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ICE T	PRIORITY
E-40	SIK WID IT
ICE CUBE	PRIORITY
EL MAESTRO	EXPLICIT
POOHMAN	IN-A-MINUTE
95 SOUTH	RIP IT
SIR MIX-A-LOT	AMERICAN
MR. X	BOSSMAN
TUPAC	INTERSCOPE
JUVENILE STYLE	PUMP
RAPPIN 4 TAY	RAG TOP
J.T. THE BIGGA FIGGA	GET LOW
69 BOYZ	RIP IT
BORN 2WICE	BIGGA

RAINBO STARTERS

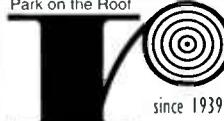
who b/came

FIRST TIME CHARTERS

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TUPAC	INTERSCOPE
ICE CUBE	PRIORITY
DR DRE	DEATH ROW
JUVENILE STYLE	PUMP
E-40	SIK WID IT
BORN 2WICE	BIGGA
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J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.
E. Eric Bettelli

EXECUTIVE EDITOR
J. Michael Dolan

SENIOR EDITOR
Michael Amicone

ASSOCIATE EDITOR/SONGWORKS
Steven P. Wheeler

ART DIRECTOR
Dave Snow

ADVERTISING/PROMOTION MANAGER
Billy Coone

ADVERTISING/PROMOTION
Jonathan Grell
Dean Meza

OPERATIONS MANAGER
Trish Connery

ASSISTANT ART DIRECTOR/PRODUCTION
Kenny Kazanjian

ADMINISTRATIVE ASSISTANT
Marcel Kuijsten

SHOW BIZ
Tom Kidd

NIGHT LIFE

Rock: Tom Farrell Country: Jana Pendragon
Jazz: Scott Yanow Urban: Carlo Hay

TECH EDITOR
Barry Rudolph

CONTRIBUTING WRITERS

Billy Block, Chuck Crisafulli, Sum Dunn, Sue Gold, Jeremy M. Helfgot, Michael Kramer, J.J. Long, John Lappen, Pat Lewis, Jon Matsumoto, Karen Orsi, Jon Pepper, Scott Schalin, Oskar Scotti, Greg Siegel, Jonathan Widran, Scott Yanow.

PHOTOGRAPHERS

Joy Asbury, Joshua Barash, Tom Farrell, Heather Harris, Jeremy M. Helfgot, Toni C. Holiday, Jeff Levitt, Blake Little, Anna "Floss" Luken, Jeffrey Mayer, Caroline Potak, Donna Santisi, Michelle Schwartz, Helmut Werb, Rodney White.

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MAIN OFFICES

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FAX: 213-462-3123

E-Mail Internet Address: MCMag@AOL.com
24 Hour Free Classified Hotline: 213-462-3749

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FEATURES



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THE PRESIDENTS OF U.S.

Campaigning on a platform of humor and good hooks, the music of these Presidents—contrary to their angst-ridden Seattle brethren—is designed to make you smile and dance. We speak with this hot new trio, who play only five strings between them, about their catchy hit, "Lump," and making the jump from indie to major label act.

By Pat Lewis

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THE DISTRIBUTION GAME

How an album gets into the stores and in front of consumers is one of the critical factors in a record's ultimate success or failure. We speak with several experts who offer some insight into the all-important distribution game and how these middlemen between the manufacturer and the retailer get the music to you.

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SONGWORKS



AUDIO/VIDEO



NEW TOYS



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LOCAL NOTES



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FEEDBACK

Take Two

I am responding to the Producer Crosstalk written about me that appeared in Issue #20 of *Music Connection*. I am quoted as saying that Jam & Lewis "came to me for a little more street element" and that "I put Coolio on the record while G-man was at lunch." This is absurd. I made it very clear that Jorge "G-man" Corrante was the brilliant producer responsible for that remix [Janet Jackson's "Runaway"]. under the direction of Mark Mazzetti from A&M. G-man and I have been a team for about 20 records now, and "G" is a close personal friend.

One quote that was correct said this: "It's important to do what is right for the music." In this case, I would say that it is far more important to do what is right. I know you will agree that what is right is to print a correction in this regard.

Robert C. Chiarelli
Burbank, CA

In Praise of MC

I'm a veteran of the music industry who has been reading *Music Connection* for five years now, but I want to commend you guys on your work this year in particular.

I first heard about Hootie & the Blowfish, Live, Bush and Alanis Morissette in your magazine, while other (more well-respected) publications such as *Rolling Stone* have been busy covering such "vital" subjects as Drew (Fuckin') Barrymore and Courtney ("lick my...") Love.

Even your recent article on the grand old man of rock, David Bowie, was very informative, revealing and entertaining. Besides your excellent choices on cover subjects, you remain the heartbeat of the L.A. music industry, not only in local bands, but more importantly at the industry level where you give us the interviews that nobody else has, letting me know who's doing what and who's looking for what.

All I can say is you seem to have your stride. You are no longer following the trends, but are turning us on to tomorrow's stars, even if we haven't heard of them when you introduce them to us. Keep up the great work. You are surely making your mark here in 1995.

—EricRBiz

Mo Jazz

Pierre Delaney
Los Angeles, CA

I'm a serious buyer of *Music Connection*. But I was really curious as to why you don't have anything hardly about jazz. Usually everything is geared and focused toward bands. I'm a contemporary jazz vocalist, and there's very little information, if any, ever printed regarding that, and I'm having a very difficult time trying to get information, whether it's finding attorneys or just whatever information you guys have about jazz. So if you guys can start putting a little bit more of that type of information in there, that would be helpful to me and a lot of my jazz musician friends."

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CALENDAR

By Trish Connery

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

Current

"Songwriters Expo 18" will take place Friday, Saturday and Sunday, October 27-29, at the Universal City Hilton. This year's event will include over 30 classes, panels and workshops—including a special seminar entitled "How To Get Fast, Extraordinary Results In Your Career," by *Music Connection* Publisher/Executive Editor J. Michael Dolan, who will provide tips, suggestions and insights based on more than two decades of personal experience in the music industry—and will have A&R execs, producers, managers and more looking for new artists and material. "Songwriters Expo 18" is co-sponsored by the Los Angeles Songwriters and the National Academy of Songwriters. Advance registration is \$175, or \$195 at the door. Contact LASS at 213-467-7823 or NAS at 213-463-7178 for additional information.

The Songwriters Guild Foundation, in conjunction with the American Latin Music Association, is co-sponsoring a series of informative seminars for songwriters. "Preguntas Basicas Sobre Los Derechos De Los Compositores/Basic Questions About Songwriting Rights" will be presented in both Spanish and English and will take place on Wednesday, October 25, 7:00 p.m., at the SGA's Hollywood office. The featured speaker will be Catalina Schindler of Peermusic. The seminars are free of charge, but reservations are required. Call the SGA for additional information at 213-462-1108.

Veteran songwriter K. A. Parker has several songwriting classes scheduled for the winter quarter starting this month. These courses "Foundation Course: The Basic Course," "Writing For The Recording Artist," "Writing The Love Song," Advanced Workshop" and "The Business Of Songwriting" are four to eight week classes and cover everything from songwriting to collaboration to copyrights and publishing. Class fees range from \$125-250. Call 818-377-9730 to obtain class dates and complete descriptions.

The California Copyright Conference will host its monthly dinner meeting on Tuesday, October 24, 6:30 p.m., at the Sportsmen's Lodge, 4234 Coldwater Canyon, in Studio City. The topic of discussion will be "The Information Superhighway" and will cover multimedia licensing, CD+, Internet, BBS and more. There will be a panel of experts, as well as demonstrations and literature. The cost is \$30 per person (CCC members and one guest, \$25 per person). For further information on this seminar and/or reservations, call 818-848-6783.

The Los Angeles Music Network (LAMN) will present "Getting Songs Into Soundtracks" at the next monthly meeting on Monday, November 13, 7:00 p.m., at the Derby, 4500 Los Feliz Blvd. in Hollywood. The panelists for this event are yet to be announced. Admission is \$5 for LAMN members, \$10 for non-members. You can call 818-769-6095 for additional information on this event and future monthly events.

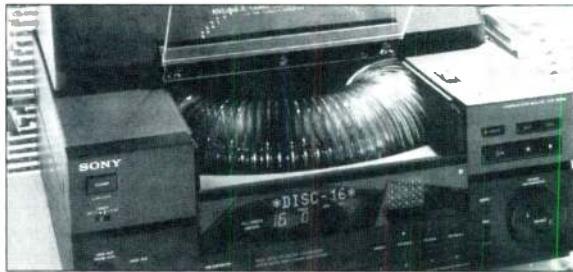
The Los Angeles Songwriters Showcase will host several music industry professionals in the coming weeks at their on-going Tuesday night showcases. LASS's guests on October 17 will be Michelle Ozbourne, A&R Coordinator, Arista Records, who will be looking for pop, Triple A and alternative rock artists, and Gary Gershman, President of Crosstown Music, who will be looking for alternative, rootsy Triple A and lounge vocals, songs and artists for upcoming film projects. On October 24, the guests will be Bob Thiele, Director of A&R, EMI Records, who will be looking for all styles of hit songs and great artists (except country), and Ronda Espy, Co-President of Bob-A-Lew who will be looking for Triple A and easy alternative artists and country and pop songs. For more information, call LASS at 213-467-7823.

The Los Angeles Country Museum of Art, located at 5905 Wilshire Blvd., is sponsoring admission-free jazz concerts every Friday evening, 5:30-8:30 p.m., on the museum's plaza, where listeners can enjoy refreshments and a light supper while listening to some of Los Angeles' finest jazz musicians. Call 213-857-6115 for a list of featured performers.

The Los Angeles Chapter of the National Academy of Recording Arts & Sciences, Inc. will be presenting two different forums in their NARAS Symposium Series: "A&R—Chasing Your Dream" and "The Making & Breaking Of The Independent CD." "A&R—Chasing Your Dream" will take place on Thursday, October 19 from 7:30 to 8:30 p.m., featuring a panel of record company luminaries who will discuss the true role of A&R representatives. "The Making & Breaking Of The Independent CD" is scheduled for Monday, November 20 from 7:30 to 8:30 p.m., and will feature a panel of experts from all aspects of the independent CD world, including production, manufacturing, distribution, promotion and many other facets. Both events will take place at the A&M Sound Stage at 1416 North La Brea Avenue in Hollywood. Admission is \$3 for NARAS members and \$5 for non-members. For more information on these two events or future events, you can call the L.A. Chapter Hot Line at 310-285-9292 or the L.A. Chapter Office at 310-392-3777.

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Rules, regulations, and fine print: 1) Entries will be limited to bands and artists residing in Southern California. 2) All styles of original music will be judged on originality, songwriting, execution, and musicianship. Quality of production will not be a factor. 3) A \$15 entry fee must accompany all entries. Check or money order made payable to Disc Makers. Entries without entry fee will not be considered. 4) Entries must be received by Nov. 9th, 1995. Entries received after that date will not be considered. 5) Cassettes or CDs (2 song minimum) submitted will not be returned. No bios or press kits please. 6) Along with your cassette or CD, supply contact name, address, and telephone number, typed or printed for notification of finalists.

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CLOSE-UP

POWERHOUSE MULTIMEDIA STUDIOS

By Karen Orsi

Jeff and Paul Stillman of Powerhouse Multimedia are two brothers in business who appear to get along much better than Ray and Dave Davies. There have been no accounts of fistfights and shouting matches that have made other working relationships between brothers more infamous.

Powerhouse Multimedia is a fully equipped recording studio with a shooting stage. They also have incredible resources for providing graphics. The Stillmans, through Powerhouse, have also composed theme music for television shows such as *Murder One* and *Perils Of Parenthood*, as well as music for the movies *Ace Ventura: Pet Detective II* and *Big Bully*, a Rick Moranis and Tom Arnold film which is still in production.

Jeff and Paul Stillman have both been musicians for about 30 years, their inspiration coming from seeing the Beatles on *The Ed Sullivan Show*. Started as a rehearsal hall for a band Paul was playing in, Stillman got drawn into the more technical end of musicianship and soon found himself recording music for commercials. Jeff had a music degree from UCLA and also played and recorded in bands. The two formed a partnership in 1982, which became Powerhouse in 1987.

The main audio room boasts a vintage Neve 8108 board and a vintage Studer tape deck. Non-linear recording and editing is available as well. There is also a generous array of rack equipment and DAT machines.

Powerhouse has an impressive client list which includes Hemdale Films, Morgan Creek Pictures, AIP/Westside Pictures, Saban Inc., Warner Bros., Hot Licks Productions, Brenda Russell, Black Sabbath, Billy Preston, MCA Records, John Waite, Yngwie Malmsteen, Dick Clark Productions and Steve Lukather.

Paul and Jeff also produced, arranged, engineered, sequenced and performed over 175 songs for Pio-

neer Laserdisc Karaoke. "We became experts at copying other sounds," says Jeff, "and redoing things. Many people can't tell our cuts from the originals."

Aside from working together at the studio, Jeff and Paul also work together as DJs in clubs or doing sound for live acts on weekends. "It's rare that we are without each other," says Paul.

"Brothers working together for twelve years without killing each other," agrees Jeff. "How many studios can claim that?"

Paul was the one that introduced the video end of the business, keeping one eye on the future and hoping that the Valley's Warner Center would become a main entertainment hotspot. The video side didn't work out as the brothers hoped, but it is still a growing concern. However, the graphics side of Powerhouse has done very well, and one look at some of the studios' samples, such as the posters for the Nicholas Roeg film *Cold Heaven* and the Morgan Creek Production of *Beautiful Dreamers* is suitably impressive to sell you right on the spot.

Powerhouse was also the site of much of the recordings done for Ruthless Records before rapper Eazy-E succumbed to AIDS.

The Stillmans pride themselves on having a successful top-notch facility. There is also a 7 1/2-foot Kwai grand piano available on the premises, as well as a Hammond organ and a good assortment of microphones. Plus, there is "always free coffee," Jeff says, "and plenty of parking." There are a ton of restaurants located nearby, some open 24 hours, as well as movie theaters to occupy guest players between tracking sessions.

Powerhouse is capable of helping bands put together recordings, videos and photos for the packaging and manufacturing.

For more information, call 818-993-4778.



Apple/Capitol Ready Track Listing for Beatles 'Anthology'

By Michael Amicone

Latest track listing for first two-CD installment in six-CD series includes numerous rare and previously unreleased studio and live tracks

New York—On November 20, Apple/Capitol will release the first two-CD/two-cassette/three-LP installment of the much-anticipated Beatles "Anthology" series (see A&R News, pg. 11).

Following is a revised track listing (all previously unissued, except where noted, and subject to change).

Disc One: 1) "Free As A Bird"; 2) "That'll Be The Day" (recorded: 1958); 3) "In Spite Of All The Danger" (1958); 4) "Hallelujah I Love Her So" (early recording); 5) "You'll Be Mine" (early recording); 6) "Cayenne" (early recording); 7) "My Bonnie" (with German intro; previously released); 8) "Ain't She Sweet" (previously released); 9) "Cry For A Shadow" (previously released); 10) "Searchin'" (1/1/62; Decca audition); 11) "Three Cool Cats" (Decca audition); 12) "The Sheik Of Araby" (Decca audition); 13) "Like Dreamers Do" (Decca audition); 14) "Hello Little Girl" (Decca audition); 15) "Besame Mucho" (6/6/62); 16) "Love Me Do" (6/6/62); 17) "How Do You Do It" (9/4/62); 18) "Please Please Me" (9/11/62); 19) "The One After 909" (3/3/63; three outtakes); 20) "Lend Me Your Comb" (7/2/63; BBC radio); 21) "I'll Get You"

MC

DREAM TEAM



JOE DAVIS

Respected record men Lenny Waronker, Mo Ostin and Michael Ostin are all smiles at the announcement that the trio will comprise the management team for the Dreamworks/SKG Music label, a division of David Geffen, Steven Spielberg and Jeffrey Katzenberg's new multi-faceted entertainment company. Mo Ostin will act as the senior member of the team and will function as chief executive. Ostin was formerly Chief Executive Officer of Warner Bros. Records, Waronker was formerly President of Warner Bros. Records and Michael Ostin served as Senior VP of A&R at Warners.

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NEWS

'Songwriters Expo 18' Conference Set for L.A.

By Steven P. Wheeler

Three-day event covers all aspects of the songwriting industry; guest speakers, workshops and critique sessions are included

Universal City—The Los Angeles Songwriters Showcase (LASS) and the National Academy of Songwriters (NAS) will present "Songwriters Expo 18"—the most comprehensive songwriting conference of its kind—during the weekend of October 27-29.

The three-day event, which will be held at the Universal City Hilton, features classes, panels and workshops covering all aspects of the songwriting business, as well as tips on improving the craft of your songwriting.

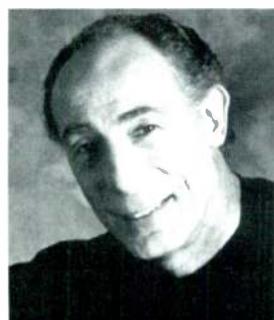
In addition to the numerous panels and workshops, Jeff Barry, current President of the National Academy of Songwriters and a member of the Songwriters Hall of Fame (Barry is ranked Number Three on the *Billboard* all-time list of American songwriters with Number One singles, behind Carole King and Lionel Richie), will deliver the keynote address.

Barry, whose career has spanned three-and-a-half decades, has written and/or produced everything from pop, R&B and country records to film and television soundtracks, and even Broadway shows. His classic hits have included "Sugar, Sugar," "River Deep-Mountain High," "Do Wah Diddy Diddy," "Da Doo Ron Ron" and "Leader Of The Pack."

Music Connection Publisher/Executive Editor J. Michael Dolan will give a special seminar entitled "How To Get Fast, Extraordinary Results In Your Songwriting Career" on Saturday morning (October 28), providing tips, suggestions and insights based on more than



MC Publisher J. Michael Dolan



NAS President Jeff Barry

two decades of personal experience in the music industry.

Other workshops include "Music Marketing On The Internet," "Hot Tips For The Home Recording Studio," "Writing Music For Hit Songs," "All You Need To Know About The Music Business," "Into The Groove," "Starting Your Own Record Label" and "Finding Your Unique Lyric Style."

Panels featured throughout the weekend include "Master Writer Panel" (with songwriter Jon Lind); "Minstrels At The Millennium: The Singer/Songwriter" (with a blue-ribbon industry panel); "R&B: Still Strong & Changing" (featuring *Billboard* R&B Editor J.R. Reynolds, among others); "Music Publishing Today"; "Wide Open Country"; "Placing Your Songs In Film And TV" and "What You Need To Know About A&R."

Most importantly, songwriters and artists are offered the opportunity to pitch their material for consideration, via cassettes, to A&R reps, music supervisors and music publishers. Critique sessions are conducted by the music publishers and various lyric instructors.

Admission for the three-day "Songwriters Expo 18" is \$175 (if you register before October 25). There is also a \$35 cancellation fee. Registration at the door is \$195 (cash, Visa/Mastercard only). A one-day registration fee of \$95 is available in advance or at the door. To register by phone call LASS at 213-467-7823 or NAS at 213-463-7178. Outside of California, call 800-826-7287. MC



SIGNINGS & ASSIGNMENTS

By Steven P. Wheeler



Lou Mann

Lou Mann has been promoted to the post of Senior Vice President/General Manager at **Capitol Records**. Mann, who can be reached at the Capitol tower in Hollywood (213-462-6252), spent the last five years as Senior Vice President, Sales.

Andre Harrell has been named President/CEO of **Motown Records**. Exiting his post as President of Uptown, the label he founded through MCA, Harrell will now oversee all aspects of the legendary soul music's operations. Harrell replaces the departing **Jherly Busby**, who was instrumental in bringing Motown back to its former glory throughout the Nineties. Contact Motown at 213-634-3500.

Daniel Brock has been named Executive Director of Feature Film Music Production, **Fox Music**, where he will supervise pre-production, production and post-production of film scoring for the four units of Fox Filmed Entertainment. Contact 310-369-5634.



Renay Palome

Renay Palome has been named Head of International Operations for **American Recordings**. She will now oversee all international operations for the label. She can be reached at the label's Burbank offices (818-973-4545).

Elektra Entertainment Group has appointed **Brian Cohen** to the post of Vice President of Marketing and **Iris Tesson** to the post of Manager of Press and Artist Development. Both Cohen and Tesson can be reached at EEG's Beverly Hills offices (310-288-3800).

Atlantic Records has promoted **Jamie Goldberg** to Director of Advertising/Creative Services. She is based in New York (212-275-2000). Atlantic also promoted **Angelica Cobb** to Manager of Media Relations/West Coast. She is based in

Los Angeles (310-205-7450).

Bob Divney has been named National Director of Alternative Promotion for **Reprise Records**. He can be contacted through the New York office (212-484-6870).

Mary Neagoy has been named Vice President of Communications for video channel **VH1**. Neagoy was most recently VP, Corporate Communications for NBC.

In related news, **Robin Winters** was appointed Director, Business Development, **MTV Networks**. Both Neagoy and Winters can be reached at the network's corporate headquarters in New York (212-258-8000).

Capricorn Records announced the promotion of **Jeff Cook** to the post of Senior VP of Promotion and Marketing. Based in Atlanta, Cook can be reached at 404-873-3918.



Michael S. Motta

Michael S. Motta has been appointed National Director of Promotion for **Hollywood Records**. In addition, **Jeff Marks** was also appointed National Director of Promotion. Both Motta and Marks are based in the label's Burbank headquarters (818-560-6197).

EMI Records Group North America has named **Judy Harper** to the post of Senior Director, Strategic Marketing, and **Willie Smith** to the post of Director of Strategic Marketing. They will be based in New York (212-492-1700).

Diana Baron has been named Senior VP of Publicity for **A&M Records**, where she will oversee the New York and L.A. publicity staffs. She can be reached at the Hollywood offices (213-856-2695).



Darrell Sweeney

Darrell Sweeney was recently appointed to the post of Eastern Regional Sales manager for **Mark IV AudioCanada Inc.** He can be contacted at 514-684-1399.



Lara Hill

Title: Director of A&R

Duties: Talent Acquisitions

Years With Company: 2 years

Company: Elektra Entertainment

Mailing Address: 345 Maple Drive, Suite 123, Beverly Hills, CA 90210

Phone: 310-288-3800

FAX: 310-274-9491

Dialogue

Background: Coming to L.A. from Cleveland at the beginning of the decade, Lara Hill immediately got her career in the music industry underway, working at Tower Records on Sunset, where she made the necessary contacts to take the next step up the ladder.

After six uneventful months at a management company, Hill moved to CAA where she gained valuable experience managing tour press for various bands.

Hill also started her own radio show that is still carried on KUKQ in Phoenix, Arizona (and was carried on KCRW in L.A. for two years), in which Hill spotlights unsigned bands and artists.

So it wasn't surprising that when a friend told her about an A&R position at EastWest Records, she jumped at the chance and secured the job in 1993.

After EastWest merged with Elektra, Hill brought her bands with her, and this past January became Director of A&R for Elektra.

Duties: "There isn't a massive change from A&R representative to Director of A&R. It just gives me more power, in the sense that instead of going to the Vice President of A&R, I go directly to the President of A&R and the CEO of the company. Basically, the change is in who I report to. It gives me a little bit more weight."

Women In A&R: "It hasn't been hard for me at all. I have a radio show in Arizona [KUKQ] that also used to be on KCRW for two years. On that show, I play unsigned bands, so by playing all these unsigned bands, I was noticed very quickly and was picked up very quickly. I had other A&R offers from other labels; it wasn't



just EastWest.

