exp, gd equip & tmspo, lkg for wrking sit. Jim, 805-376-3094
 •Left handed gutt, Randall/Marshall equip'd, skg hvy groove, HR, 2 gutt style band, Zombie, Love/Hate sound, Greg, 818-761-1973
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 *Tall, skiny, lng hr gut w/24 hr Hilywd rehsl avail. No drugs, women or personal problems pls Infil Slash Love Bone, Rage 213-962-8981
 *Versit, expressive, raw gut w snags, vocs, stage chops, contemporary lk, sks enterpsing sit w/grt phys Michael, 818-377-5189

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 *2nd guit plyr nnd for altrntv band w/edge Demo avail, video in wrks, free rehsl, into Pumpkins, K. Wheel, Dig. Lv msg, 818-385-1616
 *70's Infil altrntv band, Spin Doctors, Stones, skg rhythm, ld gut Maj intrst, currently charting on college radio James, 818-760-0878
 *A1 diverse guit plyr who plys rhythm & lds nnd to complete diverse hrk edge band Infil Zep, Doors Seattle, 310-208-0619
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 *All orig rock band sks ld guit Have demo & gigs rehsls in S.Bay Infil Blossoms, Crows, REM No att, Call 310-841-5608
 *Altrntv band infil Ministry, Jane's, Zep, nds rhythm ld gut to complete band & perfrm pending showcs's Image import, Dave, 818-551-1820
 *Altrntv beast? Ld gut wtd for KROO style band Infil Pumpkins, Creaming Trees, NIN, Pearl Jam Pro sit 818-752-2786
 *Altrntv guit wtd by voc to collab on writing snags & starting band. Must have own style, no copy cats K Wheel, U2, Doors, John, 310-836-9230
 *Altrntv proj w/mgmt & aty sks guit w/strong vocs for ough 2 part harmonies ala A/Chains Srs only Faith, 818-985-5442
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 *Eventive guit wtd by fem singer, sngwrtr, bst, for immed gigs & recding Liz Phair, That Dog, Velvet Underground, Breeders, Bette, 310-246-9875
 *Fem guit, sngwrtr wtd for band. Groove, rock, blues sound Gatty, 818-567-4056
 *Fem ld gut plyr nnd by pro musicians for altrntv pop band Hi energy, srs, fun proj Debra, 310-473-6420
 *Fem singer, sngwrtr sks fyem gut plyr, composer, Folk, Blues, Far eastern music. Must be passionate, disciplined. For immed collab & performance. Call 310-450-8871
 *Fem voc lkg for guit, sngwrtr, infil S'Garden, to collab on writing proj, 818-562-1742
 *Fem voc, sngwrtr w/maj intrst sks pro hot acous plyr to ply out in rock, blues style 310-358-6050
 *Fem guit, sngwrtr wtd for estab LA funk band Race, sex, appealc unimport. Chops, devotion & desire a must Ryan, 213-721-5922
 *Glam band sks guit plyr. Must have the lkg, equip, tint & desire Infil old Crue, old Poison, Floyd, Robert, 909-687-1698
 *Guit nnd for the Dead, Dead, hrd core, altrntv, punk grind core Infil Fudge Tunnel, Sixteen, Down Set, Leprosy, 6L6, Doom Trevor, 818-248-2093
 *Guit plyr wtd for altrntv, pop, punk band Infil from Buck Pats to Soul Asylum Jay, 213-368-9636
 *Guit plyr wtd for hate funk, underground, metal proj, Paid sit. Must have equip & tmspo Lv msg, 213-969-2585
 *Guit plyr wtd for nondistortion proj Infil Cranberries, Blossoms, Tears/Fears Michael, 9-9pm, 805-288-2950
 *Guit, singr has 3 tickets to hell avail for bst, dmr & ld gut Seals near Gene Simmons, Danzig & Hendrix Mark, 213-669-8675
 *Guit sought by dark, eclectic, pop rock band, Infil Concrete Blonde, U2, Zep, Floyd Have CD James, 213-466-8087, Kiko, 213-465-7395
 *Guit wtd by pro for singr, sngwrtr to form band for demo & shows Infil Costello, Doors, Crowded House, Michael Penn Caba, 818-287-2203
 *Guit wtd for punk band, Infil Fugazi, Misfits, Dead Boys, Jeff, 310-915-1096
 *Guit wtd for tour by signed artist 818-410-1404
 *Guit wtd for LIONS AND TIGERS, R&B, rock, altrntv. We have rehsl & recding studio, promo staff, mgmt. For indie

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record & tour. Brian, 818-990-5557
 *Guit wtd, melcd Infil Clash, Pretenders, Beatles. Bckup vocs a plus. Jim, 310-395-7933
 *Guit wtd to ply wall org altrntv funk band. Must ply complex rhythm & solo. Infil Prince, Fishbone, Miles Davis Max or Mike, 213-934-7394
 *Guit wtd to create w/fem dmr & bs plyr. Infil too many to list. 818-280-2889
 *Guit wtd to form band, ambient techno Infil Pet Shop Boys, New Order Opus 3, Matt, 310-474-4110
 *Guit wtd to form org roots rock band Kinda Eagles, Sprngsteen, Dire Straits 818-763-2908
 *Guit wtd. Drms & bs sk funk, hrd, psychdlc w/edge. Have studio, PA, snags & ideas Srs only. Pager, 310-239-8073; home, 310-475-6018
 *Hrd edged, soufl guit w/mage wtd to join/form band by fem voc. Male pros a la Perry, Slash, Chloce, 310-398-0522
 *JETTISON EDDY' sks guit, bckup voc. Above average matrn, nd above average plyr. HR, 90's edge. Nd a Perry, Page type 213-856-7130
 *Ld guit, 26 yrs exp, lkg for ld bd plyr. Infil Who, Gabriel Robert, 818-797-4356
 *Ld guit nnd for noisy pop band Sngwrting a must, vocs a plus. Call 24 hr band hotline Rachel, 213-368-6598
 *Ld guit plyr wtd to go beyond S' Garden, Jane's, Peppers, etc, by band w/maj mgmt, aty & label intrst If your truly 1-million, pls call 714-846-8334
 *Ld guit plyr, ld voc wtd for pwr tno w/mgmt Call 818-380-1260
 *Ld guit plyr nnd for altrntv pop band by pro musicians Hi energy, srs, fun proj Caria, 818-784-4547
 *Ld guit, voc, sngwrtr sks rhythm gut for grp a la C Trck, KISS, Joan Jett, Mark, 818-858-8896
 *Ld guit wtd for new rock band. 310-827-2289
 *Male ld, rhythm guit wtd by fem guit to form HR band w/ groove. Must have xint writing skills, vocs, lng hr, thin. Lv msg, 818-841-4761
 *Rhythm guit, voc, 16-19, wtd for thrash metal band Complicated, intricate, melcd music. Infil Forbidden, Rush, Cynic No drugs, equip a must. Aldwin, 310-549-3504
 *Rock, blues, frntm voc skg bs, guit, drms for HM/HR band Infil Pantera, Scorpion, Cooper, Ozzy Call 818-896-9171

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 *Singer, sngwrtr sks guit for collab & possible band Infil S'Garden, Pearl Jam, A/Chains, Guit, 213-463-8005
 *STORYTELLER lkg for the next gut god. Into VH, Mr. Big, Aero Must have tone, chops, lks, att. SFV Ray, lv msg, 805-255-2350
 *TOLTECS lkg for gut, traditional HM, strictly rhythm No ego. Must be reliable, Have equip & wheels. Debbie, 310-916-6448, Chris, 310-399-2932
 *Versit altrntv guit wtd for sngwrting, gigs by voc, percussnt Contrast, intensity, mood, silence, noise Blues, funk, rock Patnck, 213-857-8445

10. BASSISTS AVAILABLE
 *19 yrs exp bs plyr avail for paid sts, studios, touring, clubs, T40 & rock band 4&6 string bs, SWR gr Bnan, 818-715-0423
 *Ace bsmn avail for melcd HR/HM band 4 & 5 string, SWR gr, training, vocs, Infil Lee, Sheehan, Claypool Pros only pls 909-988-6421
 *BIT grad avail for jazz sit Real book tunes, standards John, 310-390-2573
 *Blues, jazz, funk bst, also dark, acous sounding fretless for folk, altrntv gigs Hot musicians only Music first, image last, 818-344-8306
 *Bs plyr avail, 44, for paid sts Pop, rock, folk, cntry, covers & orgs, vocs Charles, 818-509-2903
 *Bs plyr, Berkeley College of Music grad, sks wrk, ie clubs, weddings, recdrngs Chns, 213-258-3650
 *Bs plyr, exp, jazz, reggae, Latin, new age, lkg for wrking sit. Hubie, 818-366-0777
 *Bs plyr, jazz, rock, funk, sks srs band or musicians Joe, 310-392-1372

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•Bs plyr, studio, touring, clubs, elec fretted/fretless or upright, exp pro, read, listen, solid support, groove, blues, jazz. Hank, 310-358-5922

•Bat avail, 28, Zep & Cream style & image, into psychdc blues & southern soul. Vintage gr, signed or managed pref'd. 213-653-7480

•Bat avail for recrdng ssts, pros only. Styles HR, R&B, pop, dance, jazz. Infl Marcus Miller, Jeff Berlin. Mark, 213-466-0973

•Bat avail for recrdng & perfrmng. All styles, fretted/fretless, jazz, funk, blues, sight reading, etc. Pros only 818-377-9832

•Bat to jwntform pwr pop, punk band w/eclectic, outrageous & orig male/fem people. Redd Kross, Plasmatics. Boyd, 213-368-4853

•English bs plyr & gut plyr avail. Pro chops, att, equip & image, won't split. Ong only. Ben, 213-969-8612

•Exp bs plyr lkg for pro R&B band. Sings bckgrnd & writes. Infl Sheehan, Bruce, etc. Call 213-851-6276

•Pro bs plyr avail. Lkg for modern rock band. Infl Midnight Oil, Blossoms, Cracker. REM, Pls pros only. Have toured w/Island recrdng artist. 310-371-3870

•Pro bs plyr avail for wrking classic rock cover band w/ steady gigs. Larry, 909-596-5064

•Pro rock/metal bst avail for session & showcsng wrk. Maj recrdng credits & tall, young, lng hr image. Srs pros only pls. 818-382-2805

•Seasoned pro for hire. Studio & club wrk. Pop, jazz, blues, cnty, R&B. Always in the pocket & grooving. 310-205-0857

10. BASSISTS WANTED

•80 groovin' bst wtd to complete K/A, back to basics, R&B band. Singing + plus. Ken, 818-785-5095

•#1 undergrnd bs nodd. Uniq, hvy to acous, w/guit, drums, samplers. Mix of grooves, psychdc, dark, funk, industrial, moody, even gothic. Srs. 213-462-8576

•A1 lb bs plyr ntd to complete diverse hrd edge band. Infl Zep, Doors, Seattle. 310-208-0619

•Acous bs gut plyr wtd for modern folk trio, dulcimer, fiddle & mandolin. Grt sngs, indie tape release, fun more important than career. 818-757-0542

•Acous, elec altmv style band w/orig sound, pro att, sngs & direction sks quality bst. Gd att & equip a must. Teri, 310-375-5730

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•Aggrv hvy band sks bst. Hrdcr to hip hooz feels into Toot, Helmet, Beastie Boys, PE 818-340-4917

•Aggrvly skg bst for gigs. Contemporary blues, walking bs lines a must. Tony, 310-949-5510

•ALEXANDER PROJECT nds hook & groove orient musician w/70's infls. Eager to record & tour. JR, 213-622-9673

•All orig rock band sks bs plyr. Have demo & gigs, rehrrs in S.Bay. Infl Blossoms, Crowes, REM. No att. Call 310-841-5608

•Alttrntv band w/sngs & fem voc sks artistic, groove orientd, srsly zany, co-writing bst. Frente mts Nirvana & has lunch w/the Cranberries. 213-876-7309; 310-531-4795

•Alttrntv bs plyr ndd for melcd band w/edge. Demo avail, video in wrks, free rehrrs, into Pumpkins, K. Wheel, Dig. Lv msg, 818-385-1616

•Attn bat. Thinking big, dance, rock, T40 bands sks someone willing to wrk hrd towards making music your F/T gig. Taris, 818-386-1043

•Atty shopping, maj deal. Pro band sks bs w/vocs for gigs & showcs's. We have it all. Infl S'Garden, STMP, A/Chains. 310-474-1266

•Band skg bst. Showcsng for mgmt. Sng, lkg for permanent member. Must ply & sing well. Have 24 lockout. Infl Aero, Journey, Badlands, 818-764-1462

•Bitter sks progrsly simple bs plyr. Crimson, Melvins, old S'Garden, Fudge Tunnel, Obituary, No hacks. Trnsop & job a must. 213-467-3078

•BLUE AGAVES are currently lkg for bs plyr. Infl U2, REM, INXS, Beatles. Bckng vocs necessary. Pros only. 818-766-7169

•Blues, surf, jazz, folk, rockability grp sks bst. Rick, 818-879-7434

•BOOG lkg for bst. We have CD, pls listen & call if intrstd. Lkg for maj label deal. 818-769-7206

•Bootsy, Hendrix, funkadelic black bst ala Larry Graham, Casper w/70's star image wtd for hallifield, oh gee, glitter, funk mob. 310-372-3208

•Bs plyr for wrking OC band, gd chops, att & road ready a must. Vocs a plus. Mark, 714-642-4352; 714-969-0303

•Bs plyr for HR band w/maj label release. Bckng vocs a must. Dave or Dean, 818-907-5563

•Bs plyr ndd for band that mixes rock & soul a la Sly mts Zep w/bckng vocs. Equip & trnsop a must. Gigs & mgmt. 213-876-8087

•Bs plyr ndd for noisy pop band. Sngwrng, vocs a definite plus. Call 24 hr band hotline. Rachel, 213-368-6598

•Bs plyr ndd for HR alttrntv band. Fish, 310-582-1189

•Bs plyr ndd for giggering org R&R band w/lem singr. Melcd, bluesy music. Srs only. Al, 818-772-2280

•Bs plyr ndd to complete soufl pop band. Infl Prince, Jellyfish, T. Trenl Darby. Must have the time & knowledge. 818-980-8704