"I didn't care what A&R people were hot on, I was playing bands that I loved. The whole reason behind the show was for everybody to hear these unsigned bands that weren't being heard. I got calls from A&R people asking me how to get in touch with bands that I played, and I would give them the address and the phone numbers. It was just totally a labor of love."

"I'm still doing the radio show in Phoenix. I put the show together on a DAT and then send it on to them for airing."

Better Than Ezra Signing: "I read a demo tape review in some publication, and I got them to send me a tape, and I loved it. I played it on my radio show, and I kept in touch with Kevin Griffin, the lead singer, and he sent me their compact disc, which I loved. I went to Texas to see them, and we put together a showcase in New York for the entire label, and that's when we signed them to a deal."

Talent Search: "How I find bands to sign is always different. I found Better Than Ezra from a tape. I found Moonpools & Caterpillars playing at the Whisky, where I was one of two people at the show. I walked in, saw them, liked them and I eventually signed them. Actually, I put them in the recording studio to make a demo first before we actually signed them to a deal."

"The last band I signed was the Aunt Bettys, and I found them just by going to a club. I read about them first, and then I went and saw them and fell in love with them and made them an offer."

Signing Qualities: "For me, it's all about a band that's very different, but with hit songs. The songs have to be there. I don't know what it is, really. It's something lovable. Where you just look at the band and fall in love."

Creative Functions: "I like to be extremely involved with my projects. For example, with the band Moonpools & Caterpillars, I was there for most of the project, although I also gave them time to themselves to bond and stuff like that. Better Than Ezra already had their record done, so I didn't need to do anything, and with the Aunt Bettys I was actually sick, but I did go to Nashville for part of it."

"I see my role as being someone who gets very involved, but I'm not the teacher type who says, 'You gotta do this, you gotta do that.' I'm more of the type of person who over-

sees the project and approves it. That's how I am."

"I always give my opinion. If I don't like something, I will tell them. This has happened quite a few times. What I'll do is I'll say to the band, 'I'm having a problem with this song,' and then we'll kind of work together. I like to work together, I don't make a final decision on my own because it is the band's album. So I'll suggest things and they'll suggest things, and from that we'll come to a decision."

Signing Process: "Once I feel like I want to sign a band, I get a tape and I send it to the head of A&R Nancy Jeffries and our CEO Sylvia Rhone. They'll listen to the tape and give me a comment back on it. If they like it, they'll try to make a trip out here to see the band."

"In the case of the band Moonpools & Caterpillars, which took place prior to the Elektra merger, I dealt with Vice President Derek Oliver and Sylvia Rhone, and they wanted to see what else the band could do. They told me to take them into the recording studio, so I did, and we did the other songs, and after that, they wanted to see them live. So they flew out to see the band, and then we did the deal."

Pros & Cons: "The cons are getting no sleep, running around like a madwoman and socializing so much that you can't talk anymore. So the con is pretty much that you get run down a lot."

"The pros are that I'm around music all the time, and music is my passion. I get to work with bands, make records and be around people, and I love people, so it's a great job for me."

Signing Droughts: "What's so weird is that there will be these dry spells, where I won't find a good band for like five months. Then all the sudden I'll find three bands that I really love in one month. It always happens like that."

"For every band I've signed, there have been two or three others I've really liked, too. Then there are other

times when there's just nothing, and I can't find anything. During those periods I'm taking meetings, making my phone calls and listening to demo tapes—basically working on finding that next band."

Unsolicited Tapes: "Yes, I accept unsolicited tapes. In fact, right now I'm looking at eight boxes of tapes that I have to go through. The thing is, I listen to everything. I listen to every single tape that I get, and that's no lie. Even if it looks like it's a heavy metal band, which is something that I don't really like, I'll still listen to it because you never know what's out there."

"I want bands to send me their tapes for my radio show and for the label. You can send it to: Lara Hill, P.O. Box 46840, Los Angeles, CA 90046."

L.A. Music Scene: "I think the scene in L.A. is cool, [but] people make fun of it. Everybody's saying, 'Oh, L.A. sucks, there's no bands here.' But I think there are a lot of great bands in Los Angeles, I've already signed two bands from L.A."

"I think there's a great musical scene in Los Angeles, people just haven't found it yet. I can get really crazy on this subject because it pisses me off when people make fun of L.A., saying that there's no music scene. I think there's a very healthy music scene in Los Angeles; I think there's stuff out there that's really good."

Advice: "I think bands should just keep plugging away. Don't get discouraged and go with your heart. Don't let the negativity of the A&R representatives or the music industry get in the way of the creativity of the music."

"I have a friend who I've known for at least five years, and he's been plugging away trying to get signed for so long, and he finally got signed. He was so excited that he called me up to tell me, and I was so happy for him."

"I just think that musicians should really know that they can get signed to a deal."

NEW RANGER



The members of Night Ranger—Kelly Keagy, Brad Gillis and new recruit Gary Moon—and Drive Entertainment principals, CEO Stephen Powers (left) and President Don Grierson (fourth from left), pose for the camera. The band's new album, featuring the single "Mojo," is set for a mid-October release.



The members of Kansas are pictured during the recent ceremony inducting the veteran band into Hollywood's RockWalk. Shown (L-R): Greg Robert, Billy Greer, Robby Steinhardt, Richard Williams, Phil Ehart, Steve Walsh and David Ragsdale.

News

Apple and Capitol Records and the ABC-TV network are gearing up for a major Beatle promotional push in support of the "Anthology" video history and six-CD project.

On Sunday, November 19, the first two-hour installment of the video history of the Beatles will be aired. As part of the deal, ABC will premiere the new recording "Free As A Bird," a track the three remaining Beatles fashioned from a Lennon demo of an unreleased song. Because ABC has paid a handsome price to premiere the track, Capitol/CEMA must drop-ship many distribution accounts in order to get the first two-CD installment, covering the years 1958-1964 and containing previously unreleased demos, auditions, studio outtakes and live performances (see News, pg. 7, for full track listing), into stores on Monday, November 20th. ABC will air the final two chapters of the video history, in two two-hour installments, on November 22 and 23, during the all-important ratings sweeps period (ABC has reportedly already sold most of the available advertising spots). The second two-CD installment is set for an early February release, with the final set earmarked for spring 1996. (Capitol-EMI will be releasing the "Anthology" to the home video market.)

In addition to being a Beatle fan's wet dream of product, this new Beatle Invasion has also earned the Liverpool lads a third place ranking on *Forbes* magazine's list of Top 40 money-making entertainers. The Beatles are projected to earn \$100 million this year from the "Anthology" video and CD project, for a combined 1994 and 1995 total of \$130,000,000.

This makes the Beatles—despite the fact that they are no longer together—the highest earning musical act of the last two years. Other musical notables who made the list: the Rolling Stones (in fourth place with \$121 million and still runner-up to the Beatles after all these years),

Eagles (fifth; 95m), Pink Floyd (seventh; 70m), Michael Jackson (eighth; 67m), Barbra Streisand (ninth; 63m), Grateful Dead (sixteenth; 42m), Garth Brooks (nineteenth; 40m), Elton John (24th; 35m), Billy Joel (26th; 33m), Boyz II Men (31st; 31m), Aerosmith (32nd; 30m) and believe it or not, Jimmy Buffett (36th; 26m) and Bon Jovi (38th; 25m).

And who nabbed first and second place on the list? Second place went to talk show maven Oprah Winfrey (146m), and topping the list, Steven Spielberg (285m).

In a deal finalized shortly before the untimely death of Grateful Dead leader Jerry Garcia, Arista Records will begin to distribute the catalog of albums released through the group's own Grateful Dead Records, a collection of studio tracks, historic live recordings and various solo and spin-off projects previously available only via mail order or select retail outlets. The first release is the previously unreleased *Hundred Year Hall*, a two-record set recorded live in 1972 at Jahrundert Halle in Frankfurt, Germany. Future releases include *I From The Vault, II From The Vault, Wake Of The Flood and Blues From Allah*.

Country superstar Garth Brooks has a new album due on November 21st. Entitled *Fresh Horses*, it was produced by Allen Reynolds.

"This is Garth Brooks' first studio album in two years and the level of excitement is very high at Capitol Nashville. Everyone on the staff is working hard to put the plans in place for this release. We are all extremely proud to be part of the team that will deliver this album to the public," says Scott Hendricks, President and Chief Executive Officer of Capitol Nashville.

New York-based **Monad Records** has released a previously unissued Ray Charles CD, *It's A Blues Thing*. Recorded live in Chicago and featuring guest artist Esther Phillips, the CD contains covers of "Ode To Billie Joe" and "You Are My Sunshine" and was re-mixed, re-mas-

tered and re-sequenced by Monad A&R head Buddy Scott.

Musicians looking for an indie consulting service should check out **C&C Promotions**. C&C partners **Carey Lewis** and **Chris Fletcher**, who boast over 20 years of music business experience between them, started working together during the five-year **B.B. Chung King** music project, successfully helping the band make a name for themselves, including landing a record deal. C&C Promotions is looking to consult with bands and independent record labels in order to help guide musical material, image, promotional packaging and individual music goals.

For further information, call 818-909-9663.

Deals

The Atlantic Group has entered into a worldwide joint venture with West Coast-based **Young Black**

Brotha Records

Founded by producer **Khayree** in 1992, the Vallejo, California label's roster includes a cross-section of hip-hop and R&B artists, including **Ray Luv, Young Lay, Anthony "AK" King** and **Shima**.

"The Young Black Brotha/Atlantic association reinforces our commitment to bringing a broad base of grass roots hip-hop and R&B artists to our growing label family," said Atlantic Group President **Val Azzoli**. "One of the most sought-after and successful producers on the West Coast scene, Khayree possesses both a deep musical knowledge and an expert ear for fresh young talent. We are looking forward to a long, fruitful association."

On The Move

Santa Monica-based label **Street Life/Scotti Bros.** (310-396-0088) has named **David Michery** to the post of Vice President, Urban A&R. Prior to joining Street Life/Scotti Bros., Michery produced records for a number of artists, including 12 Gauge's hit, "Dunkie Butt" and Sandra Gillette's "Short, Short Man."

Burbank-based **Reprise Records** (818-846-9090) has named **Jamil Rich** to the post of A&R Representative. Rich is a recent graduate of Haverford College, where he ran the New Point concert series for two years, booking such bands as Pavement, the 3-Ds and Tiger Trap.

Windham Hill/High Street Records (415-329-0647) has announced the appointment of **Christine L. Reed** to the post of Vice President of A&R. Most recently Director of A&R for Narada Records, her credits include stints as founder and President of Pangaea Records (working in partnership with Sting) and as Vice President of A&R for CBS Masterworks. MC

TALKING PRESIDENTS



Former White House speechwriters Theodore C. Sorenson (who wrote for John F. Kennedy), Mary Kate Cary (Bush), Dr. William B. Ewald Jr. (Eisenhower) and Anthony R. Dolan (Reagan) were among the notables who attended the Presidential Speechwriters Roundtable, held on September 22 at the National Press Club in Washington, DC. The event was held to promote the new six-CD set *Library Of Congress Presents: Historic Presidential Speeches (1908-1993)*, released through the Library of Congress Presents.../Rhino Word Beat imprint, which contains 23 key speeches delivered by every chief executive of the 20th Century. Pictured (L-R): Dr. Cooper C. Graham and Samuel Brylawski (both with the Library of Congress and producers of the set) and speechwriters Ewald, Hertzberg, Cary, Sorenson and Dolan.



ASCAP LATIN MUSIC AWARDS



ASCAP's third annual "El Premio ASCAP" awards in Miami Beach were held last month to recognize the Latin Music industry. The big honors went to BMG recording artist Juan Gabriel ("Songwriter of the Year" and "Pop/Contemporary Songwriter of the Year") and Armando Larrinaga ("Composer of the Year"). Pictured at the black-tie ceremony in the Tropicana Night Club within the Fontainebleau Hotel in Miami, Florida, are Loretta Muñoz, ASCAP's Senior Director of Member Relations, and Juan Gabriel.

ASCAP Deadline

ASCAP has announced that the entry deadline for the ASCAP/Lester Sill West Coast Songwriters' Workshop has been extended to November 22nd, so don't delay!

The workshop, which was renamed to honor ASCAP's late board member and industry pioneer Lester Sill, will begin in January. An eight-week seminar, the West Coast Songwriter's Workshop is designed for advanced songwriters to enrich their creative development and knowledge of the industry as well as to expand their contacts and collaborative partnerships.

The workshop is free of charge and open to everyone, regardless of performing rights affiliation. Those interested in applying need to send a tape with two original songs, lyric sheets, bio or resume, in addition to

a brief explanation as to why they would like to participate in the workshop. Materials should be addressed to: ASCAP/Lester Sill Workshop, 7920 Sunset Blvd., Suite 300, Los Angeles, CA 90046.

BMI Fellowship

The BMI Foundation announced the opening of the ninth annual Pete Carpenter Fellowship for aspiring film composers under the age of 35. The Fellowship was established by the BMI Foundation and Mr. Carpenter's family, colleagues and friends to honor the late co-composer of television themes and scores including *The A Team*, *Magnum P.I.*, *Rockford Files* and *Hunter*.

The successful candidate will have the opportunity to work for one month on a day-to-day basis with distinguished theatrical film and television

CHICK SIGNING



Jazz fusion legend Chick Corea has signed with MCA Music Publishing. In addition to acquiring Corea's entire catalog (including Litha Music, Thalian Music and Not Bernie's Music, which contain compositions written over three decades with *Return To Forever*, as well as his Elektric and Akoustic Bands), MCA has also entered into a co-publishing agreement with Chick Corea Music for his current works as an artist signed to Stretch/GRP Records (who recently released Corea's latest *Time Warp*). Pictured (L-R) are Carol Ware, VP, Creative Services, MCA Music; Irwin Griggs, VP, Special Projects, MCA Music; Ron Moss, Corea's manager; Gayle Moran-Corea; Chick Corea; Jay Boberg, President, MCA Music; and John Alexander, Executive VP, Creative Services, MCA Music.

composers. The winner will also receive up to a \$2,000 award for travel and living expenses while in Los Angeles for the period of the fellowship.

Many previous Fellowship winners now have successful careers in television scoring. Christopher Tyng, who captured the 1990 Fellowship, composed music for *The Parent Hood*, and was also the musical supervisor for ABC's *City Kids*. Roger Neill, the 1991 winner has written music for the television series *Doogie Howser*, *L.A. Law*, *Law And Order* and *NYPD Blue*. Another previous winner, Chris Beck has composed music for *Law And Order* and *White Fang*.

The BMI Foundation, which will

celebrate its 11th Anniversary this year, receives donations from individual composers, publishers and others concerned with music, and provides grants for arts organizations that encourage all genres of new music. Applications for the 1996 Pete Carpenter Fellowship can be obtained by writing to the BMI Foundation, Inc., 320 West 57th Street, New York, NY 10019 or by accessing the "Information" section of BMI's Internet World Wide Web site at: <http://bmi.com>. The deadline for entries is November 30, 1995.

SESAC Suit

The much-publicized SESAC and ASCAP war that started back in Feb-

PEERMUSIC CHIEF



Kathy Spanberger, newly appointed Chief Operating Officer, Peermusic.

ASCAP'S VP ROOM



John LoFrumento, Managing Director and Chief Operation Officer of ASCAP has been given the additional title of Executive Vice President. In addition, Director of Operations Al Wallace has been given the title of Senior Vice President, while Chief Economist Peter Boyle, Chief Financial Officer Jim Collins, London Director of Membership Roger Greenaway and Director of Communications Karen Sherry will all add Vice President stripes. Pictured together are (L-R) Collins, Sherry, Greenaway, LoFrumento, Wallace and Boyle.

SONGWRITER PROFILE



Paul Westerberg, renown singer-songwriter of the Replacements has inked a deal with Warner/Chappell Music. Pictured (L-R) during a meeting in Boca Raton, Florida, are Kenny MacPherson, Sr. VP, Creative, Warner/Chappell; Jim Cardillo, VP, A&R Marketing, Warner/Chappell; Greg Sowders, Director, Film & TV, Warner/Chappell; Paul Westerberg; Les Bider, Chairman/CEO, Warner/Chappell; Rick Shoemaker, President, Warner/Chappell; George Regis, attorney.

ruary with the Bob Dylan and Neil Diamond defections from ASCAP to SESAC has reached new heights.

Now SESAC has filed a \$4 million lawsuit against ASCAP over the defections of several SESAC executives, including former President/COO **Vincent Candilora**, VP of Legal and International Affairs **Laurie Hughes** and Manager of Licensing Development **John Johnson**.

The SESAC suit also names Candilora and Hughes in the suit, claiming they had made "willful and malicious efforts to misappropriate SESAC's confidential and proprietary information and to entice away its key employees and to harm and disrupt its business."

The multi-million dollar SESAC suit alleges that Candilora began contacting SESAC employees trying to entice them to join ASCAP, and further accuses Hughes of not taking proper action against Candilora because she had already been approached by ASCAP, as well.

Representatives from both ASCAP and SESAC were not available at press time.

Grapevine

MCA Music Publishing has appointed **Paul Satenstein** to the post of Chief Financial Officer, where he will be responsible for worldwide finance and administration. Also, **Ed Arrow** has been named Senior Director, Copyright, where he will be responsible for the management of the Copyright Department and help to coordinate the implementation of a new copyright/royalty computer system. Both Satenstein and Arrow are based in Los Angeles and can be reached at 818-777-4550.

Kathy Spanberger has been named to the newly created position of Chief Operating Officer of Peermusic. As COO, Spanberger will be responsible for the day-to-day operations of the firm's U.S. companies including Peermusic's offices in New York, Los Angeles, Nashville and Puerto Rico. Spanberger joined the publishing company in 1980, being named Vice President in Los Angeles in 1987. Peermusic can be reached at 213-656-0364. **MC**

SIGNING FRENZY



Windswept Pacific President Evan Medow gives an indication of how much he wants to ink a co-publishing deal with singer-songwriter Kirk Ross. Pictured during the struggle are (L-R) (seated) **Audrey Eden**, Ross' manager; **Kirk Ross**; **Evan Medow**; (standing) **Monti Olson**, Creative Manager, Windswept; **Jonathan Stone**, Senior VP/General Manager.



JOHNETTE NAPOLITANO

Former Concrete Blonde leader joins Warner Brothers and releases Pretty & Twisted's self-titled debut

After more than a decade as the charismatic focal point of Concrete Blonde, singer-songwriter Johnette Napolitano has brought a more subdued approach to her new band Pretty & Twisted, featuring guitarist Marc Moreland (of Wall Of Voodoo fame) and drummer Danny Montgomery.

But don't go thinking that the outspoken artist has lost the edge that has made her such an influential force. Still, the longtime L.A. resident, who seemed invincible onstage during her tenure with Concrete Blonde, admits to feeling especially vulnerable during the making of her new band's debut.

"It was terrifying actually," says the veteran performer. "You get so used to working within a certain format and with certain people, that when I worked on this album I was scared to death. I kept asking myself, 'Did I do the right thing? Did I blow it? What am I trying to prove? Am I looking for something that I had all along? Do I have anything to say anymore? Who am I now?'"

Teaming up with Moreland and Montgomery ultimately led to a liberating artistic journey. "This album pushed me to a different level of self-confidence. To make something out of nothing was a whole new challenge.

"I mean I played with [Concrete Blonde guitarist] Jim Mankey for eleven years, which was my whole growing up period and it was like, 'Who am I now?' That was the scary part for me. I was working with an entirely new palette and I had to find my sound, which took me the better part of a year."

It was a year well spent, as Pretty & Twisted's Warner Bros. debut shows off a slightly more sedate Napolitano, although that's more indicative of her vocal performance rather than her trademark attitude-driven lyrics.

"I've been tired of screaming and yelling," admits Napolitano, "but I never had the opportunity to do anything else because when you go out on the road people want to hear certain things. But that sure takes its toll after a while."

But this lady will never be confused with a boring pop diva, which became apparent when we talked about true rock & roll attitude. "I think alienation is just something that everyone goes through. But it's one thing to be that way in your Twenties, it's another thing as you get older. I still feel a little alienated from society because I don't choose to live my life in a standard way for a 38-year-old woman. It's funny, you spend your Twenties trying to fit in, but by the time you reach your Thirties, you don't give a fuck [laughs]."

Writing, recording and producing the Pretty & Twisted album also gave Napolitano a glimpse into the mirror of self-discovery. "Marc and I were a little serendipitous about the whole thing. We really just kind of threw everything against the wall, and we were amazed when it stuck [laughs]. We weren't quite so disciplined about the whole thing really. We just kind of cut loose."

In regards to her songwriting, Napolitano says, "You absorb things every day of your life and stash it somewhere. But I'm not one for actually writing things down, which I regret sometimes but I reckon that if I don't remember it, it's not worth remembering."

Inspiration can come from anywhere, as evidenced by the song "Dear Marlon Brando." Napolitano admits to being fascinated with the actor's autobiography. "The parallels in his life and mine were just amazing to me. I can relate to a lot of the feelings, thoughts and attitudes that he has. I was drawn to his feelings of alienation. He didn't really have the same reverence for his profession as everybody else did. I think he's incredible."

Napolitano's admiration of Brando is perfectly summed up when she spoke about her own life and career. "I think the greatest thing that has happened to me over the last couple of years is the sense that whatever it is that makes me do this, doesn't own me. And that can be a real problem for an artist, which is why a lot of people in this business wind up alcoholics, drug addicts or dead. It's very important that you own that part of things."

When asked to sum up the legacy of her former band, Napolitano sounds grateful. "If I hadn't had Concrete Blonde, I wouldn't have done so many things on so many levels. I learned so much from being around so many people during those eleven years. All the people you meet along the way just become the sum total of who you are."

As for the response of her new band from the old fans, she seems enthusiastic. "The fans have been very supportive so far. Concrete Blonde fans have always been a cut-above. Statistically and demographically, the audience I started out with is ten years older as well [laughs]. It didn't even dawn on me until I was out on the road this time, it was like 'Oh yeah, you're older too' [laughs]. All the sudden it all made sense. So I think they appreciate a little bit of an evolution, too. I guess we're all in this together."

Contact Warner Bros. Records 818-953-3473. **MC**



AUDIO / VIDEO

—STEVEN P. WHEELER

RECORD PLANT: Pop star Celine Dion was in SSL 1, mixing with producer David Foster and engineer Humberto Gatica (assisted by Ross Hogarth; the album will be released internationally on Foster's 143 Records)...PolyGram rapper Queen Latifah was in SSL 2, working on vocal overdubs for an upcoming film project; session was produced by David Bellochio, engineered by Brandon Harris and assisted by Darryl Johnson...Liza Minnelli was cutting vocals in the MiniPlant Studio for her Angel Records release; Brooks Arthur produced, David Tobacman engineered and James Saez assisted...Air Supply just finished mixing in SSL 2 with producer Graham Russel and engineer Alex Rodriguez; Brandon Harris assisted...Producer Kenny "Babyface" Edmonds has been in SSL 1 and SSL 3, working on overdubs and mixing duties for the film *Waiting To Exhale* (starring Whitney Houston); engineers lending a hand include Jon Gass, Brad Gilderman and Bob Brockman, assisted by Kyle Bess, Larry Schalit and Mike Reiter.

ROCKET LAB: San Francisco radio station KKSF completed Volume 6 of their sampler series with master-

GUNS N' MUSIC



Music Box Recording Studios in Hollywood hosted sessions for Dan Daley's project, which is being produced by Guns N' Roses drummer Matt Sorum. Pictured (L-R): engineer Noel Golden (sitting), producer Matt Sorum, guitarist Zak Wilde, Robert Plant guitarist Ian Hatten and Dan Daley.

ing engineer Ken Lee. The latest sampler includes songs by Seal, Simply Red, Joe Sample and George Winston. Proceeds from the album will benefit the San Francisco AIDS Foundation.