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•Bs plyr ndd for REST IN PIECES. Lkg for dedictd, down to earth, beginning plyr w/open mind. Able to keep time & pick up on rhythms Male/fem, no exp necessary. 818-980-1598; 818-909-9467

•Bs plyr to collab w/guit & drmr for instrmntl proj. Must be into to improv. Jazz, blues, rock. We're skg chemistry. Paul, 213-465-8778

•Bs plyr wtd to complete blues based HR band. Must be creatv, melcd & pop. Infl Aero, Badlands, Zep. Steven, 213-369-8036

•Bs plyr wtd for alttrntv, pop, punk band. Infl from Buck Peltz to Soul Assylum. Jay, 213-368-9656

•Bs plyr wtd for nondistortion proj. Infl Cranberries, Blossoms, Tears/Fears. Michael, 9-9pm, 805-288-2950

•Bs plyr wtd for org band w/CD. Infl from CCR to Alan Jackson w/a taste of rockability. Pro only pls. Jimmy, 310-393-3590

•Bs plyr wtd w/energy & energy for pwr trio. Foot tappin', head bangin', lunky groove thing. Darryl, 818-996-8854

•Bs plyr wtd to complete rock band. Infl Journey, Foreigner, Bad Company, Rick or Frank, 818-765-6928

•Bs plyr wtd. Infl Clash, Pretenders, Joe Jackson, Beatles. Bckup vocs a plus. Jim, 310-395-7933

•Bat & singr ntd to complete aggrv HM proj. Srs only. Have matrl. Chris, 818-842-7414

•Bat ndd for socially & spiritually aware band w/very uniq style & eclectic infls. Quality demo avail. Pts call 213-882-6044

•Bat ndd for org funk grp. Srs only. 805-287-3561

•Bat ndd for HR proj under way. Have xntl matrls, contacts. Lkg for gd plyrs & gd att. 26+. Dave, 818-895-1744

•Bat ndd to complete eslab aggrv, progrv melcd band w/ mgmt. Trnsop, pro equip, pro att & total dedctn a must. Kragen, 310-915-9915

•Bat ndd. Orig rock w/alttrntv edge. Must sing bckup. Creatv pros only, but no mercenaries. We have sngs, contacts, rehrrl studio. 818-883-7094

•Bat wtd by MIND HEAVY MUSTARD. Infl S'Garden, Helmet, Sabbath, Tool. Lv msg, 310-358-6148; 805-526-4746

•Bat wtd by prolific singr, sngwrtr to form band for demo & shows. Infl Costello, Doors, Crowded House, Michael Penn. Cabs, 818-287-2203

•Bat wtd by estab HM band. Must be exp, dedictd & ambitious. Able to contribute to writing & bckup vocs a plus. 310-376-7934

•Bat wtd by voc, guit & drmr for live & studio ssts. You are 20-27 & can ply groove w/soufl energy. Call 818-907-6221

•Bat wtd by gut to form band. Infl G. Butler, R. Waters, E. Vaughan, Jason, 818-840-2768

•Bat wtd by melcd HR band. Infl Mr. Big, TNT, Badlands. Someone between Sheehan & J.P.J. Jason, lv msg, 818-708-9383

•Bat wtd for org band. Jazz, blues, rock, folk. Infl Doors, Zep, Hendrix, Santana, the Dead. So.Bay area. Call 310-214-9813

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•Bat wtd, male/fem, ala Ride, Lush, Slow Dive, Adorable. Patrick, 213-224-8332

•Bat wtd to ply on Venice beach. Funk, rock, groove music. Dave, 310-366-3865

•Bat wtd to sub-fill in w/4 pc ensemble in Hilywd Prolestanc church. Readers pref'd, various contemporary styles. No pay but grt fellowship. Call for audtn. Mark or Sonia, 213-938-8125

•Bat wtd. Infl McCartney, Avery & Young. We have indie deal. Rich, 310-453-1090

•Creatv melcd bst wtd by modern rock band. Infl Cult, U2. Have mgmt & amy. Daniel, 818-881-7217

•Dark & hvy blues infl. 90's metal band w/mgmt, financl bckng, nationwide fan base. 213-889-2101

•Dark, hvy groove image band sks bst. Dyed hr, thin, pro att & gr a must. Check it out or keep jumping trends. 213-883-9578

•Fem cntry rock bs plyr w/strng vocs wtd for F/T wrk in Euro/US. Lynn, 702-438-8798

•Foranz recrdng artist Caroline Spire, recrdng & touring in future. Must be able to relocate, 20-27. Infl Pumpkins, REM, KISS. Mark, 818-562-1750

•Forming R&R band, nd bst. Call 310-305-9673

•Glam bat wtd. Infl old Cbus, Pussycat, LA Guns. 818-594-1031

•GOOD NIGHT GRACIE sks soufl bs plyr to complete band. Zep, Beatles infl. Grt sngs, grt musicians, image. Brian, 213-876-5706; David, 213-461-7673; Leo, 213-962-2015

•Groove minded bst wtd for rhythmic, atmospheric, sng orientd band. Infl Sting, U2, Bryan Ferry. 213-368-6609

•Guit sks bs plyr to form creatv, dynamic, soufl rock band. Chris, 213-957-2537

•If you're a solid bs plyr who likes alttrntv music, let's wrk hrd & get a deal. No metal hds or folksters. 310-827-1796; 310-281-6908

•Kill bat to complete top metal act. Must be loud, hvy & very aggrv. No excuses. Studio, label, recrdng, tour. Mike, 818-994-7517

•Latino bst wtd for Spanish/English singing proj. Infl Rollins, Pantera, S'Garden. 213-850-5143

•Ld guit, voc, sngwrtr sks bst for grp a la C.Trnk, KISS, Joan Jett. Tnt, dedctn & hunger a must. Mark, 818-858-8896

•Mainstream rock, grt sngs, grt plyrs, grt image, organized, pro lockout. Total winning att. No drugs, no mercenaries. Call right now. 213-624-1998

•MAMA KARMA replacing bst for completely orig bluesy, soufl rock band. Xntl musicianship & presence, grt reviewers & gd following. Crowes, Hendrix, SRV, Allman Brothers. 818-753-9810

•MIND HEAVY MUSTARD still lkg for aggrv bst for proj. Tool, Helmet, Rollins, S'Garden. Must have equip, trnsop, be srs. We have label intrst, gigs pending. Call 310-358-6142; 818-991-2305

•Modern rock band sks bs plyr. Gd level, dedictd. CD. 310-208-3772

•Partridge Family band sks bs plyr a la Joe Osborne & Max Bennett. If intrstd, call. Howie, 818-752-8658

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 •Rhythm section wtd for ong band w CD Infl CCR to Alan Jackson w/ taste of rockably Pro only pts Danny, 805-252-5960
 •Rock band, plays danceable cover snrs, Chuck Berry Skyndr wtd to ply small parties sks bst who is reliable & sober Dave, 310-531-9890
 •Sf all fem band lks for a strong bs plyr w/gd techniq Free of drugs & srs alcohol problems Call 310-289-4734
 •Signed co-ed indie pop band sks bst a la Ride MB Valentine, XTC John, 213-931-9528
 •Singer, guit w/ vndie label deal nds bst & drm to complete a very hvy very thick Hendrix KISS Monster Magnet thunder storm Mark, 213-669-8675
 •Singer, haunting guit w/ psychd, haunting drppng bs for creepazoid Landru 310-836-1298
 •Singer, ld guit lkg to form tm Has new music in mind to uplift a dying generation Jazz groove, xperimtl Matt 818-307-4204
 •Singer, sngwrtr sks bst for collab & possible band Infl S'Garden Pearl Jam, A/Chains Bill 213-463-8005
 •Straight forward R&B band MIRADA sks bst Album already released, already plyng around town Sean 310-693-9938
 •THE ASSASSINS nd bst w pro att abil & equip for recrdng, live gigs & record deal John 818-543-0477
 •THROUGH THE WOODS lkg for uprhtg bst for Tom Waters style band Stuart 213-876-1466
 •Urgent, bst wtd Rock plus, lunk groove Band has lockout recrdng studio, atty Currently gigging sks pro & dtdctd plyr 310-672-7742
 •Wtd bs plyr Altrntv pop band a la Violent Fem Fine Camibats UB40 We have strong snrs & soullfmg Sing Will be recrdng CD soon Darryl 310-841-0926 Tom 310-450-4458

11. KEYBOARDISTS AVAILABLE

•All styles, kint sngt reader av il for live or studio p'ying sks
 Especially intrstd in overseas or touring gigs David Green 310-399-8554
 •Creatv keyboard avil for band or r-crdng Must br into atmosphere groove spc passion Infl Deep Forest! NIN, Aphex Twin Cure Hugen 818-352-9728
 •Former keyboardist w Sass Jordan & Peter Wolf Hammond B3 piano dbrl on rhythm guit avail for pro sits Greg 909-353-9507
 •Int'l known keyboardist voc avil for sessions d mos record labels pro sits Call 818-846-8124
 •Pro accompanist, formerly w Sarah Vaughan & Joe Williams avail for singrs projs Herb Mickman 818-990-2328
 •World class keyboardist sngwrtr lkg for pro sits only Have grt chops equip snrs image & studio Also arrange & progrm all styles 909-396-9908

11. KEYBOARDISTS WANTED

•Attm keyboardist, Thinking big dance rock T40 band sks someone willing to wrk brd towards making music your F T gig Tanis 818-386-1043
 •Christian keys wtd for rehrls concerts & recrdngs for solo act w maj connex Multi-keys, grt feel sounds & exp ndd Alan 818-765-1487
 •Classic T40 w gtrs trio wts snging physical keyboard w car & equip If you can sing ld & harmony call Jeff 818-753-4370
 •Elec pop synth artist wtd by male voc Infl Pet Shop Boys DePeche Eurythmics, etc 1ld voc snt only 213-483-8665
 •Keyboardist to accompany male voc in cabaret & coffeehouse clubs Natalie Cole Aretha other R&B matrl some org Upcoming new artist! David 310-358-0809
 •Keyboardist wtd, 20-25 Infl Queen Duran Duran Mozart, INXS Huge harmonies have lockout studio Vocs & dtdctn a must Rob, 818-752-7555
 •Keyboardist wtd for just forming jump blues band Must be able to swing & know Louis Jordan Joe Turner genre & some standards John, 310-274-2514

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•Keyboardist wtd for unq ong band Jazz, blues, rock, folk Infl Doors, Zep, Hendrix, Santana, Dead. So Bay area. Call 310-214-9813
 •Keyboardist wtd for contemporary gospel grp for singing & harmony, ear a plus, Pat, 310-262-8035
 •Keyboardist wtd to form band Ambient techno Infl Pet Shop Boys, New Order, Opus3 Matt, 310-474-4110
 •Keyboardist wtd to form complete ong comps rock band. Cool theatric image, must sing harmonies, have image, equip & goals, under 25 Lymsg, 818-366-4372
 •Organ, keyboard, piano plyr wtd ASAP for urban altrntv rock band MACY GRAY Have shows, mgmt atty Call 213-938-4656
 •Pro keyboardist for rock, jazz, instrmnt band Showings & recrdng w/tp prodcr Must plyrtrn sngs, smoking chops all sessions paid for 818-506-6423
 •Reggae keyboardist wtd Must be familiar w/all reggae styles For gic currently every Thurs in Newhall 818-904-3499 x456
 •Altrntv cntry rock band sks keyboard plyr Must have pro chops, att & gr to be able to travel Call 818-881-3767
 •THROUGH THE WOODS nds keyboardist, pianist, guit for Tom Waters style band Stuart 213-876-1466

12. VOCALISTS AVAILABLE

•2 urban teenage singer w jazz beat who can sing, dance, rap 310-559-5948
 •Altrntv voc sks guit to collab on writing snrs & starting band Must have own style no copy cats K/Wheel U2 Doors John 310-836-9230
 •Anarchic American wtd of rock w/psychd cowboy melc stuff avail for live mnds Call 213-739-3726
 •Angry, tortured, altruistic poet 26, honest & committed nds band to make soft sultry psychd intense mature, unadulterated music Get off the wagon Petronio, 310-399-7597
 •Attractive fem voc w wide range & gd credits R&B pop T40 dance Lkg for estab band w paid gigs also paid sessions & live gigs Susan 818-752-0583
 •Blonde fem singer lkg for hot rock prodcr for production & co writing 213-368-4905
 •Crazy, lng hr Mexican Indian singer sngwrtr lkg for guit w moves for future proj Band or small venues Zep Rush Lynch Srs, visionaries Robert 818-761-4205
 •Creatv open mind singer lkg to join/form band w/groove & meaning Richie 818-819-6653
 •Edged fem voc avail for paid sessions Ld bkgrnd studio or live Blues, rock cntry folk Pros only Janine 310-634-3324
 •Exp fem singer sngwrtr w 3-1/2 oct range avail for studio sessions All styles 310-514-2467
 •Exp fem voc w pro att sks paying stl T40 cntry rock Gigs demos 310-316-2547
 •Exp, young male voc avail to sing jazz standards a la Connick Jr sks band orchestra session w/ or any paying engagement Brian, 310-788-3458
 •Fem cntry singer avail for sngwrtrs demos sessions jngles & csis Ld & bkgrnd vocs, exp, reasonable & reliable Carlene, 213-254-4669
 •Fem singer, dancer sks prodcr w studio access Maj record labels intrsts Funky dance style 310-281-7174
 •Fem voc avil for sessions, demo wrk T40 & shows s Lds & bkgrnd tape avil Jennifer 818-769-7198
 •Fem voc, wtd w/sng ideas to join/form melc, pop, rock guit band, gudge Infl Pretenders Blondie, X 310-470-2131