Michael Romanowski mastered *Out In The Heat*, the Magnetic Records' debut album by Vicktor Krummenacher's Great Laugh, the band formed by members of Camper Van Beethoven, King Missile and

ALL ABOARD!



MCA group Shai is pictured during the filming of their "Come With Me" video. Directed by Scott Kalvert, the video was shot over a four-day period in Los Angeles and New York City, complete with group performances in such strange settings as a hot-air balloon ride, a boat cruise, a beach picnic and a Humm-Vee ride through Mulholland Drive in L.A.

Poi Dog Pondering. The sessions were co-produced by Bruce Kaphan, Greg Lisher and Krummenacher.

David Grisman and Martin Taylor teamed up for *Tone Poems II*, a new spotlight on the sounds of vintage mandolins and arch top guitars. Paul Stubblebine mastered the project for Acoustic Disc...Extortion Records will release *They Ain't Known*, a new compilation album featuring the best of the Bay Area's up-and-coming rap artists. Michael Romanowski did the mastering honors.

RECORDING NEWS: EMI Recording artist Najee has been working with legendary jazzmen Stanley Clarke and George Duke (who is also producing) on an instrumental album featuring Najee's interpretation of Stevie Wonder's immortal album *Songs In The Key Of Life*...Former Music Box Studio owner Chris Lieck has opened a new facility Melody Ranch Studios, designed by Russ Burger...Singer-songwriter Alison Krauss is producing *Just When We're Thinking It's Over*, the Asylum Records debut of gospel group the Cox Family, slated for release early next year. MC

'MEET MY MERMAID'



Country star Sammy Kershaw—shown posing with Christina Wisniowski, one of the world famous mermaids from Weeki Wachee Spring in Florida—shot his latest video, "Your Tattoo," whose storyline centers around a bass fisherman who sees a mermaid and changes his tattoo.

Award Winning 380S From Fostex

Combining Dolby S NR with high speed tape operation, a 12 input/8 channel mixer with in-line monitoring, stereo XLR mic inputs and sweep EQ in the midrange--and it's no wonder that the Fostex 380S cassette multitracker has earned the coveted Editors' Choice Award of 1994 by EM Magazine.

There are two locate points, return to zero, plus another pair of memory points. By combining both sets of memory markers, you can establish pre and post roll conditions along with auto punch-in/out. Use the Auto Play and Repeat functions when you're rehearsing your punch, and view all status functions on a large, comprehensive fluorescent display.

Fostex

If you work with MIDI, you'll really like the dedicated Sync In/Out terminals for sequencer lockup and the flexibility of the 380's integrated mixer. Featuring three band EQ with sweepable mids, two auxiliary sends, in-line monitoring and a logical, intuitive layout, you'll work faster and better than you ever thought possible. In particular, acoustic recordings are sensational with Dolby S NR, high speed operation, XLR mic inputs and sweep EQ in the midrange. The sound quality is damn near digital!

For further information on the 380S and other Fostex recording solutions, contact Fostex, 15431 Blackburn Avenue, Norwalk, CA 90650 • (310) 921-1112.



RALPH SALL

This in-demand producer has worked on tribute albums, soundtracks and now, cartoons

By Jonathan Widran

Artist-oriented film soundtracks have attained an extraordinary level of popularity in recent years, with hit singles often released long after the films have left the theaters. Critics of the genre complain that these collections have little in common with the onscreen images and are little more than disjointed marketing ploys, but Ralph Sall—who began executive producing these projects in the late Eighties with *Less Than Zero*—believes his ultimate task is using songs to enhance the director's vision.

"It's a constant collaborative process, between the music supervisor, the film's director and the composer of the score," says Sall, who has also assembled and produced key tracks on the soundtracks to such popular vehicles as *Addams Family Values*, *Encino Man*, *Speed* and the quirky college sex comedy, *Threesome*. "It's always a pleasure when a director has a strong music sensibility, but in the end, it's my job to direct the soundtrack, to bring out in musical terms what the director is trying to say. To do it well, to make sure every song fits the mood of the film, takes a lot of time and energy. But it's worth it to see how the tunes fit in with the movie."

A simple glance at the diversity of movies he's been assigned to reflects his seemingly irreconcilable passions for both the alternative and hip-hop genres. He heard a distinct KROQ vibe happening on *Threesome*, for instance, and hit the Top Five on the Modern Rock Chart with General Public's remake of the Staple Singers' Number One hit, "I'll Take You There." For the R&B-based *Addams Family Values* soundtrack, he manned the boards for individual cuts by some of the genre's top artists, including R. Kelly and Brian McKnight. His most recent movie success came with Coolio's cut on the *Clueless* collection. Usually producers focus on an expertise and style in one genre, but as Sall says, it's all rock & roll to him.

"My career has literally taken two paths. The first band I worked on was Raging Slab, but I grew up listening to P-Funk as well as the Beatles. If you check out my extensive record collection, you'll see the wide range of styles, and get a better understanding of the different mindsets. I'm just as partial to Joni Mitchell as Metallica."

Despite the seeming discrepancies between the various musical styles, Sall takes the same approach to each, putting his own special stamp just as easily on Shabba Ranks as Mudhoney and Billy Idol. In each case, he sees himself as a virtual artist, collaborating on the artist's sound and figuring out the best way to make the track.

"The producer's worth is his ideas on the floor in the moment," he explains. "I'm not one to sit around and just react to what the band is coming up with. I'm a very pro-active producer, and groups have come to me for my unique arrangements and the sense of musical history I bring to each project. I like to mix things up. For instance, on Jane's Addiction's 'Ripple,' I put hip-hop beats behind them. Groups have enjoyed my input that way. And working directly with so many artists makes it easy to contact them regarding contributing tracks to the movies I work on."

Adding to the rewarding stress of his organizational wizardry is the crucial contribution Sall has made to one of the most wide-ranging trends of the decade—all-star tribute albums. He executive produced and did a few individual tracks on the popular 1991 *Dedicated*, which featured everyone from Midnight Oil to Bruce Hornsby doing classic Grateful Dead tunes. It was also the first such album released by a major label. The wildly popular Eagles tribute *Common Thread*s Sall as creative consultant (in essence, he sold Giant Music on the concept of bringing the best country artists together with some of country-pop's best loved chestnuts).

Sall's latest conceptual challenge finds him producing the likes of Liz Phair, Sponge, the Ramones, Collective Soul and Matthew Sweet for yet another sensible, taken-for-granted genre, that of *Saturday Morning Cartoons' Greatest Hits*, for MCA. The prospect of the Butthole Surfers doing the theme from "Underdog" and Mary Lou Lord doing her take on "Sugar Sugar" may seem like a silly lark, but Sall actually found this conglomeration somewhat nighmarish in its logistics, if satisfying on the artistic end.

"We're bringing a new edge and purpose to these fun, familiar tunes," he muses. "The hardest part was going into the studio and trying to flesh out forty second pieces into three minutes each. I'd pick a theme song for each participating artist, then tailor it to that artist's strengths until it measured up to their regular albums. I feel like I'm preaching to the converted. It seems I'm always making records from a fan's perspective."

Contact Eric Stein at MCA Records 818-777-4000

MC



NEW TOYS

—BARRY RUDOLPH

E-Mail: BRudolph1@aol.com



Schecter New PT-X Guitars

The new PT-X guitar is made with a two-piece Honduras mahogany body for a warmer sound. The PT-X uses two SuperRock humbuckers and has sleek waist and elbow contours. Options include: see-through or solid lacquer finishes, contour binding, matching headstock and Original Floyd Rose Locking Tremolo.

Schecter Guitar Research also has expanded both the "S" Series guitars with new left-handed versions and a whole line of new colors. The Vintage "S" Bass now comes with a classic P-Bass body with the four-string version also using a single P-style pickup.

For additional information contact

Schecter Guitar Research at 6920 Santa Monica Blvd., L.A., CA 90038. Phone 213-851-7129 or FAX 213-851-9409.



Zildjian's Zil-Bel®

The new Zil-Bels are new special effect cymbals that have a bright singing musical tone. They are available in both six-inch and nine-and-a-half-inch sizes and can fit right into any drum kit setup. The two sizes compliment and contrast each other and work well together as a set. Zil-Bels differ from Ice-Bells in that a solid, cast bronze alloy is used as well as a special shape with a unique lip profile. The Zils can be mounted upright or inverted for a different colors. For more about these new cymbals, contact Avedis Zildjian Company at 22 Longwater Drive, Norwell, MA 02061.



BassLines™ Active Soapbars from Seymour Duncan

These Active Soapbars are designed with a little lower gain that allows for more headroom, better dynamics and less chance of distorting the on-board preamp. You will notice a "flatter" sound (i.e., a fat, full-bottomed sound that is not peaky at any one frequency and good right down to the low B string fundamental).

These pickups are humbuckers with a split blade magnet so hum and spacing problems are no more. You may add the Basslines' Tone Circuit Equalizer in either two or three-band versions for more control. These EQ's have a "slap switch" that, when switched in, throws in a separate EQ curve for slapping.

Finally, the Basslines Active Soapbars are designed and built to be direct retrofit for Bartolini-sized soaps and are for five and six-string basses. Contact Seymour Duncan at 5427 Hollister Avenue, Santa Barbara, CA 93111-2345. Phone them at 805-964-9610 or FAX 805-964-9749.



Ac-cetera's Lumin-Eze

The Model LE-5D Dual Standard is the latest in the line of flexible work lights from Ac-cetera. The Dual has two lights with separate on/off switches and each light has its own flexible, gooseneck and lamp shade to direct the lighting to the exact place you need it. There is a dimmer control and you get a special lockable clamp that secures the light in any possible position. Ac-cetera Inc., is located at 3120 Banksville Road, Pittsburgh, PA 15216. Phone them at 800-537-3491 or FAX 412-344-0818 or E-mail aaps@pgh.nauticom.net. MC



The Ink Spots

No matter what generation you are, no matter what singers you've listened to, you've heard of the Ink Spots. Though they were not the first crossover black group, they were the most successful and most imitated. Their influence stretched from R&B groups of the Forties and Fifties to the performers of today. Up until now, there has been no biography of the Indianapolis group, whose "If I Didn't Care" first charted over 50 years ago. "Because press agents have had a free hand and because literally dozens of singers have claimed (and still claim) to be 'original' members, an exhaustive history of the Ink Spots is needed," writes

We've seen some of Goldberg's work and find it a necessary addition to the library of any serious music fan. You should read it, too, especially if you're a publisher. Goldberg doesn't have one, so he's asked us to help. Interested parties call 718-248-2037 between 8 a.m. and 4 p.m. (EST). Tell him Show Biz sent you.

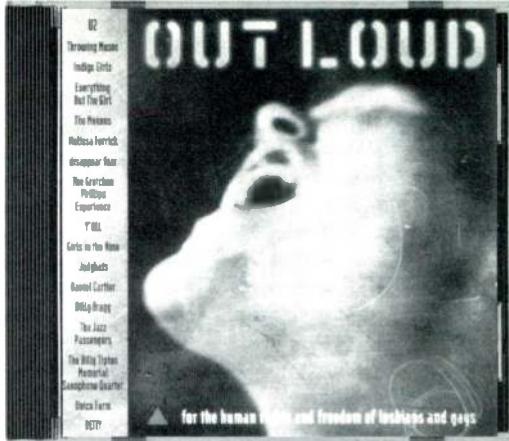
We can't tell you how much we enjoyed the all-night *Tribal Trek* gay dance party held earlier this month at the back lot of *Paramount Pictures* in Hollywood. The benefit for Orange County AIDS charities featuring Grace Jones, Toni Basil and Karel was originally set for Anaheim's Arrowhead Pond, but

Marv Goldberg in the intro to his exhaustively researched *More Than Words Can Say: The Ink Spots And Their Music*. The book consists of quotes from the surviving member of the original quintet and some of the fourteen other singers and pianist/arangers who recorded as members of the group on **Victor/Decca**. Because no group exists in a vacuum, Goldberg also explores the goings on in the record industry of the time, including the problems of vinyl shortages, law-suits and the War Of The Record Speeds.

was forced to move at the last minute. According to organizers, the Pond quadrupled the cost of the event once a photo of the country's most famous drag queen, RuPaul, appeared in connection with the event on the front page of the *Los Angeles Times/Orange County* edition. Anaheim officials and members of the Disney organization reportedly protested to the Pond that the gay dance celebration not be held at the home of the **Mighty Ducks** without their approval. Officials from the city of Anaheim and Disney deny placing any pressure upon the Pond. Moving the event was no small feat. Other performers included **Pussy Tourette**, Daniel, drag performer the **Lovely Carol**, magician **Christopher Martin**, jugglers, clowns and more than 50 vendor and information booths. Glad to see it happened anyway. Call 800-399-6935 to find out about the next one.

The world premiere of *Cameron Silver's Cafe Society: The Songs Of Cole Porter, Noel Coward & Marc Blitzstein* is set for November 6 at the *Gardenia* in Hollywood. This musical history tribute to the great sophisticates celebrates the elite pop era of Porter and Coward contrasted with the enigmatic and ambiguous style of Blitzstein. In keeping with Silver's tradition, this show promises a textured tapestry of information about this history of the music. Each performance of this new and evolving production will be slightly different. Three performances will be held on November 6, 10 and 11, with a preview November 1st. The Gardenia Restaurant And Lounge is located at 7066 Santa Monica Blvd., east of La Brea. Tickets are \$10 for regular performances and \$5 for previews. For reservations and information call 213-467-7444.

There has never been a collection specifically directed at the global struggle for lesbian and gay rights. That is, until now. *Out Loud*, a new compilation from the Knitting



Factory Works label, has a lot of ground to cover. Bringing together bands that either have gay members or are gay friendly, the CD works more as a political than a musical statement. *Out Loud* does prove two points: There is no unifying gay sound, and you don't have to be straight to get a rough-sounding live recording. This is, nevertheless, an important product, if for no other reason than its release of **Billy Bragg's** too-great-to-be-obscure "Sexuality." Recognizable names contributing live, remixed or previously unreleased material include **U2**, **Indigo Girls**, **the Mekons**, **Judybats** and **Voice Farm**. Proceeds benefit the International Gay And Lesbian Human Rights Commission. Available by mail order: 800-462-6654.

If you have or know where to find a 55mm projector, contact **Marty Ingels** and producer **Kevin Burns**. While researching **A&E's** *The Movies Of Rodgers & Hammerstein*, hosted by Ingels' wife, **Shirley Jones**, Burns discovered several reels of footage and some original recordings intended for *Carousel*,



Grace Jones



Cameron Silver



which was originally to star Jones and **Frank Sinatra**. Ol' Blue Eyes reportedly balked at **Twentieth Century Fox's** plan to shoot each scene twice, once for a wide-screen CinemaScope 55 version and another for theaters unequipped for wide screen while only paying him for shooting one movie. It is also suggested that he decided that the famous Rodgers & Hammerstein score, including the legendary "Soliloquy," wasn't right for his voice. Sinatra was eventually replaced in the production by **Gordon MacRae**. Anyone with either a projector or a solution should contact Ingels and Burns.

Sinatra: 80 Years His Way will tape November 19 at the Shrine Auditorium. ABC will air the special on or before Sinatra's December 12th birthday.

Martina McBride: Heroes & Heartbreakers is the first TV special by the outstanding country vocalist. The 60-minute special will focus on the singers, songs and stories of country music, with particular attention to the story-song. McBride's 1994 hit, "Independence Day," which

riquez. Each filmmaker was responsible for a different section of the film that follows the happenings in four separate rooms of a Los Angeles Hotel on New Year's Eve. Tim Roth is on duty in each room as a bellboy on his first night on the job, where he interacts with cast members **Bruce Willis**, **Madonna**, **Ione Skye**, **Antonio Banderas** and **Marisa Tomei**. The soundtrack was assembled by Tarantino and **Lawrence Bender**, who hope to repeat their *Pulp Fiction* success by revisiting the cocktail lounge/bachelor pad sounds popular following World War II. The collection, featuring **Esquivel and Combustible Edison**, is about as serious as one can make this music, as smoothly retro, fondly familiar and sickeningly sweet as your favorite mixed cocktail. I particularly enjoy the opening "Vertigogo" and having a nice, clean copy of the theme from *Bewitched*. Available wherever you buy pina colada mix.

The self-styled "Bad Boys Of R&B," Jodeci, were horrified when **Eazy-E** succumbed to AIDS. In an attempt to do something positive and to help make the R&B/hip-hop community aware of the disease, the group turned to LIFEbeat to help spearhead an AIDS awareness and fund-raising campaign now named **urban-AID**. Already running are print and broadcast ads featuring **Mary J. Blige**, **Boyz II Men**, **Heavy D**, **TLC**, **Salt-N-Pepa**, **LL Cool J**, **Queen Latifah**, **Brandy**, **Soul For Real**, **Naughty By Nature**, **Spearhead**, **Warren G**, **Run-D.M.C.**, **A Tribe Called Quest** and the **Notorious B.I.G.**

Local LIFEbeat benefits across

the U.S., hospital visits and a star-studded marathon concert later this year are in the works. Proceeds will be donated to AIDS organizations specializing in care for blacks and Latinos.

Elektra Entertainment has the soundtrack to **Four Rooms**, a new film from **Miramax**, written and directed by **Quentin Tarantino**, **Alison Anders**, **Alexandre Rockwell** and **Robert Rodriguez**. Each filmmaker was responsible for a different section of the film that follows the happenings in four separate rooms of a Los Angeles Hotel on New Year's Eve. Tim Roth is on duty in each room as a bellboy on his first night on the job, where he interacts with cast members **Bruce Willis**, **Madonna**, **Ione Skye**, **Antonio Banderas** and **Marisa Tomei**. The soundtrack was assembled by Tarantino and **Lawrence Bender**, who hope to repeat their *Pulp Fiction* success by revisiting the cocktail lounge/bachelor pad sounds popular following World War II. The collection, featuring **Esquivel and Combustible Edison**, is about as serious as one can make this music, as smoothly retro, fondly familiar and sickeningly sweet as your favorite mixed cocktail. I particularly enjoy the opening "Vertigogo" and having a nice, clean copy of the theme from *Bewitched*. Available wherever you buy pina colada mix.

the U.S., hospital visits and a star-studded marathon concert later this year are in the works. Proceeds will be donated to AIDS organizations specializing in care for blacks and Latinos.

The 1995 **Tribute To Heroes And Legends (HAL)**, held recently at the **Marriott Hotel** in **Century City**, was a joyous occasion. On hand this year were such nominees as actors **Victoria Rowell** (*Young And The Restless*, *Diagnosis Murder*), **Jackee Harry** and **Paul Winfield**. From the music world came music industry executive **Tom Noonan** and recording star **Chuck Jackson**. **JoMarie Payton** (*Family Ties*) returned for the fifth time to host the event, which honors individuals who have made significant humanitarian contributions toward the betterment of society. Call 818-985-7455 regarding next year.

Halloween and monster hits go together like bats and belfries. To celebrate the festive season known around my house as "time to start Christmas shopping," **Rhino** has released **Elvira Presents: Revenge Of The Monster Hits**.

This fifth collection from the Mistress of the Dark includes everything you'll need to usher in the most joy-

ous time of the year. On hand this time out are such Halloween staples as **Oingo Boingo's "Weird Science," Warren Zevon's "Werewolves Of London" and the Tubes' "Attack Of The Fifty Foot Woman."**

Ironically, the real finds aren't Elvira's expectedly campy intro and outro, but are rather the two songs she sings herself. While "Haunted House" (co-written with **Holly Knight**) and "Zombie Stomp" (co-written by the **B-52s' Fred Schneider**) are included for their comedic qualities, they prove that Elvira's sultry singing style is anything but scary. Contact **Rhino Mail Order: 800-432-0020**. MC



Martina McBride



Victoria Rowell





LOCAL NOTES

—MICHAEL AMICONE

HE'S THE TOP: Varèse Sarabande has released *Unsung Irving Berlin*, a two-CD set containing 31 songs from the pen of legendary pop songwriter Irving Berlin—hidden treasures that were cut from his hit shows, songs from shows that were never produced, songs that have never been heard at all and obscure tunes that were popular during their time but have rarely been performed in recent years. This historic collection includes new recordings by some of Broadway's brightest new talents and features full orchestrations. "As soon as we began representing the Berlin catalogue, it became clear to all of us that some of his unpublished songs would and should see the light of day," explains Theodore S. Chapin, President/Executive Director of the Rodgers and Hammerstein Organization, administrators of the Irving Berlin Music Company.



ON THE PROMOTION TRAIL: This issue's cover boys, the Presidents of the United States of America, whose quirky and extremely catchy single, "Lump," is scoring a landslide victory on the nation's alternative and AOR charts, are pictured during their recent performance at the famed Whisky.



RUN FOR THE BORDERS: PopeMusic act Lori Lieberman recently treated an audience of 200 to a free concert at Borders Books & Music in Santa Monica, in support of her first album in sixteen years, *A Thousand Dreams*, which features a version of "Killing Me Softly With His Song," which she co-wrote and originally recorded. Shown (L-R): cellist Marilyn Harris, guitarist Gary Scott, album executive producer Joseph Cali, Lieberman, Alex Goodman of Borders Books & Music, guitarist Don Raymond and Borders Music Manager Robert Aguayo.



SMALL STEPS: The members of Zoo act Little Feat met with the staff of SoCal Triple A stalwart KSCA (101.9) following a recent on-air showcase, which emanated from the Autry Museum of Western Heritage.

REISSUE MADNESS: Sony Legacy has a couple of noteworthy releases coming down the reissue pipeline—*Cowboys To Girls*, profiling Philadelphia soul group the Intruders, and a two-CD set, *Blood, Sweat & Tears*, containing the best tracks from this seminal jazz/rock horn outfit...MCA Records has a mammoth six-CD set profiling Tom Petty on tap, entitled *Playback 1973-1993*, which will contain a wealth of rare and previously unreleased cuts by Petty (with or without his musical cohorts the Heartbreakers), set for an early November release.

CORRECTION: In last issue's Local Notes section, we ran a photo of Concrete Marketing/Foundations Forum President Bob Chiappardi with a band we misidentified as MCA recording act Water. The band in the picture was actually MCA act Dimestore Hoods. Our apologies.



LOVE AWARD: KROQ's long-running call-in radio program, *Loveline*, was recently presented with an award for ten years of community service during a press conference and open house at My Friend's Place's Hollywood Center. Derby co-owners Tammi and Tony Gower were also honored for their donation of the club for the M.F.P. concert fund-raiser. Pictured (L-R): Dr. Drew Pinsky, Ann Wilkins-Ingold, Riki Rachtman, M.F.P. Director Steve LePore and Tammi and Tony Gower.



LUNCHTIME BLUES: NARAS President/CEO Michael Greene, comedian/Blues Brother Dan Aykroyd, NARAS Los Angeles Chapter Director Terri McIntyre and NARAS Los Angeles Chapter President Greg Knowles pose for the camera during the recent "Luncheon Blues," held at the House Of Blues in West Hollywood. On hand to lend their support to this event, the fourth such gathering, were blue-eyed soul man/ace musicologist Billy Vera, Mavis Staples and John Mayall.



David Dukes

IN FULL BOONE: Pop legend Pat Boone—the Number Seven best-selling singles artist of all-time—recently stopped by Rhino Records' plush offices to put the finishing touches on his Rhino Home Video release, *Pat Boone's Greatest Hits*, a 48-minute collection containing classic performance footage culled from his TV show (1957-1960), *Pat Boone—Chevy Showroom*. Pictured (L-R): Rhino Home Video Vice President Arny Schorr, Boone manager Richard Burkhardt, Boone, manager Marc Whitmore and Rhino VP of Sales & Marketing Neil Werde.



Gary N. Harris

PRIVATE ARTIST: Private Music artist Willy Porter is flanked by the members of Toad The Wet Sprocket at the Irvine Meadows Amphitheatre where Porter opened for the Cranberries and Toad The Wet Sprocket (he also joined Toad onstage during the song "Walk On The Ocean").

HAWAIIAN SLACKERS: Dancing Cat Records, distributed by Windham Hill, has a series that is sure to please the guitar aficionado and world music fan in you. Built on open-tunings and hypnotic, melodic riffing, Hawaiian slack key guitar is one of that state's finest exports, with roots tracing back to the 1980's when the guitar was first introduced to the islands by Spanish and Mexican cowboys. Played with a finger-picking style, slack key guitar is Hawaiian soul music of the highest order. If you're not familiar with this style of plaintive guitar—as practiced by the leading purveyors of the genre, including Sonny Chillingworth, Ray Kane, Cyril Pahinui, Keola Beamer and Leonard Kwan—the best-of volume, *Hawaiian Slack Key Guitar Masters*, is a good introduction, with all of the individual artist volumes in this intriguing series, by Kane, Beamer and Kwan, among others, also filled with great slack key fretwork.



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PLAY BALL: The Mighty Music Connection Warriors softball team—who, despite a valiant effort, succumbed to the well-prepared team representing *Hits* magazine (led by Roy Trakin and Gary Jackson)—are pictured moments after their tough loss to *Hits*' heavy-hitters. Shown (L-R, back row): Jim Mansfield, Steven P. Wheeler, Michael Amicone, Jonathan Widran, Billy Coane, (middle row) Keith St. John, Jonathan Grell, (front row) Dean Meza and Nick Paine. (Not shown: catcher Caroline Pataky, who took the picture.)



Hans Dittman

IN HIS HOUSE: The members of Reprise act Grant Lee Buffalo—Paul Kimble, Grant Lee Phillips and Joey Peters—recently visited the home of Beach Boy Brian Wilson to play him their version of Wilson's classic, "In My Room," one of the featured tracks on the new *Friends* soundtrack.

MUSIC CONNECTION Tidbits from our tattered past

1988—BRUNETTE HAS MORE FUN: During the recent Monsters of Rock concert at the L.A. Coliseum, unsigned local band Brunette pulled off a brilliant promotional stunt. They rented a plane, which towed lighted messages like "Brunette Rocks" and "Brunette Attacks In August." A monster of an idea (and a great way to reach a captive audience of 90,000).

1991—TEMPTING TEAM: Zany radio morning team Mark & Brian recently filmed a segment for their new NBC-TV comedy series, *The Adventures Of Mark And Brian*, at the Palace. The duo fulfilled a "weekly fantasy," which, for this episode, was performing with the Temptations.



Dave Dederer

Jason Finn

Chris Ballew

Photo: Karen Moseley

THESE QUIRKY SEATTLE STATESMEN ARE BRINGING HUMOR BACK TO MUSIC WITH THEIR CATCHY ALTERNATIVE/AOR RADIO HIT, 'LUMP'

By Pat Lewis

Just when you thought it was safe to assume that every band from the Seattle scene was angst-driven and serious to a fault (i.e., Nirvana, Soundgarden, Pearl Jam, Alice In Chains, etc.), along come three Seattle-bred goofballs with the audacity to call themselves the Presidents of the United States of America.

With the release of their self-titled debut—which, led by the annoyingly catchy “Lump,” has reached the Top Forty on *Billboard’s* album chart—the Presidents have tipped the irrelevance scale with an excess of imaginative songs, including ditties about a blind spider driving a dune buggy (“Dune Buggy”) and a girl rolling around in the mud (“Lump”).

Given the cyclical nature of the music business, it’s really not all that surprising to see fun making a comeback. Los Angeles’ Weezer got the ball rolling with nonsensical songs about sweaters and Buddy Holly. And fresh on their heels are the Presidents of the United States of America, with their non-threatening, non-confrontational tunes about petting cats and the joys of eating canned peaches.

“It’s obvious that there is some really serious, brooding music out there, and that’s fine

with us,” relates drummer Jason Finn, who sounds like he has a frog in his throat. “We’re just doing what we do, and if for some reason, it’s connecting, then that’s great. We don’t think we’re leading any charge toward smiling and laughing and jumping around.”

He ponders for a moment before continuing. “Well, maybe we are,” he concedes, “and that would be great.”

“People are hungry for it, and hunger makes the best sauce,” adds vocalist Chris Ballew, who plays a two-string instrument dubbed the “basitar” (a regular guitar with only two strings tuned to C# and G#). “It’s really about individual taste. People who are really in pain need to sing about it, and that’s fine. But there are all kinds of music happening at all levels, all of the time, no matter what the press focuses on. Movements in music don’t exist at all. There are all kinds of musicians. Seattle has been full of silly musicians for years.”

The Presidents of the United States of America began to take shape about a year and a half ago when Chris Ballew and Dave Dederer were a two-man combo playing in the local Seattle clubs. Their good friend, Jason Finn, was a member of Seattle’s Love Battery, who recorded for local indie Sub Pop before making the major label leap to A&M Records.

When Finn wasn’t touring or recording

with Love Battery, he’d catch Ballew and Dederer’s shenanigans at various local Seattle watering holes. He was duly impressed, but never considered becoming a permanent member of the band. He did, however, offer to lend a hand if they were ever so inclined to add a drummer to their lineup, and eventually, they took him up on it.

From that point on, the band began making some serious noise on the scene. “We played around Seattle,” recalls Finn, “and the crowds went from a couple of our friends, to a bunch of our friends, to a bunch of people, to hundreds and hundreds of people that we didn’t even know.”

Ironically, no one’s stake in the band even remotely resembled anything of a serious nature at the time. After all, Dederer was still a graduate student at the University of Washington, Ballew kept putting the band on hold while he traipsed around the country as a member of Beck’s touring band and Finn was a full-time member of another band.

“We had no aspirations when we started,” confesses Dederer, who plays a “guitbass” (a guitar with three strings tuned to C#, G# and C#). “And I still don’t, really.”

Not surprisingly, as the Presidents continued to build up steam at the club level, word of their pack-em-in-and-pump-em-up shows finally made its way to the major labels, and

The Presidents of the United States of America

before the band knew it, they were being flown to L.A. and New York for industry showcases and wined and dined by a number of major label personnel.

But there was one particular A&R man, Joshua Sarubin, Associate Director of A&R at Columbia in New York, who had been tailing the band. Still, it would be months and an independent label release later before the band finally put their John Hancocks on a recording contract with Columbia.

"I first heard about the band from a friend of mine who works at Sony International and who's from Seattle and who saw them at 'Bumper Shoot' last year, which is like this big festival," explains Sarubin.

"So I went out to see them with David Kahne, who was head of A&R at Columbia at the time. There must've been 600 kids at this club called Rock Candy, and they were singing every word to every song and jumping around."

That experience, and the many more that followed, convinced Sarubin that he had to sign this band. "It made me smile, which is sort of unusual, I guess," he admits. "The first time I played [their demo] for the people at Columbia, I dared anyone to go see one of their shows and not come out with a huge grin, because they are just great entertainers—which is something that you just don't see very often."

With so much interest from major labels being heaped upon them, the Presidents began to realize that maybe this thing that started out as just a side project could actually work on a professional level. But they still weren't convinced that they had what it took to withstand the pressure of being a full-fledged band. They weren't even sure if they could survive going into the studio and recording an album together. And Finn, who was in the studio with Love Battery at the time (putting the finishing touches on their major label debut), wasn't sure if he wanted to quit Love Battery and give his undivided attention to the Presidents.

So, they took a slight detour—which, in hindsight, proved to be a smart move. They signed a one-off record deal with small Seattle-based indie PopLlama and quickly entered the studio with the label's owner, Conrad Uno, at the production helm.

"We recorded most of the album in Conrad's basement studio," explains Finn. "He's very mellow and laid-back, and he calmed us down. There's not a lot of production on the record. It's basically us just playing the songs. It's more a document of what we sound like live."

The results of that studio experience gave the Presidents the strength to believe in themselves, and the album, released in June by PopLlama, served as an additional bargaining tool in their negotiations with Columbia, who signed the band and, after a little remixing, remastering and repackaging, re-released the album in July.

Columbia's reasons for re-releasing the album so soon after the PopLlama version were logical. PopLlama had only distributed it in the Seattle area so it was still virtually a new album, the tracks were good so there was no need to record them over again and the momentum that had already begun to build served as a natural stepping stone for the album to progress to the next level.

"We licensed the rights to Columbia," explains PopLlama owner Conrad Uno, "and [the deal] extends for a certain period of time after the Presidents' recording deal with Co-

"It's amazing to be able to make music for a living and to get paid to do it. But it's not like all of a sudden you sign a record deal, and everything's groovy, and you make a zillion dollars. It doesn't work that way."

—Dave Dederer

lumbia is over. And after what will probably amount to around ten years, it reverts back to PopLlama.

"From our point of view, we made it real easy for the deal to work," adds Uno. "We didn't ask for very much, and we're happy with what we got and very happy for the band to be able to cut such a good deal and move on and be a great band. It's really a great deal for the band because Columbia is treating it as if it were the first album of their three-record deal, so it's a sweet deal all around."

The Presidents were obviously willing to sign with an independent label; however, their particular deal involved committing themselves for only one album to PopLlama. And while there are certainly bands who have had tremendous success on indie labels, for the most part, the Presidents aren't huge fans of traveling the indie route.

"Can you imagine what life would've been like if we had signed a seven-record deal with

C/Z Records?" asks Ballew. "An independent label usually wants some young, hungry band for five, six, seven albums, and to shackle yourself to a company with no resources is like shooting yourself in the head. If you want to be creative and do things, I can understand the appeal, but you can put out your own records for less money."

As their debut album continues to climb the charts, and their smiling, shiny faces are plastered all over MTV, you have to wonder if the Presidents are surprised by all of the attention.

"Yes and no," answers Ballew. "It's a surprise because we didn't realize that we were providing such a necessary outlet for people to be happy and enjoy a band live, and not a surprise because we worked hard and it makes sense that people would respond. And of course, it's flattering."

"We worked really hard at not just writing songs and making a record," says Dederer, "but we worked really hard at making good choices about making our record—who we wanted to make it with, who we wanted to release it with, which attorney to hire. And we worked really hard to establish a good relationship with our record label."

"Jason and I were in a marketing meeting, and we were told that we were the only band to go to one of these meetings in like the last twenty years," continues Dederer. "So we worked really hard to be involved in all facets of the creation, production and marketing of the record."

"We had to give [Columbia] ideas and direction," explains Ballew. "How would they know? It's not surprising that a lot of bands are dissatisfied with their labels, because they make a record and just hand it to them and say, 'Okay, now sell it,' and they don't give the label anything to work with."

But while the Presidents of the United States of America have signed with a major label and have a hit album on their hands, the band is reminded that they are still sitting in a cheap, nondescript Hollywood hotel during our interview.

"That's the beauty of going through this experience," admits Dederer. "It completely debunks the whole becoming-a-rock-star myth, because it's basically a low-paying, difficult job unless you sell millions and millions of records."

"It's amazing to be able to make music for a living," concludes Dederer, "and to get paid to do it is unbelievable. But it's not like all of a sudden you sign a record deal, and everything's groovy, and you make a zillion dollars. It just doesn't work that way." MC

NAVARRE

C O R P O R A T I O N

Mike Gaffney, Vice President/ General Manager, Music Products

By Sarah Finelt

While there are numerous independent distributors in the music industry, Navarre Corporation has become the leader in bringing together the distribution of music, enhanced CDs and interactive CD-ROMs.

Navarre's vast distribution network consists of more than 45 independent national music labels and 40 computer software publishers. Its music division distributes all types of music, from new age and alternative, to classical, jazz, reggae and rap. Their artists include Janis Ian, Ice Cube, Kitaro, Shelby Lynne, Dan Hill and Danny Wright.

"We've made a conscious effort to make ourselves a well-balanced musical distributor, so that we can deal in different genres of music and not lean toward any one type of music," explains Mike Gaffney, Vice President/General Manager of Music Products for Navarre. "When we look at labels, we sign up with what we feel are the more experienced and most capable labels because of the organization they have and how they can work with the artists."

Navarre has exclusive deals with all of their artists and labels. "That's the only way we set up our business at this point.



For us as a distributor, it is our job primarily to have the relationship with the retailers in order to place and price releases and take advantage of the marketing the labels have done. Because the labels don't have to worry about distribution, they're able to spend more time working on their marketing," Gaffney says.

Through its subsidiary, Digital Entertainment, Navarre has helped artists break through the computer market with enhanced CDs and CD-ROMs. One of their most successful music/computer projects was David Bowie's interactive CD-ROM, *Jump*. "That was an example of us acting as a distributor into the computer industry for a major label," Gaffney explains. "At the same time, we have Kitaro, who is a Navarre exclusively distributed artist, and we put Kitaro's new release out as an enhanced CD into the music stores and as a computer-driven piece into the computer stores."

Navarre's ability to distribute product to both music and computer stores has brought

the company to the forefront of handling the latest technology. "Because of our ability to cross-promote and coordinate the marketing and sales in both of those retail arenas, we are a very in-demand distributor," relates Gaffney. "We not only deal in the music industry with stores like Blockbuster, but we deal with the equivalent type of stores in the computer industry."

As other companies work to try and successfully compete with Navarre, Gaffney says they have more than a decade of planning behind them, thus giving Navarre a huge running start in the marketing of new technology. "When Navarre was created in 1983, the original business plan called for a distribution company that would be involved with both music and computers," he says. "At the time, we didn't know it would be called CD-ROM, but Eric Paulson [Chairman and CEO of Navarre] did know that the two industries were very similar since they were both software-driven industries. He felt that, at some point, people would be accessing a computer at home that would drive these different types of software, and that's what's happening now."

Gaffney believes enhanced CDs are going to become more prevalent in the next few years. "It's a very unique opportunity, and we feel that the majority of CD music releases in the future will have enhanced qualities. The ability for an artist and their label to enhance a CD and the music experience by putting liner notes, interviews and videos on a disc is a tremendous marketing tool. It's also a tremendous way for the consumer to get closer to that artist and be able to understand more about what that artist is attempting to do with their music," he says.

And CD-ROMs? "With CD-ROMs, you need to know a little more about computers," Gaffney explains. "I think the music industry will go more toward enhanced CDs. It's easier. You just punch a button, and the video comes up."

While Navarre works in both fields, Gaffney makes it clear that they don't distribute regular CDs into computer stores, only enhanced CDs and CD-ROMs. "We're really trying to go around these new enhanced CDs because it's really computer-driven software," he says.

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As they continue to dominate the music computer marketplace, more and more companies are turning to Navarre for their expertise. "A lot of the labels that we work with as a music distributor are finally using the computer technology knowledge that we have in order to jump ahead, and that gives us an edge as a music distributor, as well as giving our labels an edge as a competitor in the retail place," Gaffney claims.

"If you look at Kitaro or our label that works with European bands, the music releases that they are putting out are enhanced CDs right away. We don't put out two different discs. It is one CD, and customers have access to videos that normally would not get played on MTV or on the other video channels. We think that gives our labels and those artists an added value to the customers," he relates.

While Navarre has a leg up on other independent distributors, it is also one of the few indies that works with the major distributors such as WEA, CEMA and UNI, supplying last minute, much-needed CDs to stores. "We call it 'Alternative Retail Market.' We are a re-seller of major labels. It's a version of a one-stop, if you will. We take newly released material and place it with people who don't normally do business in music, such as wholesale clubs, which need a mixture of product," Gaffney.

"At the same time, we act as fill-in distributors. If a Musicland store in Omaha runs out of a hit recording on a Thursday night, they're not going to be able to get

that recording from either the major distributors or from their own warehouse in Minneapolis, so Navarre acts as a distributor and gets them the stuff for the weekend."

Gaffney admits there is competition with the majors in spite of their close working relationship. "It's a unique situation be-

"Because of the advancement in independent distribution over the last five or six years, those people who are starting their own labels or who work with major artists are looking for alternatives to major label distribution. It gives them more latitude in working with their own marketing, promotion and touring schedules."

—Mike Gaffney

cause we work with them to look for alternative markets to get their things into, but on the other side, we compete with them for the A&R.

"Because of the advancement in independent distribution over the last five or six years, primarily in the move from regional to national distribution, those people

who are starting their own record labels or who work with major artists are looking for alternatives to major label distribution," he continues. "It gives them more latitude in working with their own marketing, promotion and touring schedules."

"We have a highly computerized and efficient distribution system which allows us to deal with 1,000 Musicland stores and 700 Blockbuster stores on a daily basis, not only to the distribution centers but to individual stores."

According to Gaffney, more artists will be choosing independent distribution over major labels in the future. "Artist representatives call us because they want to look at the opportunity of bringing their artists through our system as opposed to signing them to a major label. Two years ago, it wasn't like this, but now they want to look at an alternative to the major label distribution system."

As record labels and artists continue to seek out new marketing tools to reach record-buyers, one thing is clear: Navarre will be leading the way in music/computer-driven music. "There is no other company in the United States that has been working in the computer and music industries like we have. We combined them years ago and have a productive and workable system already in place. Why go anywhere else?"

For more information, contact Navarre's headquarters (612-535-8333), or their West Coast Branch (818-380-6600). MC

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DISTRIBUTION

How The Music Gets To You

By Tom Kidd

Distribution and retailing can make or break an act. These two interlocking functions can be the biggest benefit—or biggest bane—to a record's success. Only radio station program directors have a bigger influence.

It is important for even the most independent of acts to hook up with a distributor. "We get people all the time trying to get their product in here because we're in Hollywood," says Larry King, Product Manager for Tower Records on the Sunset Strip. "We, as a rule, say it's better if you have a distributor. Otherwise, we take it on consignment. Then, the band breaks up and we just end up keeping the product in a box for years."

The distribution business can be as simple as giving stores the opportunity to order it, particularly with a marquee name. Depending on the level of the act, the distributor may also need to attach various discounts, bells and whistles to the product to entice retailers.

"Everything has to be set up properly," says David Fitch, VP of Sales, RCA Records. "Is there a good track record based on what the last album did? Is there a plan for the new one with a tour and advertising? You have to give retailers a reason to carry the product."

How It Works

In the record business, as in most other businesses, the distributor is the link between the manufacturer and the retailer. Smaller record companies, which move into the national market less frequently than the majors, rely on a network of independent distributors to get their product into the stores and, in turn, to the consumer. Major labels use their own distribution systems.

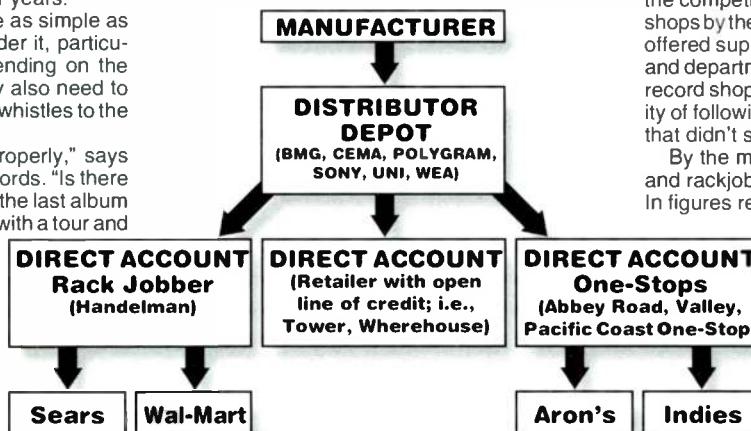
It is obviously more cost effective to keep the function in-house, the common wisdom being that every step along the way adds costs, which will ultimately hit the consumer.

At its simplest, distributors buy records at one price from a manufacturer and sell them to retail dealers at a mark-up. In reality, the distributor's job is more complicated. No one person breaks an artist. The ideal distribution company becomes part of a team that also includes management, marketing, video, promotions and others within their label. The distributor can identify the different

consumer needs, which can vary from store to store within a chain. This knowledge is vital to know how to sell the product to the retailer and how to explain the way the music will reach the consumer.

Indies Vs. Majors

The major long-term advantage of wholly owned distribution systems is that they allow record companies to emphasize a certain amount of their own products. This is an important step in developing and exposing new talent.



Smaller record companies generally do not have the kind of leverage with a distributor that a major enjoys. They are, therefore, generally better at moving catalog product. Lacking major leverage makes it harder for small companies to break the new acts that will sustain the company. This makes it difficult for them to survive.

Rackjobbers & One-Stops

Indie labels rely heavily on "one-stops" (who supply product to small independent retailers known as "mom & pop" stores) and "rackjobbers" (who supply such non-musical retailers as Target, Wal-Mart, etc.), while some major distributors still delegate product to their smaller brethren to ease their burden of filling the needs of the smaller retail outlets.

How a record is distributed is a critical factor in its failure or success. Several experts explain how product flows from the studio to the stores.

Originally the one-stop came between the record company and jukebox operator, eventually evolving into a major wholesaler and middleman between the record company and the retailer. This emerged simultaneously with a concept called "multiple distribution." This once popular, but now discredited, major label practice was defined by Irwin Steinberg, one-time President of PolyGram, as "the flow of goods from manufacturer to consumer through more than one channel."

The first rackjobber was Elliot Wexler, who, in 1952, started Music Merchants in Philadelphia. The rackjobber's job was created in response to the competition being given free-standing record shops by the discount chain stores. The rackjobber offered supermarkets, drug stores, variety shops and department stores the convenience of a retail record shop, offering to take over the responsibility of following changing musical tastes for stores that didn't specialize in the music world.

By the mid-Sixties, the functions of one-stops and rackjobbers were virtually indistinguishable. In figures reported to the National Association of Recording Merchandisers for the 1993 business year, rackjobbers typically serviced department stores, with the principal recipient being discount chains such as Target. The one-stops made their greatest impact with indie record retailers, with chain retailers as a secondary market.

It is the job of rackjobbers and one-stops to keep up with public tastes and to know which products are likely to be big ticket items. The principal income of any distributor is derived from providing the public with what it wants.

Selling The Retailer

One of the most important parts of a distributor's job, aside from listening to and evaluating product, is to "get out there and inform the consumer," says Russell Aiello, Associate Director of Product Development, Rock, UNI Distribution. "What you always want to do is get out there and educate the retailer—helping them to set the record up. You'll give them advance music—CD singles or cassette singles—that they can pass on to their 'tastemaker' customers. You're basically getting the word out of a new release, educating the

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consumer and the retailer as well."

Because the first consumer of any distributor's product is the retailer, distributors use every weapon in their arsenal to bring the artist to the attention of the retailers. This may include sponsored contests, dinners, samplers, in-store appearances and point-of-purchase (P.O.P.) merchandising. A large distributor such as UNI may have certain salespeople who specialize in larger stores and others who work on the smaller outlets, or the same salesperson may handle both.

Smaller distributors may not have such resources. It is most common for the retailer to get information from little more than a "one-sheet" explanation of the release and an artist bio.

"Everyone thinks distribution is mystical, but basically it's consignment," explains Lorena McPhate of fledgling blues label Blue Goat Records. "The distributor sends out sheets and gets to know the person at retail. The distributor doesn't push the record. The artist and record company have to push themselves."

The "one-sheet" McPhate mentions must emphasize any success of the artist's past releases or whether the record features a name producer or guest artist. Added ammunition may be in the awareness of a local connection between the artist and retailer, such as performances and airplay in the area.

If distributors really want to move product, they may offer discounts. These vary considerably, but it is not uncommon for regular customers to be offered three to five percent off. Developing acts may get as much as a ten to twelve percent cut. Another incentive would be delayed billing, usually extended from 60 to 90 days.

Distributors may also offer a more liberal return policy. One-stops typically are offered a ten percent return, though bigger distributors may offer as much as fifteen percent.