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•Fem voc lkg for band Dying to wrk, dtdctd & verstl Infl Aretha, Carol King, Emily, 310-379-3481
 •Fem voc, pro, pwrfl, verstl, grt w/harmonies, w/album credits, avail for recrdng & demos 818-843-2727
 •Fem voc pro, Have wrk'd w/David Foster, Elton, A Jarreau, Brenda Russell, sks studio, live, TV, film wrk Pro sits only Call now! 818-683-1791
 •Fem voc skg ong band, blues rock onrad. Strong vocs 805-527-9616
 •Fem voc sks wrking tm or 4 pc into standards for lounge wrk 310-670-2167
 •Frontm w/10 yrs road & recrdng exp sks hvy, grooving proj w/del or mgmt or something special Jimmy, 818-762-7669
 •Girl singer avail to do demos Cntry, folk, jazz or pop Ld or bkng vocs Jen, 818-761-6353
 •God fearing, exp'd, singer, sngwrtr sks musicians to form ong cover band Infl Yes Allan Parsons, Supertramp Kansas, Foreigner You same John, 818-719-9006
 •Hvy blues, altrntv fem voc w/estab band skg guit to collab w on new matrl Named mgmt, pros only 818-562-1742
 •Incredibly strong fem voc avil, all styles of music, demos lds & bkgrnds, live & studio wrk C C White 310-839-5452
 •Int'l known fem voc avail for demos, paid recrdng sessions sits 310-289-4734
 •Int'l known recrdng artist, fem, avail for sessions, demos, pro sits Call 818-846-8124
 •Irish born world class singer Swing to easy rock pop & ballads Most unq & bankable voc Record & travel Derek P Finan, 213-877-1937 x373
 •Keyboard plyr & progmm avil sequencing keys drms bs Demo studio no gigs Korg M1 R&B Cubase Atari 2 0 etc 310-208-3772
 •Ld singer lkg for deady srs band of stars Hillywd area only Infl Queen, Pretenders, C Trick Dan, 213-368-6153
 •Lng hr, black voc sks altrntv metal band Have demo Infl Ozzy Prince Fight 213-464-2510
 •Male pop singer avail for demos jngles & session wrk Exp limit most styles covered When you nd real sngt call me Steven 213-876-3703
 •Male, pwrfl range pop, rock, ageless prototype charmelon also intrstd in collab orig for tape exchange 213-968-2246
 •Male voc, singing, ill ranges, sks Take Six type of mal-voc grp Also avail for studio wrk bkgrnd vocs or ld 213-755-8194
 •Male voc sks melc rock R&B band Infl Chaika Kahn, Tina Turner Dale 213-874-5342
 •Male voc w strong R&B gospel sound lkg for pro singing grp or band to join Skg a recrdng contract Srs only MJ 818-548-0329
 •Pro black fem ld & bkgrnd enhancer R&B, jazz blues gospel salsa rock rap Concerts, studio & demos only No clubs or drugs K C 213-704-1426
 •Pro vocs, male strong gospel R&B pop bkgrnd avail for sessions, jngles, etc Chuck 310-675-5349
 •Pro voc, sngwrtr lyrctng lkg for estab ong comps rock band Perfrmng & recrdng exp Infl Plant, McCartney Collins Perry 714-937-5424

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•Singer, guit w/label exp to join/form aggrsv pop, punk band, GrLyrcst, collab Replacement, Slop, Kinks, C Trick Phil, 213-257-7738
 •Singer lkg for band or musicians to form band Infl Love Bone, STP Johnny, 213-969-9372
 •Singer, sngwrtr lkg for band Echo, Morrissey 818-785-3877
 •Singer, writing lyrics, composing music, lkg to collab w/ New Age 713-307-0789
 •Soullf fem voc skg Brand New Heavies type jazz proj Funk, jazz type band Infl Sarah Vaughan, Tina Mane Barbra Streisand Nicole, 213-666-3668
 •Soullf male singer sks hot band Crawing stage exp Infl Crowes Dead, Allman Brothers Wide spread panic, blues traveler Also rhythm guit Scott Stepakoff, 310-390-0844
 •Star quality ld voc, guit for signed or financed comps HR act Star image, hit writing skills Infl Scorpions Paul Stanley Pros only Gary Stevens 313-294-7929
 •Team plyng male voc sks pad sits All styles, ranges, ld, bkcup, quick photogenic, reliable Sessions gigs parties whatever live or phone audins only SB 213-465-3372
 •Tired of the same old audins? Srs ld voc plyr sax, keybrds percussns No drugs or egos Wts to wrk Kenny 818-990-2824
 •Trained tenor w/clear vision, focus, energy & charisma lkg for pro sits only Solid harmony melody & sound Call 818-765-4684
 •Two famous adult film stars, fem ld vocs w/new record deal skg R&B band w ong matrl for recrdng & touring partnership 310-289-3129
 •Voc, guit sks cover band Rock blues acous Working bands only pl Call 310-214-9813
 •Voc sks brotherhood Infl Rage Machine S Garden Beatle Boys Pantera Jane s S OC Jason 714-493-8743
 •Voc sks musicians or proj in nd of voc Infl Seal Chris Cornell Kraviz Chains Pumpkins Some matrl writen srs people only Eric 213-871-2881

12. VOCALISTS WANTED

•550-75 sng Cntry male voc, ndd for studio wrk Garth Travis etc Jeff 310-213-1874
 •#1 hi energy voc frontm ndd to form new HR sound of the 90s Call 818-347-4624
 •#1 undergrnd voc ndd Uniq hvy to acous w quit drms samplers Mix of grooves psychd dark funk industrial moody even gothic Srs 213-462-8576
 •25yo/60yit sngwrtr w some piano skills sks sngwrtr for collabs Infl Jellyfish Beatles Eton John C Trick Scott 818-909-7690
 •A1 pwrfl, emotional male voc for melc diverse blues infl rock band Hvy to acous Gd range & creatv Infl Zep Floyd 310-837-2533

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 For R&B Group ala "Brand New Heavies."
 Must have attractive and classy image, strong stage presence and be between the ages of 25 and 35. Pros Only.
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- All fem band w/ angry, tortured, altruistic poet, 26, honest & committed, to make soft, sultry, psychdlic, intense, mature, unadulterated music. Petronio, 310-399-7597
- Altrntv music proj nds singr. Must have dynamics, emotion, tune & lyrics. Ocean Blue, Trashcan Sinatras, Beautiful South, etc. Srs only Call 805-963-6582
- Altrntv pop rock band sks male bckup singers, 18-30, w/ tenor range. Upcoming shows. 213-851-1680
- Band sks singr. Rage & passion a must. No 80's leftovers. Floyd to Pantera. Brian, 818-752-0266
- Beginning fem drmr lkg to wrk w/open minded, straight singr for collab. learn your music. Valley area. Funky & groovy, magical, not fancy. 818-513-2389
- Black male voc, Aaron Hall, Kevin Campbell sound. Sing your trks. 213-738-9902
- Blues dog, raspy, wldmtn, wsg wrd into GNR, Skids, Hllywd. 213-731-7519
- CIRCUS OF POWER guit, singwrtr sks new collab w/voc or band. Lv msg. 213-312-6898
- Creatv, uniq voc w/pwr, range & ideas ndd by pwr groove guit & drm team. Sing it, feel it & mean it. Mark, 213-931-7718