Returns are records that do not sell and are sent back to the manufacturer for account credit. Because manufacturers bear the cost of returned product, calculated as the cost of shipping the

product and the paperwork necessary to keep accounts in order, they prefer to reduce such costs as much as possible. At its nadir during the Seventies, the industry was experiencing as much as a 40 percent return rate.

But all the bells and whistles in the world can't get a product to retail if retail doesn't think it will sell. "Perks like concert tickets and lunches are supposed to help get the product in the store, but they don't," says Tower's King. "Distributors try everything, and after a while, it's mind-numbing."

What matters most to Tower is the personal touch. Their principle distributor, California Record Distributing, has had the account for 22 years. King trusts the company to know their own catalog



and which items will fit his store.

Typical of most major chains, Tower has multiple buyers specializing in specific type of music or product. However, unlike most retail chains, no central power buys for all Tower locations. Like an independent retailer, stock is left to the discretion of buyers at the individual stores.

The Personal Touch

The personal touch is becoming more important as competition for limited retail space becomes more intense. It used to be, says retailer Larry Isaacs of Bionic Records, that "the majority of majors didn't really want to know you as a person. Now they're trying to get more people in

touch with what's really happening on the street."

Due to this personal approach, among Isaac's favorite majors to "help out" with needed shelf space are BMG and Warners. These are the kind of relationships on which distributors depend.

"It's a credibility factor," explains RCA's Fitch. "If you have a Dave Matthews Band or a Hum, they want to know what's your plan—when are they playing and when are you going to radio. It's easier because you have success. But if my setup isn't right, they'll still buy only what they feel they need to buy."

The Retail Perspective

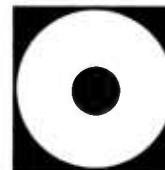
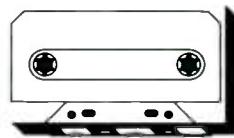
Orange County-based Bionic is considered an important retail outlet by distributors because its three outlets report to several charts: KROQ and *Album Network* for alternative and Foundations and *Hits* for metal. These are symbiotic relationships. Isaacs takes many of his purchasing cues from the same charts to which he reports.

The stores are also trying to keep an ear to the street. That's where Stephanie Payne, Domestic Buyer for Aron's Records, gets many of her tips. Aron's is considered important, not just because of their long-standing reputation as a strong catalog store and central Hollywood location, but because they report to both KROQ and Power 106. "If someone solicits me about carrying a CD," relates Payne, "I might play the CD, but if I don't think it will sell, I won't bring more than one into the store."

Phone calls and in-store requests are important. A fair estimate is, if one or two customers ask for a certain product, the retailer is likely missing five or six sales.

Payne admits the more she's heard about an act, the more inclined she is to buy a product, and adds: "It all boils down to customers. If I don't get calls requesting it or someone asks for it, I won't bring in more than one. Even for a major, I won't bend over. And if it sounds like crap, I wait for someone to special order."

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Compiled by Carla Hay

DISTRIBUTION

ABBEY ROAD DISTRIBUTORS

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

ABBEY ROAD DISTRIBUTORS

15050 Shoemaker Ave.
Santa Fe Springs, CA 90670
310-802-2011 FAX 310-404-5540
Contact: Charles Dianano
Styles/Specialties: See Los Angeles office above

ALTERNATIVE DISTRIBUTION ALLIANCE (ADA)

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

BALBOA RECORDS

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

CALIFORNIA RECORD DISTRIBUTORS

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

CARGO RECORDS

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

CAROLINE RECORDS DISTRIBUTION

(West Coast Office)
9834 Glenoaks Blvd.
Sun Valley, CA 91352
818-504-0965
FAX 818-504-2745
Contact: Rick Williams
Styles/Specialties: Independent, alternative, rock, punk, metal, dance.

CISCO MUSIC

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

DIGITAL WAVES

10071 Brisco Dr.
Costa Mesa, CA 92627
714-650-7900
FAX 714-650-1146
Contact: Robert Wiebert
Styles/Specialties: All styles

INSOMNIA RECORDS

P.O. Box 86308
Los Angeles, CA 90066
213-622-0008 FAX 213-222-7167
Contact: Dave Hanson
Styles/Specialties: Mail order, alternative, indie product only.

LATIN MUSIC ENTERTAINMENT, INC.

P.O. Box 3251
Granada Hills, CA 91394
818-831-0841 FAX 818-831-0941
E-mail: LMENT@aol.com
Contact: Elfrain Barocas
Styles/Specialties: Latin music

NAVARE CORP.

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

NDRWALK DISTRIBUTION

1193 Knollwood Ctr.
Anaheim, CA 92801
714-995-8111
FAX 714-995-8038
Contact: Kim Shropshall
Styles/Specialties: Metal, rock, alternative, industrial.

RECORDS LTD.

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

RELATIVITY ENTERTAINMENT DISTRIBUTION (R.E.D.)

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

SONIC UNDERGROUND

11526 Burbank Blvd.
North Hollywood, CA 91601
818-752-9930
FAX 818-752-9932
Styles/Specialties: All styles

SOUND OF CALIFORNIA

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

SUGO MUSIC

790 Main Street
Half Moon Bay, CA 94019
800-927-7846
Contact: Scot Kellner
Styles/Specialties: Instrumental (light jazz, new age)

LABELS

4AD

8533 Melrose Ave., Suite B
Los Angeles, CA 90069
310-289-8770 FAX 310-289-8680
Contact: Rob Moore
Styles/Specialties: Rock, alternative
Roster: Lisa Germano, Dead Can Dance, the Breeders, Air Miami, His Name Is Alive, Pale Saints, Kendra Smith, Michael Brook, Lush.

ABA INTERNATIONAL

16000 Ventura Blvd. #1105
Encino, CA 91436
818-784-7670 FAX 818-784-7282
Contact: Jay Warsinke
Styles/Specialties: Rock, dance, urban, adult contemporary, adult album alternative. Licensing of American music to foreign record companies.

AIP RECORDS

see Frontline Music Group

ALARMA RECORDS

see Frontline Music Group

ALIAS RECORDS

2815 W. Olive Ave.
Burbank, CA 91505
818-566-1034 FAX 818-566-6623
Contact: Delight Jenkins
Styles/Specialties: Alternative rock
Distribution: Caroline, Cargo, Twin Cities, others.
Roster: Archers of Loaf, Knapsack, the Loud Family, Matt Keating, Small, Thronberry

ALIVE/TOTAL ENERGY RECORDS

see Bomp

BARKING PUMPKIN

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

BEACHWOOD RECORDINGS, INC.

4872 Topanga Canyon Blvd. #223
Woodland Hills, CA 91364
818-888-3534
Contact: Stephen Chandler, James Lee Stanley
Styles/Specialties: Pop, rock, folk. Recording studio and indie label.
Roster: Peter Tork, James Lee Stanley, Peter Finger, Chris Bennett, Ellen Stappenhurst, Lawrence Juber, Stephen Paul.

BELLMARK RECORDS

7060 Hollywood Blvd. #1000
Hollywood, CA 90028
213-464-8492 FAX 213-464-8496
Contact: Raymond Bothwell
Styles/Specialties: Rap, R&B, gospel.

BEM ENTERTAINMENT

P.O. Box 9294
Inglewood, CA 90305
310-219-3034
FAX 310-217-7505
Contact: James Thomas

Associate Labels: Upscale Music, 10/4 Music, Lamea Sounds
Styles/Specialties: R&B/soul (Upscale Music), rap (10/4 Music), gospel (Lamea Sounds).
*No "gangsta rap"

BEVERLY HILLS RECORDS

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

BOMP RECORDS

P.O. Box 7112
Burbank, CA 91510
213-227-4141 FAX 213-227-5433
E-mail: orbit23@aol.com
World Wide Web: http://www.orfood.com/~indieweb/index.html

Associate Labels: Voxx Records, AIP Records, Alive/Total Energy Records, Marilyn Records
Contact: Greg Shaw, Chelsea Starr, Patrick Boissel
Styles/Specialties: Bomp: Drone, trance, psych pop, power punk. Voxx: Neopsych, AIP: Pebbles series. Sixties reissues of classic punk and psych. Alive/Total Energy: Rock, power punk, experimental or anything outstanding in other genres. No metal or rap.

Distribution: Caroline, Get Hip, Dutch East India. Roster: The Brian Jonestown Massacre, Iggy & the Stooges, Stiv Bators, Dead Boys, Alive/Total Energy Records: U.S. Bombs, John Sinclair & His Blues Scholars, Bed of Eyes, Mick Farren, Murder Junkies, Tav Falco Lovemongers, Marilyn Records: Ten High, Thomas Anderson, Chris Wilson, Kim Fowley.
It's not necessary to call, fax or e-mail before sending unsolicited material.

Questions and comments should be directed to mailing address. No phone calls please. For computer discussion group, send e-mail to xibalba@pacifier.net.

BRASS RECORDINGS

see Delicious Vinyl

CABERNET RECORDS

6363 Sunset Blvd., Ste. 811
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213-857-8381
*Accepts unsolicited tapes with S.A.S.E.

CARGO RECORDS

4901 Morena Blvd. #906
San Diego, CA 92117
619-483-9292
FAX 619-483-7414
Contact: Eric Goodis
Styles/Specialties: Alternative rock
Distribution: Caroline, Bayside
Roster: Garden Variety, Smile, Uncle Joe's Big Ol' Driver, Cindy Lee Berryhill, Heavy Vegetable.

CAROLINE RECORDS

(West Coast Office)
9834 Glenoaks Blvd.
Sun Valley, CA 91352
818-504-0965
FAX 818-504-2745
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2740 S. Harbor Blvd., Suite K
Santa Ana, CA 92704
714-641-1074 FAX 714-641-1025

World Wide Web: <http://www.cextion.com>

Contact: John Anello, Jr.

Styles/Specialties: Jazz

Distribution: Allegro

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

CISCO MUSIC, INC.

6325 De Soto Ave., Suite F
Woodland Hills, CA 91367
818-884-2234 FAX 818-884-1268

Contact: David Fonn

Styles/Specialties: Pop, classical, new age

CISUM/4 PLAY RECORDS

9846 White Oak Ave. #204
Northridge, CA 91325
818-407-0493 FAX 818-407-0463

Contact: Aaron Clark

Styles/Specialties: Hip-hop, R&B

Distribution: Next Plateau

CMM INTERNATIONAL RECORDS

P.O. Box 39439
Los Angeles, CA 90039
213-663-8073 FAX 213-669-1470
Contact: David Haerne
Styles/Specialties: Bluegrass, traditional country.
Distribution: Indies

Roster: Eddie Adcock Band, Nashville Mandolin Ensemble, Nashville Super guitars, Nashville Super Pickers.

CORRECT RECORDS/GRIND ENTERTAINMENT

447 S. Robertson Blvd. #201
Beverly Hills, CA 90211
310-246-0779 FAX 310-246-0669
Contact: T-Love

Styles/Specialties: Hip-hop

CRUZ RECORDS

see SST

DCC COMPACT CLASSICS

9301 Jordan Ave. #105
Chatsworth, CA 91311
818-993-8822 FAX 818-993-0605
Contact: Marshall Blonstein
Styles/Specialties: Pop, rock, classical, jazz. Eighties and Nineties pop and dance compilations.
Distribution: Indies

Roster: 24K Gold Series includes Paul McCartney, the Doors, the Eagles, Joni Mitchell and more. Ray Charles, Miles Davis, Ella Fitzgerald.

DEATH ROW RECORDS

10900 Wilshire Blvd. #1240
Los Angeles, CA 90024
310-824-8844
FAX 310-824-8855
Contact: Suge Knight
Styles/Specialties: Rap
Distribution: Interscope

Roster: Dr. Dre, Snoop Doggy Dogg, Tha Dogg Pound, Danny Boy.

DEL-Fi RECORDS

P.O. Box 69188
Los Angeles, CA 90069
310-358-2555
FAX 310-358-2561
Contact: Bob Keane, Gary Tannenbaum
Styles/Specialties: Pop, rock, vintage surf instrumental music, jazz, big band swing.
Distribution: City Hall, Paulstar, Rock Bottom, Twinkie.
Roster: Ritchie Valens, Bobby Fuller Four, the Lively Ones, the Centurions, Chan Romero.

DELICIOUS VINYL

6607 Sunset Blvd.
Hollywood, CA 90028
213-465-2700 FAX 213-465-8926
Associate Labels: Brass Recordings, Malicious Vinyl
Styles/Specialties: Delicious Vinyl: Hip-hop/R&B.
Brass Recordings: jazz. Malicious Vinyl: rock/thrash.

Roster: Brand New Heavies, the Pharcyde, Masta Ace, Duce Duce, the Wascals, Born Jamericans.

DIAMOND HARD MUSIC AND ENTERTAINMENT

P.O. Box 1005
Hermosa Beach, CA 90254
310-372-5271 FAX 310-937-0297
Contact: Coleman
Styles/Specialties: All styles of music. Online distribution and sales service.
Distribution: Sarzo Music, Wrecking Ball Records.

Roster: Foolish Pleasure, No Tolerance, Miassa

DIONYSUS RECORDS

P.O. Box 1975
Burbank, CA 91507
E-mail: DDionysus@aol.com
Contact: Lee Joseph or Amy
Associate Label: Hell Yeah
Styles/Specialties: Dionysus. Punk rock, Sixties garage music, psychedelic, rock, rockabilly, Sixties reissues. Hell Yeah: Punk rock, local underground.
Distribution: Mordam, Get Hip, Dutch East India, Caroline, many others.
Roster: Dionysus: The Boss Martians, the Witchdoctors, the Farks, the Bamboars, the Boardwalkers, Hell Yeah: Black Angel's Death Song, Hot Damn, Butt Trumpet.
*No unsolicited material.

DR. DREAM RECORDS

841 W. Collins Ave.
Orange, CA 92667
714-997-9387 FAX 714-997-0184
Contact: David Hayes
Styles/Specialties: Punk, alternative rock.
Distribution: Abbey Road, Norwalk, Twin Cities, Cargo, Bayside, Desperate Attempt, Dutch East Indie Impact, Select-O-Hits, Sound of California, Com Four, Bassin, Revelation
Roster: Cadillac Tramps, Welt, Joyride, the Grabbers, Manic Hispanic, Andy Prieboy, Yaku, Swamp Zombies, Bitch Funky Sex Machine, Shrin'Buzz, TikiTones, Screaming Bloody Marys.

DRIVE ENTERTAINMENT

10351 Santa Monica Blvd. #404
Los Angeles, CA 90025
310-553-3499 FAX 310-553-3373
Contact: Stephen Powers, Don Grierson, Shelly Fraser, Lisa LaRose, Meredith Emmanuel, Kimberly Sommers.
Styles/Specialties: All styles of contemporary music, children's music, video and multimedia, reissues.

Distribution: Navarre, Anchor Bay.

Roster: Night Ranger, Sharon, Lois & Bram.

DWELL RECORDS

P.O. Box 39439
Los Angeles, CA 90039
213-663-8098 FAX 213-669-1470
Contact: David Haerne
Styles/Specialties: Death metal, ambient dance trance.
Distribution: Indies

Roster: ITISI, Soilent Green, Inner Thought, M.E.S.T.

EPITAPH RECORDS

2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7325 FAX 213-413-9678
E-mail: cozmo@epitaph.com
Contact: Darren Kramer
Styles/Specialties: Alternative rock
Distribution: Indies

Roster: NOFX, Down By Law, Pennywise, RKL, the Offspring, Rancid, SNFU, Ten Foot Pole, Total Chaos, Gas Huffer, the Humpers, Red Aunts, Wayne Kramer, the Joykiller, Voodoo Glow Skulls, DFL.

FISH OF DEATH RECORDS

P.O. Box 93206
Los Angeles, CA 90093
213-462-3404
E-mail: fod@earthlink.net
Contact: Matt Wallace, David Konjyan, Michael D. Andelman
Styles/Specialties: All styles
Distribution: MS Distribution, Dutch East India, Twin Cities.
Roster: Tiny Buddy, 60 Cycle, Brown Betty.
*Unsolicited material should be a 3-song demo with cover letter and contact info.

FLIP RECORDS

11908 Ventura Blvd., #201
Studio City, CA 91604
818-762-5648 FAX 818-762-8224
Contact: Frank Voipe or Shirley Brown
Styles/Specialties: Alternative
Roster: Hotheadz, Tin Starr, Big Hate.
*Accepts unsolicited tapes

FRESHWATER RECORDS

P.O. Box 27713
Los Angeles, CA 90027
213-660-5444 FAX 213-660-2743
E-mail: TSPW911@prodigy.com
Associate Label: Freshwater Classical
Contact: David Wheatley
Styles/Specialties: Several, including contemporary jazz, classical, country, new age jazz, solo acoustic.

Distribution: Pyramid, Paulstar, Titus Oaks, Select-O-Hits, Music Distributing Inc., Music Design Inc., New Leaf, Americana Records USA, Abbey Road, Valley Record, Universal One Stop, CD One Stop, Otter Distributors, Action Music Sales.
Roster: Lightstream, Kregg Nance, Morten Lauridsen, Choral Cross-Ties conducted by Bruce Browne, Sprawl!, David Wheatley.

FRONTIER RECORDS

P.O. Box 22
Sun Valley, CA 91353
818-506-6886 FAX 818-506-0723
E-mail: frontier@ao.com
Contact: Jeff Olafday
Styles/Specialties: Punk pop
Distribution: REP
Roster: Headmiser, Flop, Sacrificious, Meanies, Shane Idols.

FRONTLINE MUSIC GROUP

7077 Orangewood Ave. #104
Garden Grove, CA 92641
714-890-9915 FAX 714-890-9113
Associate Labels: Alarma Records, Intense Records, Myx Records
Contact: Beth Hicks
Styles/Specialties: Alarma: alternative, intense: hard rock/metal. Myx: dance. Frontline: all other styles of music.

Distribution: Diamante

Roster: Greg Chaisson, Deliverance, Dietphobia, the Echoing Green, Mad at the World, Magdalene, Mortal, Mortification, Poor Old Lu, Randy Rose, Shades of Blue, Swirling Eddies, Tourniquet.

GIGANTIC RECORDS

321 Emerald St.
Redondo Beach, CA 90277
310-372-0435
Contact: Larry Bayless

GRACELAND ENTERTAINMENT

7077 Orangewood Ave. #104
Garden Grove, CA 92641
714-890-9915 FAX 714-890-9113

Associate Label: Holy Terra Records
Contact: Beth Hicks (Graceland), DJ Dove (Holy Terra)

Styles/Specialties: Graceland: adult contemporary. Holy Terra: hip-hop/urban.

Distribution: Benson

Roster: The CMCS, Gospel Gangstas, Carol Huston, Bobby Ross Avila, UCLA Gospel Choir, Gary Valenciano, Children of Zion.

HELL YEAH RECORDS

see Dionysus

HIGHER OCTAVE MUSIC

23715 W. Malibu Rd. #358
Malibu, CA 90265
310-589-1515 FAX 310-589-1525
E-mail: homusik@aol.com

Contact: Kenny Nemes
Styles/Specialties: New age, world music, contemporary instrumental.

Distribution: Indies

Roster: Olmar Liebert, Craig Chaquico, Cusco, 3rd Force, Shahin & Sepher, EKO, Neal Schon, Jon Anderson, Jonathan Cain, Deuter, Lara & Reyes.

HOLLYWOOD UNDERGROUND PRODUCTIONS/DISC FACTORY

6525 Sunset Blvd. #205
Hollywood, CA 90028
213-465-7527 FAX 213-465-2457
Contact: Brien or Sharrone

Styles/Specialties: All

Distribution: Scream

HOLY TERRA RECORDS

see Graceland Entertainment

INTENSE RECORDS

see Frontline Music Group

J&T RECORDS

P.O. Box 8680
Universal City, CA 91608
213-876-1519
Contact: Jason Cody
Styles/Specialties: All styles
Distribution: Hines Indi

JONKEY ENTERPRISES

663 W. California Ave.
Glendale, CA 91203
818-247-6219 FAX 818-241-1333
Contact: Chuck Jonkey

Styles/Specialties: Environmental, world, indigenous artists.

Distribution: Indies

Roster: Chuck Jonkey, Carl Malone.

JVC MUSIC

3800 Barham Blvd. #305
Los Angeles, CA 90068
213-878-0101 FAX 213-878-0202
Contact: Albert Elegino
Styles/Specialties: Jazz, R&B, pop
Distribution: REP, Navarre

LETHAL RECORDS

P.O. Box 5481
Fullerton, CA 92635
714-870-9393 FAX 714-870-9494
Contact: Todd W. Jacobson
Styles/Specialties: Punk
Distribution: Cargo, Sound of California
Roster: ADZ, China White, Chuck, Drain Bramage, Field Day, HFL, Straight Faced, the Crowd, One Hit Wonder.

Liquid MEAT RECORDS

P.O. Box 460692
Escondido, CA 92046
619-753-8734
E-mail: liquidmeat@ix.netcom.com
Contact: Tim Lyman

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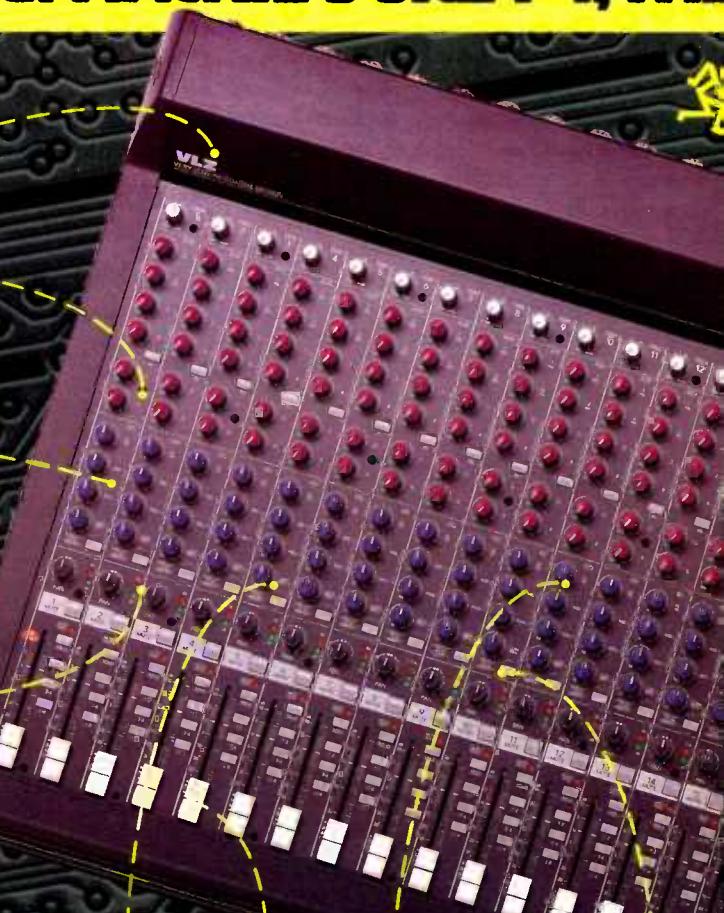
CHANNELS 1-20 are mono with 3-band EQ, 1/4" TRS balanced line inputs and Mackie's renowned, high-headroom, low-noise mic preamps.

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Not shown but definitely there: The usual Mackie **INTERNAL FEATURES** like impact resistant, double-thru-hole-plated fiberglass circuit boards, sealed rotary controls, gold-plated interconnects, RFI rejection, electronic protection and ultra-high headroom mix amp architecture.

INSERTS on every mono channel and subs as well as main L/R outputs.

The **MOST COMPACT 24-CHANNEL** live sound console ever!