- Emotional, free thinking, singr, songwrtr ndd for raw & eqy org R&R band. Must have strong personality & euph. Dave, after 6pm, 213-461-8906
- English singr, 24, lkg for complete band infl Aero, AC/DC, Beatles, TRex, Queen. Zep. Have xint image & proficent on all instrmnts. Lv msg. 310-289-7295
- Fem & male bckgmd voc wtd for wrking org band Infl Brand New Heavies, Sadie, Frank, 213-462-8645
- Fem bckup wtd by T40 dance band. Must be verstfl w/gd range & lkg to join band. Christopher, for more info, 213-962-8937
- Fem voc, keybrdst, 23-26, for elec synth band. Dedictn essential. Mark, lv msg, 818-952-7239
- Fem voc, under 25, w/lng hr, attractive image, wtd for 70's infl'd funk, disco, rock, pop proj. 310-372-3208
- Fem voc w/R&B, gospel, blues style wtd. Orig matrl. Have mgmt, studio time, demo avail. Polished pros only. Dennis, 310-985-3168
- Fem voc wtd w/image & uniq vox for demo & possible record deal. Srs wrk. 310-208-5399
- FIGHTING MELISSA sks voc w/image & range. Infl Peppers, Ozzy, Living Colour, Matt, 310-839-3420
- Glam voc wtd. Infl old Motley, Faster Pussycat, LA Guns, 818-594-1031
- Grt singr sought for altrntv HR sng orientd band. Meldc, pwrfl, soufl vox, intelligence, pitch, commitment, presence. Employed pro w/demo tape. 213-969-4093
- Guit sks voc to form hrd, altrntv band from A/Chains, STP, S'Garden to Aero. Srs & enthusiastic a must. David, 818-366-7416
- Hl energy voc, lyrics, Pop w/vvly edge. Infl Elton John, Mellencamp, Gabriel. Sk band or collab, pros only. Patrick, 213-857-8445

- Hungry, intellgnt frontm nnd. Amazing vox w/pwr, soul & fire. Emotionally intact, confident, humorously twisted. This isn't the band you called last week. 818-901-7102
- Keybrdst, songwrtr sks young fem voc for unq duo w/ positive vbe. Infl hip hop, house, jazz, Brand New Heavies, Seal. Brian, 310-572-6650
- Kristy Rose, Kristy Rose, Kristy Rose I have paying wrk for you. Anyone having a contact phone number for Kristy Rose, pls contact Jeff. 310-390-9404
- Latino male voc w/soufl R&B voc, 18-22, for 5 member harmony grp w/deal pending. 213-878-0758
- Latino voc wtd for Spanish/English proj. Infl Rollins. Pantera, 213-850-5143
- Ld guit sks raspy, blues edged voc for HR, blues based band. Aero, Tesla, Zep. Infl pros only. Pete, 818-762-5438
- Ld voc, ld guit plyr wtd for pwr trio w/mgmt. Call 818-380-1260
- Ld voc wtd by compsr rock band. Must have xint vox & image. Rob, 310-594-6176
- Lkg for a 4 member fem grp to sing bckgmd for a recrdng proj. 213-467-2948; 213-464-2662
- Lkg for attractive black & Latino fem voc that sings R&B, hip hop, jazz, etc. Possible deal. Call 310-289-7232; 213-757-2053
- LORD BALTIMORE sks exp voc. Call between 5-9pm, 818-348-8964
- Maj label act sks voc a la Brian Johnson, phrasing of R. Plant. Infl Queen, Beatles, Zep, AC/DC, early VH just to name a few. Call 213-243-0507
- Male, fem voc nnd by keybrdst, arrange for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Aaron, 213-883-1786
- Male voc, lyrics wtd by guit to form band. Infl Mellencamp, Stones, Crows, etc. Exp & pro at required. Michael, 213-939-7761
- Male voc wtd by fem guit to form HR band w/groove. Xint wring skills a must, thin, lng hr. Lv msg. 818-841-4761
- Male voc wtd. Stones, Faces, Crows. Better be young, thin & real. This band is not a proj. 310-821-3431
- Meldc HR band sks voc, lyrics infl Tony Harnell, Eric Martin, Ray Gillan, Jason, lv msg, 818-708-9383
- Operatic soprano witch timbre ndd for creatv recrdng proj in Italian. Top notch abil only. No lakes or primadonna. Ken, 818-352-9728
- Partridge Family band sks attractive fem voc to mime keybrd parts as well. If intrstd, call, Howie, 818-752-8658

- Progrv altrntv band lkg for the next Chrs Cornell. Band infl Crimson, S'Garden, A/Chains. Majprojdr instr, lockout, finished demo. Peter, 310-615-0770; 310-322-6076
- Raspy, HR anthem singr, lyrics wtd by org 2 guit band Infl AC/DC, KISS. We much airply, tour, recrdng exp. You demo. 818-349-5057
- Rock grp w/upcoming shows & lockout sks singr. You possess gd image, vox, lyrics, skills & something to say. Call for audtn. 818-241-4435
- RODEO nda a rockin' cntry singr, male/fem. ld & harmonies. Must have previous band exp & ply instrmnt. 818-753-9810
- Sng'r nnd to front R&R band. Infl Jagger, Chrs Robinson, Muddy Waters. Must have R&R image. Jack, 213-469-5874
- Sng'r, songwrtr wtd by keybrd plyr, Infl Seal, Tears/Fears, Cure. I have connex & studio if you have sngs & a vox. Chrs, 174-840-4458
- Sng'r wtd to join hvly, altrntv band. Joe, 818-883-0672
- Sks intense individual w/vocs for hrd grooving rock band. Living Colour, Kings X, Lv msg, 213-878-2216
- Soufl, intellgnt, uniq voc nnd for tweaked out funk band. B. Holiday to Fishbone & everything in between, 18-24 pref'd. Nick, 818-788-3606
- Soufl rock voc wtd for org proj infl Hendrix, Sly, Santana, Pearl Jam, Peppers, some jazz. Westside pref'd. Gary, 310-391-7364
- Steven Tyler, DL Roth wantabe wtd. Eric, 310-358-6982
- Tntd, charismatic ld voc sought by dark, driving, altrntv band for demos, live, Infl Tool, A/Chains, Cult, Zep. JD, 213-460-2494
- Too! Infl voc wtd. Real lyrics for a hvly sound. 6 sng demo nds vocs now. Pros only. 818-545-9306
- Voc & bst nnd to complete aggrv HM proj. Srs only. Have matrl. Chrs, 818-842-7414
- Voc, songwrtr wtd to collab w/gt plyr into hvly grooving psychdlic acid rock. Must have emotion & vision. 310-842-6403
- Voc wtd by guit to form creatv nucleus of expressive dynamic rock band. Chrs, 213-957-2537
- Voc wtd for gigng band. Funk, rock, R&B, jazz. Pros only. Dave, 310-306-3865
- Voc wtd for punky pop band, THE DIX. Infl Ramones, Green Day, Rose Tattoo. Srs & deditct inquiries only. 213-782-0223
- Voc wtd for pro band. Must be pwrfl, aggrv & deditct. Sense of counter melody & odd meter essential. Todd, 805-253-1558
- Voc wtd for proj. Have indie label intrst. Infl Zep, Sprocket, Tony, 818-880-2291
- Voc wtd for LIONS AND TIGERS R&B, rock, altrntv. We have rehrls & recrdng studio, promo staff, mgmt. For indie record & tour. Brian, 818-990-5557
- Voc wtd, male/fem, ala Rude, Lush, Slow Dive, Adorable. Patrick, 213-224-8332
- Voc wtd. Drms & bs sk funk, hrd, psychdlic w/edge. Have studio, PA, sngs & ideas. Srs only. Pager, 310-239-8073; home, 310-475-6018
- We have the lyrics, do you have the soul? Call 818-761-5150