At 30.75" wide, the SR24•4 takes up less space than most 16-channel live sound boards, yet its controls are still spaced so that they're easy to use.

80Hz LO SHELVING EQ. Even at ±15dB, it doesn't interfere with mid EQ the way many shelf EQs do.

New-design **60MM FADERS** with the same precision, log-taper as our 8-Bus Hi EQ, it won't interfere with mid EQ.

LOW CUT FILTER with 18dB/octave roll-off at 75Hz just like on our 8-Bus console. Gets rid of room rumble, wind noise and mic thumps — which can save amp power, too. Also allows you to safely use Lo EQ on vocals — the audible bass range is boosted but the unwanted frequencies below 75Hz (like microphone handling noise) are chopped off. Also very useful for miking during studio recording.

SOLID/MUTE LED on every channel (plus our mondo master rude solo LED over in the master section).

ENDS...8-BUS SOUND QUALITY...\$1599* MSRP. BEST LIVE SOUND CONSOLE VALUE EVER!



CHANNELS 21-24 are stereo line input channels with Hi & Lo shelving EQ plus 2 peaking Mid bands.

6 MONO AUX SENDS per channel, ALL accessible at any time. Aux 1&2 are pre-fader; 3&4 are switchable pre/post; 5&6 are post-fader.

Balanced 1/4" TRS OUTPUTS.
PHANTOM POWER switch.

Balanced XLR MAIN OUTPUTS with +28dB capability.

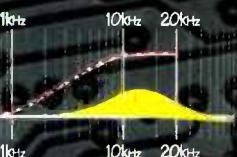


FACTORY "AIR" on each submaster! A unique peaking equalization circuit for enhancing guitars, vocals, drums—and sound reinforcement speaker systems themselves. Centered at 16K, AIR applies a gentle boost to the extreme high end without affecting lower treble octaves like Hi shelving EQ does (red line). You've gotta hear AIR to believe the "hi fi" effect it has on PA systems, with horns and compression drivers.

PHONES/CONTROL ROOM level control

drives two stereo Phone outputs and Control Room output on rear panel. Switch can route stereo Tape Return to Phones/Control Room for monitoring 2-track recording.

SUBMASTER FADERS have Pan controls, L/R Assign & Solo switches.



AUX SEND MASTER level controls with Solo switches.

BNC Lamp socket.

3-WAY METERING shows internal operating levels

of main L/R, solo (channel, bus, Aux send or Aux return) or stereo tape return. -40 to +28 range with marking for easy, accurate level setting via solo.

PFL or SOLO IN PLACE. Globally switchable Pre Fade Listen (for checking a signal at full level before fader or pan) or stereo Solo In Place/AFL (after ch. fader, EQ & pan).

TALKBACK section with separate rear XLR input (so you don't tie up a channel), level control & assign buttons to send Talkback to main mix or to Aux 1&2 for stage monitors.

TAPE RETURN TO MAIN MIX not only routes Tape Returns to Main L/R outputs but also disables all other inputs to the mains. This feature enables you to play a tape or compact disc during intermission without losing channel and submaster settings.

BALANCED INPUTS & OUTPUTS. Important, but really hard to point to with a yellow arrow.

Bal. "DOUBLE-BUSSSED" SUB OUTS let you feed an 8-track recorder without repatching.

HEADPHONE OUTPUTS on the back so that headphone cords can't snag faders.

Bal. STEREO AUX RETURNS also feed Aux Sends 1&2 via separate controls so you can return delay or reverb to stage monitors.

Balanced MONO MAIN OUT with separate output level control.

AUX RETURN 4 can be assigned to main L/R, Submasters 1&2 or Submasters 3&4.

HOW DID WE DO IT? There is no "catch." The SR24-4 is built without compromise and features solid steel main chassis, sealed rotary controls and our famous impact-resistant horizontal circuit board design. We've drop-tested, drop-kicked and "beta-tested" the SR24-4 with local grunge-thrash bands for months before release. This is one tough mixer.

***THE USUAL FINE PRINT.** Price is U.S. Suggested Retail only. Slightly higher in Canada.

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MUSIC CONNECTION DIRECTORY: INDIE EVERYTHING

LIQUID MEAT RECORDS (continued)

Styles/Specialties: Punk, noise
Distribution: Rhetoric, Get Hip, Sound of California, Cargo Canada and many others.
Roster: Eveready, Tilt Wheel, Hemlock, Stink, Discount, Thirsty, others.

MACOLA RECORD GROUP

P.O. Box 3510
 Redondo Beach, CA 90277
 310-937-3789 FAX 310-937-3793

Contact: Don MacMillan

Styles/Specialties: All styles

Distribution: Navarre

Roster: Citizen Swing, Lemons, David Burris, Frank Mills, Gangster Crew Posse, Susie K., Bone, Fizzy Bangers, Jerry Adams, Joe Higgs.

MAGIC RECORDS

13601 Ventura Blvd., #200
 Sherman Oaks, CA 91423
 818-986-0351 FAX 818-986-6950
Contact: Josh Goldberg
Styles: Folk, jazz, pop-rock, adult alternative, R&B
Specialties: Acoustic jazz
Roster: Jill Freeman, Carol-Ann, Casey Stratton, Maggie Maki, ACE Mona, Annie Turbin.

MALICIOUS VINYL

see Delicious Vinyl

MANIFESTO RECORDS

5967 W. Third St. #301
 Los Angeles, CA 90036
 213-954-1555 FAX 213-954-1116
E-mail: manifest@manifesto.com
Contact: Michael Wittaker
Styles/Specialties: All modern music
Distribution: Caroline

MARYLIN RECORDS

see Bom

METAL BLADE RECORDS

2345 Erringer Rd. #108
 Simi Valley, CA 93065
 805-522-9111 FAX 805-522-9380
E-mail: MtBldRcds@aol.com
Contact: Matt Bower
Styles/Specialties: Alternative metal, thrash.
Distribution: R.E.D.
Roster: Beats The Hell Out Of Me, Broken Hope, Cannibal Corpse, Celestial Season, Chemlab, Channel Zero, Clawfinger, Crisis, Desultory, Decphony, Fate's Warning, Galactic Cowboys, Generation, Grip Inc., Goo Goo Dolls, Gwar, Killers, King Diamond, Masquerade, Mental Hippie Blood, Mercyful Fate, the Organization SF, Sacred Reich, Six Feet Under, Screw, Thought Industry, X-Cop, Joey Vera.

MOJO RECORDS

1547 14th St.
 Santa Monica, CA 90404
 310-260-3181 FAX 310-260-317
E-mail: glinger@aol.com
Contact: Jay Rifkin
Styles/Specialties: Alternative rock
Distribution: Self-distributed
Roster: Goldfinger

MOOLA RECORDS

6922 Hollywood Blvd. #907
 Hollywood, CA 90028
 213-882-6664 FAX 213-957-6903
Contact: Steve Pina
Styles/Specialties: R&B
Distribution: MS Distribution

MOONSTONE RECORDS

3030 Andria St.
 Los Angeles, CA 90065
 213-341-5959 FAX 213-341-5960
Contact: Pat Siciliano
Styles/Specialties: Rock, heavy metal, alternative, soundtracks.
Distribution: INDI
Roster: Rhino Bucket, Quiet Riot, Cherry Bomb, Triangle, Richard Band.

MYX RECORDS

see Frontline Music Group

NICOLETTI MUSIC

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

NIGHTBLOOM MUSIC, INC./LINCHPIN MANAGEMENT

2512 Zorada Dr.
 Los Angeles, CA 90046
 213-874-2115 FAX 213-876-3509
Contact: Russell Hayward, David Holman
Styles/Specialties: Alternative/modern
Distribution: Indies
 *Call before sending unsolicited material.

NOISE RECORDS

292 S. La Cienega Blvd. #103
 Los Angeles, CA 90035
 310-289-2515 FAX 310-659-0767
E-mail: NOISEUS@aol.com
Contact: Tommy Kealty, Yawni Hollis

Styles/Specialties: Hard-edged alternative and industrial music. No metal.
Distribution: Alliance

Roster: Shihad, Cubanate, Manhole.

NORTH SOUTH RECORDS

9000 Sunset Blvd. #405
 Los Angeles, CA 90069
 310-970-1900 FAX 310-823-4249
Contact: Andrew Frances

ORIGINAL SOUND RECORDS

7120 Sunset Blvd.
 Los Angeles, CA 90046
 213-851-2500 FAX 213-851-8162
Contact: Art Laboe
Styles/Specialties: Oldies, Latin, rock, rap, soul
Distribution: Indies

PEAK RECORDS

16601 Ventura Blvd.
 Encino, CA 91436
 818-784-7325 FAX 818-789-8298
Contact: Andi Howard
Styles/Specialties: Adult contemporary, jazz.
Distribution: GRP

PERMANENT PRESS RECORDINGS

14431 Ventura Blvd. #311
 Sherman Oaks, CA 91423
 818-981-7760 FAX 818-365-7328
Contact: Ray Paul
Styles/Specialties: Pop, reissues, alternative.
Distribution: INDI
Roster: The Carpet Frogs, Klaatu.

PRIORITY RECORDS

6430 Sunset Blvd. #900
 Hollywood, CA 90028
 213-467-0151 FAX 213-856-8796
Contact: Casual-T (rap A&R), Ben Yang (hip-hop A&R), Kevin Moran (rock A&R).
Styles/Specialties: Rap, hip-hop, rock.
Distribution: Self-distributed
Roster: Ice Cube, the B.U.M.S., Ice-T, Mack 10, Engines of Aggression, Margi Coleman, Magnapop.

QUALITY RECORDS

15260 Ventura Blvd., #980
 Sherman Oaks, CA 91403
 818-905-9250 FAX 818-905-7533
Contact: Russ Regan
Styles/Specialties: Rap, R&B, Latin.
Distribution: Warlock
Roster: Havoc & Prodeje, Harmony Innocence (HI), Strictly 4 You, Juvenile Style.

QUICKSILVER/INCREASE RECORDS

6860 Canby Ave. #118
 Reseda, CA 91335
 818-342-2884 FAX 818-342-4029
Contact: Howard L. Silvers
Styles/Specialties: Jazz, blues, country, rock, oldies, gospel.
Distribution: Indies

RAGING BULL RECORDS

2219 W. Olive Ave. #152
 Burbank, CA 91506
 818-566-1384 FAX 818-955-7059
Styles/Specialties: R&B/urban
Distribution: AEC
 *No unsolicited material.

REACT RECORDINGS

9157 Sunset Blvd. #210
 West Hollywood, CA 90069
 310-550-0234 FAX 310-550-0235
E-mail: ReactR@aol.com
Contact: Michael Navolas
Styles/Specialties: Hip-hop, jazz, funk
Distribution: Alliance

RELATIVITY RECORDS

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

RENEGADE RECORDS

4403 W. 60th St.
 Los Angeles, CA 90043
 213-294-9209
Styles/Specialties: R&B/urban

RESTLESS RECORDS

1616 Vista del Mar Ave.
 Hollywood, CA 90028
 213-957-4357 FAX 213-957-4355
Contact: Liz Gare
Styles/Specialties: Alternative
Distribution: ADA

RHINO RECORDS

10635 Santa Monica Blvd.
 Los Angeles, CA 90025
 310-474-4778
 FAX 310-441-6575
Contact: Stephen Peebles, David Dorn
Styles/Specialties: Top archival reissues in all genres of music plus new recordings from old favorites.
Distribution: Atlantic

RHYTHMS PRODUCTIONS/TOM THUMB MUSIC

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

RHYTHM SAFARI RECORDS

6430 Sunset Blvd.
 Hollywood, CA 90028
 213-993-3217 FAX 213-856-4204
Contact: Hilton Rosenthal, Magda Summerfield, Mike Regen
Styles/Specialties: Rock, pop, alternative, world music.
Distribution: Priority
Roster: Foreigner, Carole King, Christopher Cross, Johnny Clegg & Savuka, Boys of Paradise, Curtis Salgado.

ROADRUNNER RECORDS

(West Coast Office)
 3420 Ocean Park Blvd. #3050
 Santa Monica, CA 90405
 310-581-8231 FAX 310-581-8233
Contact: Kathie Reed
Styles/Specialties: Alternative, hard rock, heavy metal, industrial, techno, dance.
Distribution: R.E.D.
Roster: Bennett, Black Train Jack, Blue Mountain, Brujeria, Buzzovens, Death, Dog Eat Dog, Fear Factory, Gruntruck, Karma To Burn, Lazy, Machine Head, Madball, the Moon Seven Times, Nailbom, Kevin Salem, Sepultura, Shank 456, Shelleh, Type O Negative, Wormhole Star.

ROCK DOG RECORDS

P.O. Box 3687
 Los Angeles, CA 90078
 213-661-0259 FAX 310-641-5074
Contact: Gerry North
Styles/Specialties: Instrumental, ambient.
Distribution: Midwest Artist Distribution, Integrity Sales, Corn Four.
Roster: Brain Storm, Mark Round, Michael Hallas, Daughters of Mary, Elijah Stratos.
 *No unsolicited material. Interested artists should first send a letter of introduction with a reply card or SASE.

ROCCO RECORDS, INC.

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

RODELL RECORDS

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

RODVEN RECORDS

6255 Sunset Blvd. #606
 Hollywood, CA 90028
 213-469-9562
Contact: Jorge Pino
Styles/Specialties: Latin
Distribution: UNI
Roster: Garibaldi, Fantasma Zel Caibe, Los Fugitivos and more.

ROYAL RECORDS

P.O. Box 5368
 Buena Park, CA 90222
Contact: Jerry Smith
Styles/Specialties: Gospel, country & western, pop, classical pop, oldies, adult contemporary, easy listening.
 *No unsolicited material

RUTHLESS RECORDS

21860 Burbank Blvd. #100
 Woodland Hills, CA 91367
 818-710-0060 FAX 818-710-1009
Contact: Ernie Singleton
Styles/Specialties: Rap
Distribution: R.E.D.

SANSEI RECORDS

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

SERENITY RECORDS

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

Roster: Pat Clemence, Rob Whiteside-Woo, Shardade Rohani, Max Hightstein, Annie Locke, Le Sprit, Gary Knox, Vidahano, Daniel Kobialka.

SOLID ENTERTAINMENT

16000 Ventura Blvd. #1105
 Encino, CA 91346
 818-784-6710 FAX 818-784-7282
Contact: Jay Warsinske
Styles/Specialties: Rock, hip-hop, adult album alternative, pop, dance, soundtracks.
Roster: Melanie B., Permission To Breathe.

SST RECORDS

10500 Humboldt St.
 Los Alamitos, CA 90720
 310-430-2077 or 310-430-7607
 FAX 310-430-7286
Associate Label: Cruz
Contact: Nathan Shimizu
Styles/Specialties: Alternative rock
Distribution: Indie and self-distributed

STONEGARDEN RECORDS

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

STRETCH RECORDS

2635 Griffith Park Blvd.
 Los Angeles, CA 90039
 213-661-0566 FAX 213-660-9967
E-mail: 76345_1522@compuserve.com
Contact: Evelyn Brechlein
Styles/Specialties: Alternative jazz, blues.
Distribution: GRP/MCA

*No unsolicited material

SUB-ZERO RECORDS

4421 Lockwood Ave.
 Los Angeles, CA 90027
 213-665-4717 FAX 213-953-4644
Contact: Art Lawson, Robert Rubalcaba
Styles/Specialties: Pop/hip-hop
Distribution: Indies
Roster: The Product, Deron, EZ Mon, Funk-O-Lypse.

TBRC RECORDS

P.O. Box 8680
 Universal City, CA 91608
 213-876-1256 FAX 213-876-1519
Contact: T-Bear
Styles/Specialties: All styles, SASE will get your tape back
Distribution: Hines Indi

TONY NICOLE TONY RECORDS

16000 Ventura Blvd. #1105
 Encino, CA 91436
 818-784-1969 FAX 818-784-4652
Contact: Tony Lombardi
Styles/Specialties: Rock, pop, alternative.
Distribution: California Records, Big State, Malverne, M.S. Distribution.

TRAUMA RECORDS

15206 Ventura Blvd. #200
 Sherman Oaks, CA 91403
 818-382-2515 FAX 818-990-2038
Contact: Paul Palmer, Debra Burley, Rob Kahane
Styles/Specialties: Alternative
Distribution: Interscope
Roster: Bush, No Doubt, Once Upon a Time, Driver, Louie Cordero, Phunk Junkeez.

TRIPLE X RECORDS

P.O. Box 862529
 Los Angeles, CA 90086
 213-221-2204 FAX 213-221-2778

World Wide Web: <http://www.neptune.net/xxx/>

Contact: Bruce Duff

Styles/Specialties: Alternative, reissues.
Distribution: R.E.D.

Roster: The Voluptuous Horror of Karen Black, Cradle of Thorns, Dickies, Bo Diddley, Spongehead, Rozz Williams, Gun Club, the Selector, Michael Aston.

TSR RECORDS

18653 Ventura Blvd. #513
 Tarzana, CA 91356
 818-705-3512 FAX 818-705-3403

Contact: Tom Hayden

Styles/Specialties: All styles

Distribution: INDI

UNITED RECORDS

11166 Burbank Blvd.
 North Hollywood, CA 91601
 818-282-4693 FAX 818-752-0483

Contact: Robert Baumbach

Styles/Specialties: Pop

Distribution: Indies

Roster: Geela, Le Suchan

VANGUARD RECORDS

1299 Ocean Ave. #800
 Santa Monica, CA 90401
 310-451-5727 FAX 310-394-4148

Contact: Kent Crawford

Styles/Specialties: Folk, blues, bluegrass, jazz.

Distribution: Indies

*No unsolicited material



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VOXX RECORDS

see Bonap

WILCAT RECORDS

950 N. Kings Rd. #266
West Hollywood, CA 90069
213-848-9200 FAX 213-848-9448
Contact: Mike Gormley, Heather Freming
Styles/Specialties: Triple A, adult contemporary.
Distribution: UNI
Roster: Craig Shoemaker, Peter Banks, the Boomers, Blackfoot, Michael Damian, the Zydeco Party Band, Catfish Hodge, Doug & the Mystic, T Lavitz, Clair Mario.

WORLD DOMINATION

3575 Cahuenga Blvd. West #450
Los Angeles, CA 90068
213-850-0254 FAX 213-874-6246
E-mail: worlddom@netcom.com
Contact: Dave Allen
Styles/Specialties: Alternative
Distribution: R.E.D.
Roster: Sky Cries Mary, Stanford Prison Experiment, Low Pop Suicide, the Elastic Purejoy, the Psycone Rangers, Latimer, Lizard Music, Noah Stone, Knownnothing.

WORLD MOVEMENT RECORDS

8306 Wilshire Blvd. #51
Beverly Hills, CA 90211
310-523-4584 FAX 310-324-6837
Contact: E.J. Jackson
Distribution: M.S. Distribution
Roster: Ghetto Hippie, Jai, Aaron Nelson, Money Man Ice, Hamibal Group.

MARKETING & PROMOTION

ACCELERATED CHART MOVEMENT

19725 Sherman Way #160
Canoga Park, CA 91306
818-341-8414 FAX 818-773-8501
Contact: Rip Pelley
Styles/Specialties: CHR, Top 40, jazz, alternative, urban.
Average No. of Clients: 20+
Clients: Major labels

ADWATER & STIR, INC.

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

ARDREY ASSOCIATES INTERNATIONAL

505 S. Beverly Dr. #472
Beverly Hills, CA 90212
310-306-3626 FAX 310-506-5577
Contact: Stephanie Ardrey
Styles/Specialties: R&B, pop, rock, jazz.
Average No. of Clients: 30-75
Clients: WEA, Boom City Records, Mercury, PolyGram Label Group, KIDIA-AM, KMEL-FM.

ASYLUM TOUR CONSULTING

647 N. Poinsettia Pl.
Los Angeles, CA 90036
213-954-7626
Contact: Ko Kawashima, Sheila Scott, Scott Leonard
Styles/Specialties: Rock, pop, alternative, rock.
Average No. of Clients: 15
Clients: Alias/Polydor, Bjork, Dionne Farris, Big Fish, Green Apple Quick Step, Hum, Intoanother, Jamiroquai, Kidz soundtrack, London Records, MCA, the Nixons, Our Lady Peace, Portishead, Rusty, Sony Music, Soul Coughing, Tonic, Chris Whitley, X.

C&C PROMOTIONS

Box 18334
Encino, CA 91416
818-909-9663 FAX 310-455-4192
Contact: Chris Fletcher
Styles/Specialties: Rock and pop
Average No. of Clients: 20

Clients: Harold Payne, Gravity, Act Of Faith, Groove Therapy, Ken Brown, Coastline Entertainment.

CEXTON ENTERTAINMENT

2740 S. Harbor Blvd., Suite K
Santa Ana, CA 92704
714-641-1074 FAX 714-641-1025
World Wide Web: http://www.cextion.com
Contact: John Anello, Jr.
Styles/Specialties: Jazz, NAC

CREATIVE MUSIC NETWORK CO.

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

CYBERIA, INC.

see Media Ventures

DIAMOND HARD MUSIC AND ENTERTAINMENT

P.O. Box 1005
Hermosa Beach, CA 90254
310-372-5271 FAX 310-937-0297
E-mail: dhei001@aol.com
Contact: Cole Coleman
Styles/Specialties: All styles of music. Marketing and advertising on the Internet's World Wide Web. (http://www.diamondhard.com)
Average No. of Clients: 15

Clients: David Arkenstone, White Tower, Miassa, Rudy Sarzo, Juan Crouter, Foolish Pleasure, Philip Wolfe, No Tolerance, Scissor Wizards, Music Masters, Sarzo Music, RIP Records, Sonic Records, The Cellar, Jet City Studios.

THE GARY GROUP

9046 Lindblade St.
Culver City, CA 90232
310-842-8400 FAX 310-842-7114
Contact: Dick Gary
Styles/Specialties: All styles
Average No. of Clients: 11
Clients: A&M, Virgin, Motown, Mercury Nashville, Warner Bros., Sony Nashville, Scott Bros., BNA Records and more.

GROOV MARKETING & CONSULTING

6355 Topanga Canyon Blvd. #219
Woodland Hills, CA 91367
818-883-5755 FAX 818-883-3320
E-mail: groov@delphi.com
Contact: Neil Gorov, Ynes Zavala, Josh Ellman
Styles/Specialties: Jazz, blues
Average No. of Clients: 25+

HOLLYWOOD UNDERGROUND PRODUCTIONS/ DISC FACTORY

6525 Sunset Blvd. #205
Hollywood, CA 90028
213-465-7522 FAX 213-465-2457
Contact: Brien or Sharrone
Styles/Specialties: All
Average No. of Clients: 25

IMAGE MARKETING

7958 Beverly Blvd.
Los Angeles, CA 90048
213-658-6580 FAX 213-653-0482
Contact: Lee Ann Meyers
Styles/Specialties: All
Average No. of Clients: 10-20

THE INDEPENDENT NETWORK (INDY NET)

P.O. Box 241648
Los Angeles, CA 90024
818-891-9694 FAX 818-891-9694
Contact: M Wilkins
Styles/Specialties: An umbrella organization coordinating the activities for independent record labels (IMA), independent record stores (IMRA), independent print and electronic media (AIM) and independent presenters of live talent (ILTPA).