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- Drm dogg. Walch me bark, ply dead, do bck flips & fly Jamie. 213-368-8094
- Drmr avall for classic rock, blues, T40 or csi wrk. Wrking bands only 16 yrs exp. quick study. Phil, 310-925-3446
- Drmr avall for young studio sessions or ongband! Rock, pop, funk, R&B, jazz, any gd music. 818-789-8342
- Drmr avall. Lkg for ongb w/bluesy, pop, 90's edge Emphasis on sngrwing, quality vocs a must. Pro plyr. 213-467-6798
- Drmr avall. Lkg to join 3 or 4 pc band. Infl Echo, Toad, Jane's, K Wheel, Suede. No grunge pls. David, 818-856-1001
- Drmr lkg for complete estab band w/angry, aggrsv, orig 90's sound. Infl Sabbath, Helmet, Quicksand, Nirvana Michael, 818-752-7308
- Drmr w/funky, jazzy feel lkg for wrking proj. Fast learner, hrd wrkr, pros only. Love Latin, blues, jazz, funky soul Stomps. 213-874-8507
- Fem drmr, just beginning, first band, simple techniq, passionate in heart, lkg for groovy open minded musicians, sings for a magical collob. Straight & deditd. 818-513-2389
- Glam drmr, total pro, has everything, sks bs plyr, showman for sleezy, hvy foundation w/dark edge. No bands, no pop. no hype. 213-883-9578
- I nd money. I will offer the perfect groove to fit your vibe, studio or last minute live ggs. Vary reasonable. 818-985-5657
- Pro drmr, 25 yrs exp, rock blues, jazz, soul, pop, ex-Berkeley music, Doug, pager, 310-556-6152
- Pro drmr avall for band w/label intrst & mgmt. Into Jane's, Primus, Zep. Lv msg. 818-902-9244
- Pro noise maker avall for new funky, sex music proj. If your music doesn't come from gut, don't call. Srs only. Bill, 310-276-5652
- Shuffle drmr, blues, blues rock, swing, exp & ready to wrk. Paying ggs only. Pat, 818-784-0732
- Verstll groove drmr for live & studio ggs. Gretsich endorser Infl Steve Gadd, Bonham, Bozoo, Bruford. Paid sits only Paul, 818-985-3700; pager, 818-423-1800
- Xlnt funky, groove drmr sks fun sit that pays. Infl PFunk.

GCS, Sly, EWF, R&B, all reggae. Grt gr, ready to go. Jonathan, 310-477-4314

13. DRUMMERS WANTED

- #0 funky, blues, rock band, orig 60's psychdic, sks drmr w/asty feel. Copeland mts Baker. Jonathan, 213-994-9133
- #0 hrd hting drmr wid to complete K/A, back to basics, R&R band. Pros only. Ken, 818-785-5095
- #1 altrntv drmr nnd. Bckbeat plyr, Infl U2, Jane's, NIN, Kraviz, Living Colour. Call 310-445-0933; 818-752-9907
- #1 hl energy drmr nnd to form biggest sound of the 90's. Call 818-347-4624
- #98 pro estab HR band w/Wamer & Columbia intrst sks deditd drmr to complete band. STP, LSD, C Trck. Mike, 818-880-1269
- A drmr wid by estab band. Nirvana, Pretenders, C Trck, Green Day, for immed gigs & CD release shows. 818-985-5657
- Aggrsv & tribal. Youth mts Pumpkins. Tool & Kyuss jam w/Mies. Jane's, S'Garden & Nymphs filter thru Chains & Nirvana. Edward, 213-469-3044
- ALEXANDER PROJECT nnd hook & groove onentid musician w/70's infls. Eager to record & tour. JR, 213-622-9673
- All orig melic band w/mgmt, rep & maj label intrst sks nght drmr. Infl Beatles, Eagles, Mac, Mike, 818-783-8654
- All orig rock band sks drmr. Have demo & ggs, rehfrs in S Bay. Infl Blossoms, Crowes, REM. No att. Call 310-841-5608
- Altrntv, R&B, soul, groove, college radio lkg for steady drmr. Infl James Brown, Squeeze, Van Morrison. Bruce Gardner, 310-378-1377
- Artistic verastl drmr wid by bs plyr. Funky, retro, folky, altrmtv Dave, 818-761-2881
- Band w/mgmt & label intrst. 18-22. Infl Beastie Boys, Stevie Wonder. Marty, 818-304-1070
- Bonham, Kramer style drmr nnd for raw & hvy orig R&R band. Must be deditd, strong & simple. Keep a beat.

Dave, after 6pm, 213-461-8906

- BOOG lkg for drmr. Have CD, pls listen. Lkg for maj label deal. 818-769-7206
- Bs plyr wid for ongb band w/CD. Infl from CCR to Alan Jackson w/a taste of rockability. Pro only pls. Jimmy, 310-393-3590
- Complete drmr for very creatv instrmntl band. Must be pro, verastl w/open mind. Dbl bs, grt hands, grt sense of time. 818-771-7489
- Compar Spanish rock band nds drmr to join for RCA. Can call or lv msg. 818-765-2179
- Creatv drmr w/solid time wid for rhythmic, atmospenc, sng onentid band. Infl Sting, U2, Bryan Ferry. 213-368-6609
- Dark, driving altrmtv band sks tlntd, aggrsv drmr, under 28. Infl Tool, A/Chains, Cult, Green Day. JD, 213-460-2494
- Drmr nnd for noisy pop band. Lead foot, gd meter a must. Call 24 hr band hotline. Rachel, 213-368-6598

- Drmr nnd for altrmtv rock band w/ong sngs, ready to gg. Male/fem, Scott, 310-471-5903
- Drmr nnd for the Dead, Dead, hrd core, altrmtv, punk gnnd core. Infl Fudge Tunnel, Sixteen, Down Set, Leprosy, 6L6, Doom, Trevor, 818-248-2093
- Drmr nnd for HR proj. Have xlnt matrls, contacts. Lkg for gd plyrs & gd att, 26+. Dave, 818-895-1744
- Drmr nnd for 3 pc HR band. Ongs & some covers. Strong voc abil a must. Darren, 818-609-8167
- Drmr nnd nnded for muscl. Some pay. A lot of fun, muscl exp helpfl, not necessary. Rock, pop. Bhan, 310-540-7741
- Drmr nnd, Ong rock w/altrmtv edge. Must sng bckup Creatv pros only, but no mercenaries. Must have demos. 818-883-7094

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 •Drmr sought by dark, eclectic, pop rock band. Infil Concrete Blonde, U2, Zep, Floyd, Have CD. James, 213-466-8087; Kiko, 213-465-7395
 •Drmr wtd by guit to form band. Infil S. Copeland, M. Mitchell, Jason, 818-840-2768
 •Drmr wtd for gd, altrnty rock band. Infil Crowes, Grays, Floyd, Practice near Dodger Stadium. No dnrk, no drugs. Richard, 213-222-0585
 •Drmr wtd for estab of beat orig band. Equal parts, groove & weirdness. Infil Crimson, L. Anderson, World music. No mercenaries. 213-466-1138

•Drmr wtd for band that mixes rock & soul a la Sly mts Zep w/bckng voocs Equip & trnspos a must. Gigs & mgmt. 213-876-8087
 •Drmr wtd for altrnty, pop, punk band. Infil From Buck Pests to Soul Assylum. Jay, 213-368-9656
 •Drmr wtd for estab altrnty pop rock grp. Infil Crowes, Blossoms, Gabriel, Beatles. Srs only. Andrew, 310-434-5298
 •Drmr wtd for tour by signed artist. 818-410-1404
 •Drmr wtd for nondistortion proj. Infil Cranberries, Blossoms, Tears/Fears, Michael, 9-9pm, 805-288-2950
 •Drmr wtd for sng orientd band. Must be srs & stable. Infil Pretenders, Sundays, Costello, Smiths, REM, Tom, 818-594-0911
 •Drmr wtd for srs proj. Porno, Pumpkins, Jane's, Sugar, Tool. Hvy yet sng orientd matrl, ready to gig & record. Wade, 818-988-5713
 •Drmr wtd, male/fem, a la Ride, Lush, Slow Dive, Adorable, Patrick, 213-224-8332
 •Drmr wtd to complete rock band. Infil Journey, Foreigner, Bad Company, Rick or Frank, 818-765-6928
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 •Exp fem drmr sks to form/join orig band. Team plyr & dedicd. Infil Dave Alvin, Blossoms, Georgia Satellites. Pam, 310-452-2236
 •Extremely fast, angry, agrsv, hrdr band lkg for single kick drmr. Infil No Comment, Infest, early DRI. No jobs, no car, don't call. Brent, 818-501-7085
 •Fem drmr wtd for CYCLE SISTERS. Infil Ton Amos, Pumpkins. Plyng local circuit. Melinda, 310-642-4952
 •Fem snglr, sngwrtr sks percussnsts w/bckgrnd in Far eastern music. Must be passionate, disciplined. For immed collab & performance. Call 310-450-8871
 •Funk drmr n rdd for orig proj. Srs only. 805-287-3561
 •Guit sks drms to form hrd, altrnty band from A/Chains, STP, S'Garden to Aero. Srs & enthusiastic a must. David, 818-366-7416
 •If you're an xntl, hrd hting drmr who likes altrnty music, let's wrk hrd & get a deal. 310-827-1796; 310-281-6908
 •Indie HR band sks drmr for immed recrdng, touring & gigging. Infil Bonham, Lee, V.H. Vocs a plus. 909-595-8203
 •Industrial band skg drmr w/midi equip. Have mgmt, showcs's upcoming. Infil NIN, Ministry. Call 213-939-8086
 •Larry Mullin Jr nnd. Joe, 818-843-3368
 •Ld guit, voc, sngwrtr sks drmr for grp a la C.Trnk, KISS, Joan Jett, Mark, 818-958-9896
 •MR, ECTOMY lkg for drmr. 818-763-9169; 310-452-7792
 •Passionate, eclectic, intelligent, sensitive, magical, seductive, creatv, verstl, volatile drmr desired to form an electroacoustic band. Jeff, 310-836-8922
 •REACTOR skg drmr w/gd drm set & abil to ply it. Dokkan, Skid, Pnest, O'Ryche. Rock star image required. Greg, 818-980-6669
 •Required to all educated drms w/solid mrc & tenacious att. Ted, 805-250-1696, Rich, 818-363-3309
 •Rhythm section wtd for orig band w/CD. Infil CCR to Alan Jackson w/a taste of rockability. Pro only pls. Danny, 805-252-5960

•Rock band, plys dancable cover sngs, Chuck Berry, Skynyrd, wants to play small parties, sks drmr who is reliable & sober. Dave, 310-453-4980
 •Rock grp sks hrd hting drmr. We have upcoming shows & lockout. Small single kick kit pref'd. Call for audtn. 818-241-4435
 •Ron & Nancy urgently require a loose limbed Vegas show stopper to replace aging Pete Best on drms. 714-870-8714
 •Snglr, guit w/inde label deal nds bst & drmr to complete a very hvy, very thick, Hendrix, KISS, Monster Magnet thunder storm. Mark, 213-669-8675
 •Snglr, sngwrtr sks drmr. Infil Steely Dan, Police. 213-663-4812
 •Snglr, sngwrtr sks drmr for collab & possible band. Infil S'Garden, Pearl Jam, A/Chains. Bill, 213-463-8005
 •STORYTELLER lkg for voc. Chops, lkg, att & style importnt. Into Yankees, VH, Mr. Big, Ray, Ivmsg, 805-255-2350
 •Straight forward drmr wtd by fem musicians for dark, hvy rock mts punk tno. Danzig, Zombie, Pistols, Sabbath, Misfits, Srs, reliable, no drugs. 818-752-8016
 •Tall, skiny, lng hr drmr wtd to complete gup. Infil Zep, S'Garden, Ministry. 213-962-8981
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 •Sax plyr, EWI wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318
 •Sax, R&R, blues, from St. Louis, stage presence, studio, clarinet & flute. Call for demo Robb Cunningham, 314-352-7941

14. HORNS WANTED
 •Sax plyr wtd to ply w/altrnty funk band. Infil Pnnc, Fishbone, Miles Davis. Call 213-934-7394

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 *Huge rummage sale! Furniture, clothes, jewelry, household items, books & more! Saturday, July 30, 2 pm. Hope Lutheran Church, 6720 Melrose Ave, Hilywd
 *Marimba p/yr, dbl on flute, bs, conga & percussn, lkg for reggae band. Latin, jazz, new age, pop, soft rock or others. Hubie, 818-366-0777
 *Piccolist avail. Hrd edged, soullf musicians w/image wtd to join/form band by fem voc Male pros. Inlf Aero, Zap, GNR, Hendrx. Chloe, 310-398-0522
 *Pro BMI artist, sngwrtr w/UC/LA music biz bkgnd sks investor or financil bking. Intellgnt rock. Mike, voicemail, 213-368-8179
 *Tambourine avail for any band that will have me I love bands, especially bands that ply Monster, Ribbon Daniela, 805-294-2050

musical accompaniment for 7 sngs. Elizabeth Williams Craddock, 213-779-9000
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 *Lyricist avail. French, English, Italian translation, subtitles exp. Hubie, 818-366-0777
 *Lyricist, strong on verse, chorus changes, versit in pop, R&B, ballad, cntry western, all kinds. I write lyrics. Call 310-399-2551
 *Sngwrtr lkg for collab who plys acous guit or upright bs Lkg to do folk, cntry, pop, jazz, melting pop bang. Jennifer, 818-761-6353

*Sngwrtr, lyricst, voc sks sngwrtr, musician for collab. Inlf Elton John, Talk Talk, Meliencamp. Srs only. Patrick, 213-857-8445
 *Sngwrtr, singr avail Ken, 310-836-4966
 *Sngwrtr skg guit to collab marketable pop, HM/HR sngs. There is pay 818-896-9171
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 *Voc, sngwrtr wtd by meldc HR band Inlf TNT. Mr. Big. Boston, Jason, Iv msg, 818-708-9383
 *Wrttr sks composer for my lyrics for cntry western blues. Can't pay, spec only I sing, will make demo & promote Kara Mitchell, 818-785-5691

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