MUSIC AWARENESS

30 Hackamore Ln. #18
Belli Canyon, CA 91307

818-883-7625 FAX 818-992-5495

Contact: Jim McGory
Styles/Specialties: All
Clients: Promotional travel package giveaways

MUSIC MARKETING CONSULTANTS

P.O. Box 16431
Beverly Hills, CA 90209
310-652-9002
FAX 310-659-6317
Contact: Scott Martin
Styles/Specialties: All styles

PEER PRESSURE PROMOTION

30844 Mainmast
Agoura Hills, CA 91301
818-991-7668
FAX 818-991-7670
Contact: Roger Lifset
Styles/Specialties: Jazz, Triple A, new age
Average No. of Clients: 8

PLATINUM MUSIC

100 Wilshire Blvd. #1830
Santa Monica, CA 90401
310-451-4518
FAX 310-451-3588
Contact: Larry Frazin
Styles/Specialties: CHR, Churban

RADIO & RETAIL PROMOTIONS

213-876-7027
Contact: John Flanagan
Styles/Specialties: Alternative
Average No. of Clients: 12
*No unsolicited material

INNOVATIVE MEDIA & MARKETING

16000 Ventura Blvd. #1105
Encino, CA 91436
818-907-3114 FAX 818-784-7282
Contact: Parveen Michaels
Styles/Specialties: All
Average No. of Clients: 6
Clients: Major and indie labels, recording artists, producers.

JK PROMOTION

3406 N. Knoll Dr.
Los Angeles, CA 90068
213-874-7507 FAX 213-874-7435
Contact: Jon K
Styles/Specialties: Pop, adult contemporary/Hot AC.

LEVINSON/GREY ASSOCIATES

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

JAMES LEWIS MARKETING

P.O. Box 69
Pacific Palisades, CA 90272
310-820-4006 FAX 310-820-1751
Contact: James Lewis, Kiran Madan
Styles/Specialties: Jazz, Triple A, NAC.
Average No. of Clients: 30

MACEY LIPMAN MARKETING

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

MCD PROMOTION

1384 Camino Cristobal
Thousand Oaks, CA 91360
805-498-7090 FAX 805-499-7006
Contact: Kevin McDonald
Styles/Specialties: Adult contemporary

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310-260-3171 FAX 310-260-3172
E-mail: mediaventures@mediaventures.com
Contact: Mark Levy, Jay Rifkin
Styles/Specialties: Film score composing and production.
Average No. of Clients: Varies

MORRIS MUSIC, INC.

10917 Savona Rd.
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310-476-7375 FAX 310-476-4180
Contact: Steve Morris
Styles/Specialties: Sixties and Seventies catalog hits (publishing)

A.D. MUSCULO PROMOTIONS

17357 Tribune St.
Granada Hills, CA 91344
818-366-0045 FAX 818-363-3086
Contact: Tony Musculo
Styles/Specialties: CHR
Average No. of Clients: 20+
Clients: Major labels

MUSIC AWARENESS

30 Hackamore Ln. #18
Belli Canyon, CA 91307
818-883-7625 FAX 818-992-5495

Contact: Jim McGory
Styles/Specialties: All

Clients: Promotional travel package giveaways

MUSIC MARKETING CONSULTANTS

P.O. Box 16431
Beverly Hills, CA 90209
310-652-9002
FAX 310-659-6317
Contact: Scott Martin
Styles/Specialties: All styles

PEER PRESSURE PROMOTION

30844 Mainmast
Agoura Hills, CA 91301
818-991-7668
FAX 818-991-7670
Contact: Roger Lifset
Styles/Specialties: Jazz, Triple A, new age
Average No. of Clients: 8

PLATINUM MUSIC

100 Wilshire Blvd. #1830
Santa Monica, CA 90401
310-451-4518
FAX 310-451-3588
Contact: Larry Frazin
Styles/Specialties: CHR, Churban

RADIO & RETAIL PROMOTIONS

213-876-7027
Contact: John Flanagan
Styles/Specialties: Alternative
Average No. of Clients: 12
*No unsolicited material

RECORD INDUSTRY REPRESENTATIVE/ MANAGEMENT CONSULTANTS

7610 Beverly Blvd. #589
Los Angeles, CA 90048
213-461-0757
Contact: H. Tamaka, Dr. John
Styles/Specialties: All styles
Clients: Bill Withers, the Impressions, Norman Connors, Leroy Gomez, the Four Tops, the Isley Brothers, Parliament, Curtis Mayfield, Funkadelic, Edwin Hawkins Singers, Sha Na Na, Charlie Daniels and more.

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P.O. Box 12444
Los Angeles, CA 90071
213-368-8068 FAX 213-744-1964
Contact: Craig Brown
Styles/Specialties: All styles

KENNY RYBACK PROMOTION

P.O. Box 93666
Los Angeles, CA 90093
818-597-1010
Contact: Kenny Ryback
Styles/Specialties: Platinum artists
Average No. of Clients: Varies

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3701 Wilshire Blvd., 7th Floor
Los Angeles, CA 90010
213-381-2277 FAX 213-381-2275
Contact: Larry Solters, Lisa Vega, Bonnie Poindexter
Styles/Specialties: Music, entertainment, events, corporate.
Average No. of Clients: Varies

SONIC UNDERGROUND

11526 Burbank Blvd.
North Hollywood, CA 91601
818-752-9930 FAX 818-752-9932
Contact: Rhonda Saenz
Styles/Specialties: Rap, metal, alternative, pop.

SPEED OF SOUND

626 Santa Monica Blvd. #119
Santa Monica, CA 90401
310-392-5406 FAX 310-392-5401
Contact: Jane Hoffman
Styles/Specialties: Alternative methods of developing and marking artists.

TIM SWEENEY & ASSOCIATES

21213-B Hawthorne Blvd.
Torrance, CA 90503
310-542-6430 FAX 310-542-1300
E-mail: tsahq@aol.com
Contact: Tim Sweeney
Styles/Specialties: Alternative rock
Average No. of Clients: 20
Clients: Emmett Swimming, Catchers, Natasha's Ghost, Burning Bridges, Toni Price, Boomslang.

NICK THERRY RECORD PROMOTION & MARKETING

3008 Belden Dr.
Los Angeles, CA 90068
213-469-2719
Contact: Nick Therry
Styles/Specialties: Country, rock, Top 40, R&B.
Average No. of Clients: Varies

UNISOUND MARKETING

6622 Gerald Ave.
Van Nuys, CA 91406
818-782-1902 FAX 818-782-1904
E-mail: unisound@ix.netcom.com
Contact: Danne Stillwell, Steve Belkin, Ross Harper
Styles/Specialties: Triple A, jazz, new age, world music.

WORLD STUDIO GROUP

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Contact: Chris Stone
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Average No. of Clients: 45

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Commerce, CA 90022
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Contact: Jeff Kaplan

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Los Angeles, CA 90024
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Contact: Robert Levinson, Sandra S. Levinson

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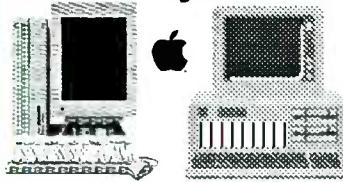
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DEMO CRITIQUES



Spilt Milk

Contact: Artist Hot Line
818-990-2059
Seeking: Label Deal
Type of music: Alt. Rock

Production	6
Lyrics	4
Music	5
Vocals	6
Musicianship	5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: While there's nothing truly unique contained on this two-song submission, there is something of interest here. A grunge-based alternative sound with a Vedder-clone upfront, you have to wonder just how many "flavor of the month" A&R reps may come calling. The elements are there. What the band does from here on out is anybody's guess.



Eddie Skuller

Contact: J. Krasnow
212-736-4342
Seeking: Label Deal
Type of music: Triple A

Production	6
Lyrics	3
Music	4
Vocals	4
Musicianship	4

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: This singer-songwriter from New York has some potential. However, it's the production that stands out here. The smooth as silk vocals and soothing music are nice, but they highlight the fact that the lyrics sound forced. Skuller's periodic desire to overdramatize his vocals doesn't help. Collaborations may help to take Skuller to the next step.



Tiger Bay

Contact: Artist Hot Line
310-397-8830
Seeking: Label Deal
Type of music: Hard Rock/Metal

Production	5
Lyrics	2
Music	3
Vocals	5
Musicianship	4

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: Blending Eighties' metal sounds with modern lyrics of alienation, the songwriting is solid in its construction but weak in its appeal. The band (notably the drummer) seems tremendously rushed throughout, demonstrating no tightness or fluidity. Take more time in the studio and seek some outside assistance while you're in there.



Nerve

Contact: Artist Hot Line
213-254-5431
Seeking: Label Deal
Type of music: Alt. Pop

Production	4
Lyrics	2
Music	3
Vocals	3
Musicianship	4

Average

1 2 ★ 4 5 6 7 8 9 10

Comments: This local duo's production is much too busy, with the various textures often sounding too intrusive. As for the songwriting, there are no commercial hooks or interesting lyrical ideas—merely slow methodical passages that go nowhere. In terms of accessibility, the vocals are below-average, as is the rest of the package.



Nobody's Jane

Contact: Sonic Records
213-874-6385
Seeking: Label Deal
Type of music: Triple A

Production	6
Lyrics	5
Music	4
Vocals	6
Musicianship	5

Average

1 2 3 ★ 5 6 7 8 9 10



Gypsy Wind

Contact: Dulcinea Records
602-832-4959
Seeking: Label Deal
Type of music: Triple A

Production	5
Lyrics	2
Music	3
Vocals	5
Musicianship	4

Average

1 2 3 ★ 5 6 7 8 9 10



V4

Contact: Angelyn Gates, Esq.
213-626-3588
Seeking: Label Deal
Type of music: Alt. Rock

Production	4
Lyrics	2
Music	3
Vocals	3
Musicianship	4

Average

1 2 ★ 4 5 6 7 8 9 10

Comments: V4 is actually Vinny Bartolini. Only the third of the three songs submitted contained some really strong songwriting chops, and his vocals (which resemble Bowie at times) were equally indistinguishable. While he shows off some musical talent and some thought, much more work is needed before V4 is ready to take the next step.

SUBMISSION GUIDELINES

Send your package to: Demo Critiques c/o *Music Connection*, 6640 Sunset Blvd., Hollywood, CA 90028. All submissions should include the following four items:

1. Cassette tape with no more than three songs

2. Unscreened black & white photograph (no larger than 8x10)

3. Brief biography with a contact name and phone number

4. Lyric sheet

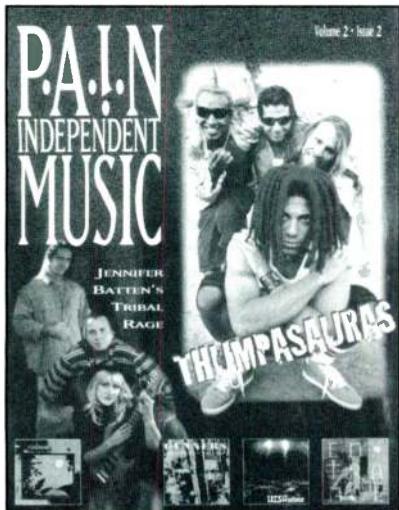
Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for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

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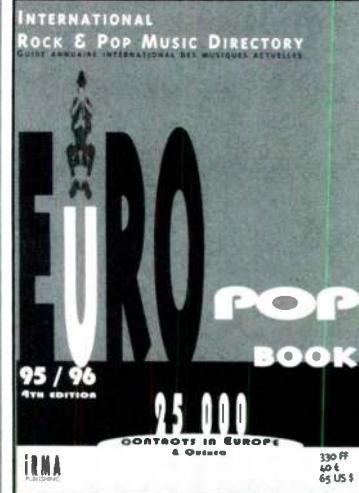
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NIGHTLIFE

ROCK



MICHAELE NOVAK

Heather Nova

Andy Prieboy will play **LunaPark** on October 19 and 27 in support of his new album, *Sins Of Our Father*, available now on the **Dr. Dream** label, and it's worth your time.

Nearly 1,000 people queued up (some for as long as seven hours) early last month at the **Dutton's** bookstore in Brentwood, and by the look of things, you would have thought that some pop star was doing an in-store signing of a tell-all biography. Nope. It was author **Anne Rice**, signing copies of her new book, *Memnoch The Devil*, the latest entry in her popular Vampire Chronicles, which first surfaced in print almost twenty years ago. Rice's ties to the music world are strong—**Eliot Rosenthal's** soundtrack for *Interview With The Vampire* (based on the first book in Rice's Vampire Chronicles) was nominated for an Academy Award; in the follow-up, the immortal hero, the Vampire LeStat, becomes a modern-day rock star!

Rice has even helped the career of Los Angeles-based **Red Heaven**, who has become the house band at the yearly gathering of Anne Rice fans (they have congregated on or around Halloween night in New Orleans for the last four years to celebrate her literary works). Red Heaven, who has been together in their current incarnation for about four years, landed the gig when a friend suggested that they send their demo tape to the president of Rice's fan club.

"Anne enjoys our music, and she said that I can tell that to anyone," smiles **Eldon Daetweiler**, singer for Red Heaven, who points out that his band was heavily influenced by Rice's work. Red Heaven has an

eponymously-titled CD out, available on their own label, **Ballyhoo Records**. Red Heaven will return to New Orleans this year for the fifth annual gathering (this year called the Memnoch Ball, with the theme "Vampires Throughout The Ages"). Daetweiler adds, "The attendance has really grown. The first year there were about 500 people. This year we're expecting about 6,000."

Of course, you can always catch Red Heaven in a more intimate and geographically enviable environment. They will be doing an acoustic gig on October 17 at the Common Grounds in Northridge. You can reach them at 818-830-4866.

Local goth rock act **London After Midnight** has been on the road a lot the last couple of months (on the heels of their midsummer European tour, the band played a handful of dates in Mexico). The band saw their fan ranks swell in Mexico City (following up on their successful gig there last year) when 1,000 people crammed into a room which probably could legally hold about 200 (with another 400 fans turned away at the door). According to keyboard player Tamilyn, "I couldn't believe how hot it was—people were passing out left and right. The walls were sweating and the ceiling was dripping so much that it looked like it was raining at times."

The band's song, "Revenge," appears on the much-touted *Gothic Rock 2* compilation, available now on L.A.-based **Cleopatra Records**. You can catch London After Midnight in a slightly better ventilated situation on Monday, October 30, at the Diamond Club. For more info on the band, call 310-551-9034.

Heather Nova has scrubbed her date at **LunaPark** and will now be playing the Roxy on October 17th.

It seems a lot of people didn't even notice the demise of **Bob's Frolic Room III**. According to in-house promoter **Johnny Vargas**, "The venue was unable to sustain itself financially through bar sales." Through its year-long run, Vargas managed to bring in such notables as That Dog, 1000 Mona Lisas, Black Angel's Death Song, Extra Fancy, the Red Aunts and others. Vargas is still active in promoting shows at Hell's Gate and Al's Bar, where he is currently producing a live compilation CD. More on that later.

—Tom Farrell



Anne Rice and Dutton bookstores' Doug Dutton

COUNTRY



ber 20th. They will return with a full band to rock **Jack's Sugar Shack** on November 10th. These are not-to-be-missed dates, as is **Marty Stuart's** October 19th show at the **House Of Blues** and his October 23rd date at the **Crazy Horse**. (Marty also has a very hip **Marvel Comic Book** out, entitled *Marty Party In Space!* This hillbilly rocker is cool!)

Other important dates to remember include **Monty Warden's** swing through the Southland with stops at **Linda's Doll Hut** on October 9 and the **Sugar Shack** on October 11th. The Shack will also host one of the very best cowboy singers around, **Don Walser**, on October 13 & 14th. Walser is an act you should catch.

Look for West Coast royalty to take part in the **Thirteenth Annual Bill Boyd Golf Classic** on October 16th. **Buck Owens** will join a host of Nashville talent for this ACM-sponsored event, which benefits numerous charities. Call 213-462-2352.

Another charitable event will take place on October 15 when **Alligator Lounge** owner/operator **Deb Randall** and country-blues star **Candy Kane** join forces to help out the family of little **Stephanie Kuhne**, the child who was brutally murdered by gang members while riding in her family's car. Both Randall and Kane are mothers who feel deeply about the need to protect all our children. Look for Candy and a host of other music luminaries to perform at the Alligator in Stephanie's memory. Call Deb at 818-508-1234 for details. The donation will be just \$10.00 at the door.

Finally, **Little Dog Records**, the independent L.A. based label started by **Pete Anderson** and **Dusty Wakeman**, is also involved in a benefit on October 24 at Jack's. The evening will feature Little Dog artists **Scott Joss**, the **Lonesome Strangers**, Pete and Dusty and some special guests, in support of the **Union Rescue Mission's 3rd Annual Christmas Store**. The purpose is to collect games and toys for homeless and poor children who would not otherwise have a Christmas. Call the Mission for more information at 213-347-6300. **Ronnie Mack** donated a Barndance evening to Little Dog and the Union Rescue Mission to make this event a reality.

—Jana Pendragon



The Barry Holdship Band

JAZZ



tribute to organist **Johnny "Hammond" Smith** that climaxed with a 40-minute blues which featured, in addition to Smith, six different organists, including **Ronnie Foster, Lonnie Smith and Larry Goldings**.

And that was just Friday night!

Saturday afternoon featured a so-so-blues show. Saturday night was erratic with the amateurish **Mingus Amungus** and a disappointingly dull and dissonant commissioned work by **Maria Schneider**. However, there was also a wonderful performance from violinist **Stephane Grappelli**, along with excellent sets featuring singers **Rebecca Parris** (her four choruses on "Them There Eyes" were quite memorable) and **Kevin Mahogany**, the great altoist **Lou Donaldson** and **Chick Corea's Quartet**.

Sunday afternoon was largely taken up with forgettable high school and college bands, but the night made up for it. Altoist **Sonny Simmons** was adventurous but conservative compared to **Glenn Spearman's Double Trio** (a mix between a firestorm and a hurricane!); guitarist **Charlie Hunter's Trio** combined funk with straight ahead jazz; harmonica great **Toots Thielemans** led the enthusiastic audience during a humorous "whistlealong"; vocal wiz **Bobby McFerrin** stuck to jazz with a trio; **Jake Stock's Abalone Stompers** provided the only Dixieland of the weekend; **Bill Berry** and **Buster Cooper** played Duke Ellington songs; **Vinny Golia, Bobby Bradford** and pianist **Kimara** interpreted some very complex originals; singer **Nancy King** and pianist **Denny Zeitlin** led separate (but equally colorful) duet sets; and **Steve Turre** (with a group featuring five trombonists doubling on shells, one trumpet, bass and three percussionists) took honors with a very exciting performance of creative Latin jazz.

—Scott Yanow



Steve Turre

URBAN



Mac Vo

The recent grand opening of the **Century Club** (formerly known as **Tripp's**) marked another boost to L.A. nightlife. While many local clubs have been scaling down or closing down, the **Century Club** stands as one of the few that strives to be a "mega-club" catering to everyone from celebrities to tourists to local scenesters.

The **Century Club** has a wide array of attractions on a grand scale, including restaurants, gardens, ten bars, a state-of-the-art sound and light system, plus three showrooms (outdoor and indoor) for dancing and live entertainment. Local female vocal group **Vybe** and **Kid Creole and the Coconuts** were among the artists who performed at the club during grand opening week. Instead of targeting a niche market with interests in only one kind of music, the **Century Club** seems to prefer to be "all things to all people" by offering almost every imaginable form of contemporary music on different nights.

For R&B/hip-hop fans, the **Century Club** and **Black Radio Exclusive** magazine present **Club B.R.E.**, which takes place every Sunday at 9 p.m. and features DJ dancing and live music. For more information on club events, call 310-553-6000. The

Century Club is located at 10131 Constellation Boulevard in Century City.

III's House has returned and can be experienced at **Kingston 12** (located at 814 Broadway in Santa Monica) every Sunday. Original DJs **Tony Stewart, Handz Solo, Coolwhip** can often be seen in the house, as well as host **Alim Baba**. Live performances (which have already included **Funkdoobiest**) and special guests will also be featured on a regular basis.

Cypress Hill recently performed at the **L.A. Sports Arena** for "Latinpalooza," which also featured **Coolio, Rappin' 4-Tay, Kid Frost** and **J.V.** But don't be looking for **Cypress Hill** and **Ice Cube** to be sharing a stage anytime soon. There's reportedly bad blood between the rap trio and Cube because Cypress Hill feels he ripped off some of their musical ideas on the **Friday** soundtrack. In the meantime, Cypress Hill is getting ready for the release of their long-anticipated new album, **Cypress Hill 3: Temples Of Boom**, which hits the streets on October 31st.

UPCOMING LIVE SHOWS: **Bootsy Collins** will be at the **House Of Blues** on October 25 and 26th. Also at the **House Of Blues**: **Montell Jordan** and **Mokenstef** on November 15th. **Jodeci, May J. Blige** and **Bad Boy Family** perform at **Arrowhead Pond** in Anaheim on November 11th.

Mac Vo, an L.A.-based rapper by way of Texas, is a new player in the gangsta-mack daddy-hustler record game. His debut album is called, not surprisingly, **Player IV Life (Relativity/Concern)**. It remains to be seen if Mac Vo can topple the likes of **Snoop Doggy Dogg** and **Dr. Dre** from their gangsta-mack daddy-hustler throne, but it's the kind of record that would definitely raise the blood pressure of anti-gangsta rap activists like **C. DeLores Tucker**.

—Carla Hay



Montell Jordan

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CLUB REVIEWS

Seaweed

The Whisky
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Sharrin Summer, Hollywood Records: 818-560-5787

The Players: John O. Atkins, bass; Bob J. Bulgrien, drums; Wade N. Neal, guitar, vocals; Aaron M. Stauffer, vocals; Clint W. Werner, guitar.

Material: Seaweed's working on a new style of skate-rock that builds on the traditions of late-Eighties punk bands like Dag Nasty. They use plenty of minor chords, but they never quite achieve the bittersweet, high-speed epiphanies of Ten Foot Pole, for example. In fact, some hard-core and punk fans have complained that Seaweed's recent work sounds too much like grunge rock. Their set at the Whisky showcased material from their latest album, *Spanaway*, which is a little spotty. The faster tunes definitely hold up better than the mid-tempo numbers, which suffer a bit from underdeveloped rhythm guitar parts. A few of the songs hit you with one terrific hook and then lapse into predictable vamps. But stick around for Stauffer's lyrics, because some of them are dynamite. He's got a cool way of blending unusual imagery and wickedly subversive ideas, particularly in "Free Drug Zone," a high-caliber bullet that definitely deserves airplay.

Musicianship: With the exception of some minor and forgivable farting around at the beginning and end of some songs, these guys are very tight. Stauffer's lead vocals have a nice range, but he is a bit of a screamer. Both guitarists actually sounded more exciting live than they did on CD. Wade Neal whacked out snappy, potent licks, often laced with harmonics, while Werner spun out slinky feedback sounds. The rhythm section had plenty of power, though it was a little short on intricate fills, and Atkins' bass sound could have used more definition.

Performance: Despite the high percentage of self-absorbed industry types in the crowd, Seaweed managed to maintain a high energy level throughout most of the show. But regrettably, these days you can't count on getting a good mix even in first-string clubs, and the pathetic engineering for this show is no longer unusual. At one point, Stauffer's lead



Seaweed: Building on the punk tradition.

JEFF L. LAWRENCE

vocals became almost inaudible, and when this continued for a couple of verses, the crowd's attention faltered. Seaweed recovered well, only to end the show with a slow number that earned a weak round of applause.

Summary: You can't help wondering what would have happened if Seaweed's first two albums on Sub Pop had gotten wider distribution. Instead, *Spanaway* is Seaweed's major label debut. Unfortunately, the spotlight may have caught this band during an awkward phase in their career.

—Matt J. Jansky

Willoughby

Dizzy Debby's
Los Angeles

1 2 3 4 5 ★ 7 8 9 10

Contact: M.T., Fuzz Harris Records: 310-804-5523

The Players: Mike Flanagan, vocals, guitar; Toby Tyron, guitar; Doug Keidel, bass; Steve Pertschi, drums.

Material: Willoughby's material is a mix of many different influences ranging from the Beatles to post-punk pop bands. With all of these various influences, it might be hard to discern a unique sound, but Willoughby does succeed in this area. While some of the songs are not that strong, the band does manage to retain its identity. And when the formula works, it can create tender and moving moments; at its worst moments, it can be clichéd and trite.

Musicianship: The four members of this group are all good musicians. Toby Tyron plays some good guitar solos, but his lead playing can be muddy at times. Doug Keidel lays down a clear bass line that is not too exciting, but it works. The two

—Jon Pepper

Smoke Wagon

Coconut Teaser
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Heidi May: 714-538-1819

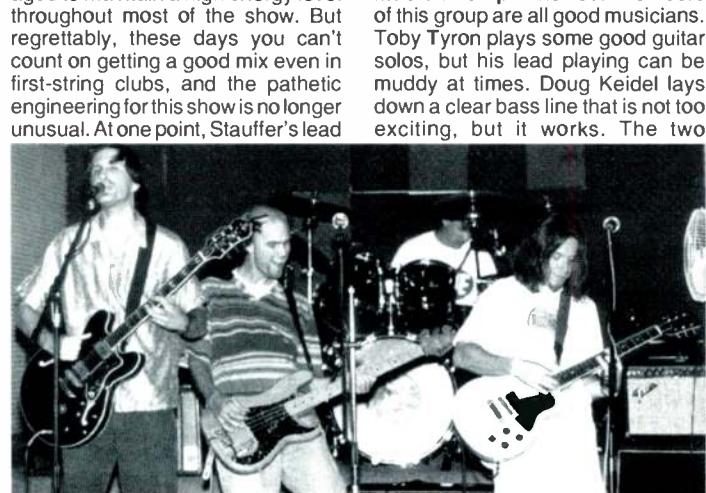
The Players: Heidi May, vocals; Jim Akin, bass, vocals; Brian McIntyre, guitar; Brett Keller, drums.

Material: It certainly can be argued that over the last several years the airwaves, clubs, streets and dance halls have been inundated with angry, aggressive, "Generation X"



Smoke Wagon: Sarcastic rock.

PAT LAWRENCE



Willoughby: Post-punk pop that's good for the soul.

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CLUB REVIEWS



The Caulfields: Melodic post-punk power pop.

music. Now, that's all good and well, but it does get old after awhile. And so, when a band like Smoke Wagon comes along, it's easy to get enthusiastic. Thankfully, they're not some mindless pop band or "party-on-dude" metal band; but rather, they're a sarcastic, black humor group with some biting commentaries and out-there material. Stylistically, Smoke Wagon is somewhere in the Lou Reed/Seventies experimental rock vein. There's plenty of melodic intrigue, and often times, the lyrics describe eccentric characters.

Musicianship: The members are all adequate players who support the songs themselves and most importantly, let the vocals shine through. Vocalist Heidi May doesn't particularly strike me as a schooled singer, but rather a spirited musician with lots of charisma, chutzpah and in-your-face attitude. She kind of does this talk/sing vocal thing that is part Janis Joplin and part Bob Dylan. **Performance:** Here's where this band shines, and in a natural, albeit warped-sense-of-humor kind of way. Singer May is all over the stage—posing, posturing and laughing. Her easy-going, quirky personality captures her audience and holds them spellbound. And she's got that little-girl-in-pigtails sex appeal—kind of from the Björk school of sexuality. During both "Queen Narcissus" and "Ghetto Right, Chicken," the band enlisted the help of several bizarrely dressed audience members to enhance the songs. Even though this is a new band, and more importantly, from Orange County, they've still managed to attract a large L.A.-based audience, who were out in force.

Summary: Smoke Wagon is much more than a novelty act. There are plenty of honest-to-God songs with depth that should appeal to a good number of folks. And given the cyclical nature of the music business, this foursome should be sitting pretty when the labels finally figure it out and come a callin'.

—Pat Lewis

Love Jones

The El Rey Theater
Los Angeles

1 2 3 4 5 ★ 7 8 9 10

Contact: Mike Cubillos, Zoo Entertainment: 310-358-4235

The Players: Jonathan Palmer, vocals; Ben Daughtrey, vocals, congas; Barry Thomas, bass; Chris Hawpe, vocals, guitar; Stuart Johnson, drums.

Material: Love Jones' sophomore release, *Powerful Pain Relief*, finds the band once again glancing toward the past for musical inspiration. This time, they've trading the stylish swagger of their cool lounge veneer for the equally cool, but more popular, facade of Seventies retro soul and disco. Both carry a sense of pretense, but, like their previous vibe, Love Jones manages to convey their message in a way that is both amiable and entertaining. The tunes pack the stereotypes of their genre, and also lack the staying power.

Musicianship: Everyone in Love Jones plays with a precise and impassive attitude that puts them somewhere between session players and collegiate marching band members. But they have managed to soak up the clichés of the Great Disco and Soul Music Scare of the mid-Seventies, and render them in a way that will remind you of KC and the Sunshine Band.

Performance: Love Jones hasn't changed their style of delivery nearly as much as they've changed their musical style. They still play with the humorous pretense of a lovable lounge lizard, but this time, it's soul and disco, complete with spiffy shiny black matching outfits that will have retro fashion hounds up to their bell bottoms in a puddle of envy-inspired drool.

Summary: Love Jones has merely exited one schmaltzy lounge for another. Of course, they don't seem to mind; rather, they revel in the whole Seventies/*Shaft* kitsch—one chapter in music history that is regurgitating its contents on the local club scene. Go ahead—shake your booty. Personally, I'll take Zappa's *Sheik*

Yerbouti. Now, where did I put my "Disco Sucks" shirt? —Tom Farrell

The Caulfields

House Of Blues
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Eileen Breen, A&M Records: 212-333-1304

The Players: John Faye, vocals, guitar; Mike Simpson, guitar; Sam Musumeci, bass; Ritchie Rubini, drums.

Material: The Caulfields' music is a blend of melodic post-punk power pop with a slight ironic edge to it. The songs are all well-constructed pieces of commercial music, the kind of music that sells singles. The lyrics, on the other hand, are slightly quirky. For instance, the song "Devil's Diary" is a lament about a rock star who is described by a girl as being "bigger than Jesus now." This is the same kind of pop that Elvis Costello and the Squeeze have made popular. Most of the material is written by lead singer John Faye, who tailors it to his voice. Even the choice of a cover tune was on the eccentric side ("Love Will Keep Us Together" by the Captain and Tennille).

Musicianship: While playing is not the strong suit of the Caulfields, they still manage to do a credible job of putting the music together and making it sound right. There are no virtuosos in this group, but there are no glaring errors either. It is just middle-of-the-road playing. The thing which really stands out is the singing of Faye. His voice is clear, and he enunciates all the words so the audience can make out the lyrics. This is an important thing when your music depends a lot on the humor and irony of your lyrics. He also brings out the melancholy aspect of this music.

Performance: What can you say? It's four guys from Newark, Delaware, standing around making music. Faye does have a sense of humor regarding his stage patter, and the between-the-songs introductions are actually quite good. But other than that, it is just a band playing their instruments; nothing much to write home about.

Summary: For an entertaining evening, go out and buy *Whirligig*, the Caulfields debut disc. This is almost as exciting as going to see them play live. It also conveys the same amount of energy.

—Jon Pepper



Love Jones: Lounging at the disco.

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CLUB REVIEWS

Stiff Little Fingers

The Roxy

West Hollywood

1 2 3 4 5 6 7 8 ★ 10

Contact: Taang! Records: 619-270-2914

The Players: Jake Burns, guitar, vocals; Bruce Foxton, bass, vocals; Dolphin Taylor, drums, vocals, Ian Macmillan, guitars, backup vocals.

Material: Stiff Little Fingers are Ireland's finest and longest surviving punk band—and with good reason. Their songs have a memorable quality that transcends the soccer chant punk of second wave bands, but retains the audience participation level. Although they never exported their popularity to American shores like the widely hyped Sex Pistols, their songs are armed with the same level of angst, minus the ersatz snarling bravado. One reason the band's popularity has been confined lies in the topical nature of their material. Songs such as "Alternative Ulster" and "Tin Soldier" belie subject matter geared toward homeland audiences, or those few Americans whose social concerns haven't been overwhelmed on the local front. Nevertheless, the above-mentioned tunes are catchy and provocative and, along with other SLF material, inspired the majority of the audience to shout along, and virtually word for word.

Musicianship: Burns and Foxton (who took the lead vocal mic on "Smither Jones," a song made popular by his previous outfit, the Jam) deliver their songs in the standard gruff fashion that sounds more like an argument than, say, Mariah Carey. Of course, for this style of music, the delivery is completely appropriate. The music follows suit, with the SLF rhythm machine hammering out their punk-pop anthems with earnest fury and in the almost staccato style of controlled machine gun bursts.

Performance: It's really, really uplifting to see a band that has been around as long as SLF has, still get up and play with the intensity of a wronged gunfighter seeking vengeance. To say merely that the crowd shared this fervor would be an understatement. Occasionally degenerating into a mosh pit, the SLF



Stiff Little Fingers: Punk rock with the luck of the Irish.

fans at the Roxy were generally well-heeled and enthusiastically shouted the words to songs that most MTV-weaned Green Day mall punks have never heard. One disturbing incident: The quadrupled security force at the Roxy caused more problems than they solved. Most annoying was a snotty waitress who corralled a burly bouncer and pointed out a group of punks who had removed their shirts in the stifling heat and were jumping up and down in place to SLF's full-tilt music. The bouncers then unfairly removed the "offenders" (who went peacefully), much to the protests of onlookers who were aware that this is precisely the type of fascism that Stiff Little Finger's music deplores.

Summary: The utter enthusiasm shared by SLF and their fans went far beyond the giddy infatuations of teen pop stardom or the brief roar of trend worship. For over fifteen years, SLF has played with admirable conviction—weathering various lineup changes, fads and the ever-elusive brass ring of international fame. See them next time they come to town.

—Tom Farrell

Musicianship: Vocalist Richard Patrick is active and charismatic onstage, but his vocal style suggests that he's been listening to too much Trent Reznor. The nature of Filter's material does not require much in the way of technical virtuosity; but they are tight, if musically unchallenged. The merciless blast of energy which they set out to deliver somehow lost momentum, as the band seemed to tire at the half-way point. Their sound remains constant for the most part and doesn't exhibit much outside of the wall of sound created by the distorted guitars. Filter is Richard Patrick and Brian Liesegang, who together produced, recorded, engineered and performed virtually all programmed, instrumental and vocal parts (with the limited aid of a few additional musicians) on their release, *Short Bus*. It is certainly true, as Filter loudly asserts, that the use of computer/synthesizer programming does not necessarily define a lack of creativity on the part of the composer or the musician. The obvious intention of such devices is not only to make the composer's and musician's respective tasks easier, but to transcend previous technology and, in so doing, to extend the range of sound and technical wizardry possible without such inventions. With such a philosophy, it's surprising that Filter doesn't explore the wider range of sonic versatility allowed by such technology.

Performance: Although metal in sound, Filter's performance was more punk in appearance, with frenzied, convulsive fits that continued until their energy was spent. The charm of their punk simplicity was tainted by the high-tech light display which would have fit better with a flashier band. Crowd-surfers in the pit, however, took full advantage of the lights; when spotlighted, pit participation soared in spite of the beligerence of the security battalion before the stage.

Summary: The high energy level of Filter's performance makes for an intense show. But in order to maintain this level throughout, Filter needs to pace themselves, saving the biggest blast for the end. In addition, a diversity in the material and the sound would also help create a much more interesting show for these talented musicians.

—Traci E



Filter: Metal music/punk attitude.

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Contact: Anastasia, 310-394-7113
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat
Club Capacity: 80
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call or send package to club.
Pay: Negotiable

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876 Westwood Blvd., Los Angeles, CA
Contact: Larry Lazaran, 310-804-2486
Type of Music: All types
Club Capacity: 150
Stage Capacity: 12x24
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Submit demo package

COFFEE JUNCTION
19221 Ventura Blvd., Tarzana, CA 91356
Contact: Sharon, 818-342-3405
Type of Music: Original, acoustic, new age, jazz, folk, blues, rock
Club Capacity: 50
Stage Capacity: 3-4
P.A.: Yes
Lighting: Yes

Piano: Yes
Audition: Call
Pay: Tips and drinks.

FAIR CITY
2020 Wilshire Blvd., Santa Monica, CA
Contact: Keith Roberts, 310-828-5549
Type of Music: Rock
Club Capacity: 350
Stage Capacity: 7-10
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Call or mail promo.
Pay: Negotiable

CAFE CLUB FAIS DO-DO
5257 West Adam Blvd., Los Angeles, CA 90016
Contact: Mickey, 213-464-6604
Type of Music: Blues, jazz, world, cajun, alternative
Club Capacity: 100
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call Mickey
Pay: Negotiable

FROG'S
16714 Hawthorne Blvd., Torrance, CA 90310
Contact: Tom, 310-371-2257
Type of Music: All styles
Club Capacity: 280
Stage Capacity: 12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or send pkg.
Pay: Negotiable

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Pay: Negotiable

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Club Capacity: 500
Stage Capacity: 15
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Piano: No
Lighting: Yes
Audition: Call Karen
Pay: Negotiable, presale

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Type of Music: Jazz & blues
Club Capacity: 200
Stage Capacity: N/A
P.A.: Yes
Lighting: No
Piano: No
Audition: Call or mail promo package.
Pay: Negotiable.

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Type of Music: Rock
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Piano: No
Lighting: Yes
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BOBBY CARLOS - Lap Steel/Guitar	310-452-2868	✓ ✓	Recordings with Julia Fordham, David Baerwald, Moon Martin, Smitty Smith & John Keanie.	Solo & fill specialist.
1925 Weissenborn, 1930 National Tri-Cone, 1934 Rick Frying Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda.				Film & TV soundtracks
ROBERT COPELAND - Producer/Arr.	213-217-8469	✓ ✓ ✓	Recent credits include: Danny James, Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO, 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.
16 - 48 track, Mac Performer, Vision, Cubase, Finale, K-2000, Ensoniq, Proteus, RM-50, Roland JV-80, R-8, EFX.				Ballads, dance, rap & funk.
RON DIEGO - Gtr./ Wtr./ Arr.	818-761-3305	✓ ✓ ✓ ✓ ✓	Years of stage and studio experience; album, movie, commercial, TV credits; international and national touring.	Will give the edge that works for you. Seasoned pro. Use me.
Mesa-Boogies, Fender, Marshall: Whatever your guitar needs.				Texas grooves & blues
LISA FRANCO - Medieval Strings	818-569-5691	✓ ✓ ✓ ✓ ✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.
Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.				Old instruments modern sound
BYRON FRY - Gtr./ Wtr./ Arr./ Prod.	818-248-4876	✓ ✓ ✓ ✓ ✓	Top star international tour experience, film, TV, and album experience with top session players. 31 years on axe. Deep grooves, great solos. Strong arsenal of axes and gear. Bigger than life arrangements for 1 to 100 pieces. Dialed productions, transcriptions, scores.	Published songwriter, extremely versatile player, imaginative and fast in the studio. Great appearance and presence. Nice to airmails and people. Higher education, lower rates, lessons.
An axe and rig for every occasion. Double on bass, keys, and percussion. Tenor, lead and backing vocals. MIDI lab.				Arrangement is everything.
PETER G. - Drummer/ Vocals	818-761-9081	✓ ✓ ✓	Seasoned pro over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.
School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.				Just do it.
TERRY GLENNY - Violinist/ Compsr.	818-249-5200	✓ ✓ ✓ ✓ ✓	Most recent credits: Concertmaster with John Tesh orchestra, national tour, television (including Tonight Show), electric violin on Mitsubishi jingles, country, new age albums, alternative bands, gypsy musical, 20 years professional experience, USC degree. Composer, arranger, producer. Live, video, film.	Very soulful soloing, improv., excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.
Acoustic / electric custom 5 string violin.				Versatile and friendly.
PETER GRANET - Producer/ Engineer	818-848-3505	✓ ✓ ✓	Recorded albums with Van Morrison, Jackson Brown, Linda Ronstadt, Kansas, Rolling Stones, George Harrison, ELP, Eddie Rabbit, Crusaders, the Jacksons, Modern Jazz Quartet & many more!	My work is highly crafted. Super drums, guitars & acoustic sound! I also do orchestral scoring, major films.
World class Grammy nominated recording engineer & producer with over 20 gold & platinum albums.				Orchestral scoring.
RON HAGADONE - Guitarist	310-453-9455	✓ ✓ ✓ ✓ ✓	20 year professional studio, performance, tours, instruction. MI grad., Wayne State University, read & write charts, theater sound designer. Marshall / Korg specialist.	Seasoned versatile player, roasty & progressive, sweet & blue, great for adding soul & depth to your tracks.
Strats, acoustic 6 & 12 strings, slide, 2nd tenor voice. Production, composition, and arranging skills.				Available for lessons.
CARLOS HATEM - Percussion/ Drums	213-874-5823	✓ ✓ ✓ ✓ ✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages. English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!
Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.				Dance music, Latin styles.
MAKOTO IZUMITANI - Drummer	818-789-8342	✓ ✓ ✓ ✓ ✓	Many years touring and recording experience.	Good ears, very pro attitude. Quick learner. Read music. Strong grooves and chops.
Pearl MX set, DW, Yamaha, Ludwig snares. Paiste & Zildjian cymbals. Trigger mic. Background vocals.				Work hard. Rock feel.
CHRIS JULIAN - Producer/ Writer/ Eng	310-589-9729	✓ ✓ ✓ ✓ ✓	Young, skilled, fair \$\$. Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBO, Fox TV, Elektra, Atlantic, 20th Cent. Fox, many more. Chops on guitar, bass, piano/synth, voice, Mac. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel & looking! Developing artists scoring.
Real cool Automated 48-track studio overlooks Pacific from Malibu hills. MTR90II, drums, piano, top mics, heavy MIDI/samples, history of hits!				
BOB KNEZEVICH - Producer/ Musician	310-312-0125	✓ ✓	25 years playing, writing, recording, & teaching Studio Music/Jazz degree. U Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates.	Live sampled, and MIDI arranging. Emphasis on mood, flow, and style.
"Songwriter's One-Stop."				Hot CD quality mixes.
LEIGH LAWSON - Bassist/ Vocalist	714-373-1400	✓ ✓ ✓ ✓ ✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.
Electric & acoustic fretted/fretless basses. MIDI pedal keyboard, Boogie & SWR rigs. Fender, Gibson, Alembic, Washburn, Rickenbacker. Tenor vocal.				Can fax resume.
MARTIN LOMBARDI - Lead Guitar	310-375-5485	✓	20 years stage & studio experience. Soundmaster graduate.	Mature rocker, good soldier. Can play all rock styles from punk to metal.
Modified Marshall & Hiwatt stacks, Kramer & Yamaha guitars.				
LESTER MCFARLAND - Bassist	310-392-2107	✓ ✓ ✓ ✓ ✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chillin' circuit aluminius.	Specializes in developing material, players & arranging music. Plays music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player." Aka: The Funkmaster.
Electric fretted/retless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.				Makes you sound better.
LISA ANNE MILLER - Orchestrator	213-650-9888	✓ ✓ ✓	Specialize in hom & string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival, & awards from ASCAP & BMI. Member of Society of Composers & Lyricists.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.
Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.				Making you sound better.
JEFF MOSZER - Drummer	714-895-3289	✓ ✓ ✓ ✓ ✓	Extensive live & studio experience. Performed and/or recorded with the Boys, Jim Dandy, Krokus, MSG, Overdose, Elvin Bishop, Talisman, Blues Opera, Duke McFadden. Current projects include Peter Baldwin, Streetkids, and Steve Ballasi's Dreams.	Well tuned drum kit & great showman. Photo, video and CDs available on request. Pro situations only please!
Drums & percussion, rhythm guitar, back-up vocals, double bass & single bass kits. Riser, microphones, & flight cases.				All styles & your budget!
BRIAN NAUGHTON - Guitarist	818-989-9889	✓ ✓ ✓ ✓ ✓	31 years experience, multiple major label deals. Recorded with & for Mike Curb to Andy Johns. Use to track Jay Graydon.	Write, sing, and play from the heart. 17 songs published.
Lead, rhythm, acoustic, and slide guitars. Baritone vocal range.				Lead, slide, open-tuning
STEFAN NEARY - Prod./ Eng./ Gtr.	818-782-5096	✓ ✓ ✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.
Completed 24-track digital, 24-track analog, rehearsal pre-production. ASR 10, MPC 60, Fender, Marshall, Laney, Ampex, etc.				Industrial, Alt., Metal
MARK NORTHAM - Pianist/ Keybrds.	213-650-9997	✓ ✓ ✓ ✓	Film, TV, album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music & albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.
Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.				Taking care of business.
PAT O'BRIEN - Harmonica/ Guitar	818-902-1084	✓ ✓ ✓ ✓	Album, film & TV credits in U.S. and abroad. Over 20 years stage and studio experience. Specialize in tone. Cover spectrum from vintage sweet & pure to crunch to processed. Extensive vintage guitar & amp arsenal. Have 8-track 1/2 production facilities as well.	Fun attitude, read, strong ear, fast learner. Quick results. Lead & backing vocals as well.
Also double on bass, mandolin, banjo, recorder, lap steel, autoharp, and dulcimer.				Got the tone.
WILL RAY - Country Producer/ Picker	818-848-2576	✓ ✓ ✓ ✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earle, Joe Walsh, Tom Jones, etc. Can produce 16 24 32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellcasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.
Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWII thru a Fender.				Western beat, range rock.
ANDY SCOTT - Guit. / Voc. / Prod.	213-667-0621	✓ ✓ ✓ ✓ ✓	Very experienced live & in the studio. Toured with Guns N' Roses & Ozzy Osbourne. Worked with members of Accept, Scorpions, and Dogs D'Amour. Scoring for new Pocahontas CD. ROM software, many years production experience and great drum programming.	Great feel & fast learner. Own style but versatile too. Play and sing what the song needs plus I'm a very nice guy.
Strats & Les Pauls, Marshall & Bogner amps, tons of effects, homestudio with killer sound.				Blues, funk, & heavy.

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	Wednesday, Oct. 18	12 Noon	ROCK
BLAKE SMITH • Guitarist/Vocalist	714-497-3946	✓ ✓ ✓ ✓ ✓					Recorded for Universal, Reality Bites, for HBO, 1994 Sports Illustrated Swimsuit Video, Young Comedians Special, Boris & Natasha, for Fox TV, the Ben Stiller Show, Sunday Nite Comics, Mother Love Show, the Edge, Comic Strip Live. Recorded and toured with Bobby Womack, Carlos Santana, Gerald Albright.	(cont d) P-Funk, Ronnie Laws, Sally Kellerman, the Rhythm, Little Anthony. I read, I listen, I groove hard, I sing, I'm versatile, I'm easy going, I'm on time, I return calls, I'm professional!	✓ ✓ ✓ ✓		
All acoustic and electric guitars (custom Strats, Jacksons, Ibanez, etc.) Roland guitar synth. Full blown Mesa Boogie programmable rack with toys.								I groove!			
"STRAITJACKET" • Violinist	818-359-7838	✓ ✓ ✓ ✓ ✓					20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen!	✓ ✓ ✓ ✓ ✓		
Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.								A rocker at heart.			
"TAKA" TAKAYANAGI • Keys./Prod.	1213-878-6980	✓ ✓ ✓ ✓ ✓					Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style.	✓ ✓ ✓ ✓ ✓		
Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.											
PAUL TAVENNER • Drums	818-753-3959	✓ ✓ ✓ ✓ ✓					15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate, 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket drumming. Demo available.	✓ ✓ ✓ ✓ ✓		
Yamaha Recording Custom & customized vintage Ludwig kits. Nobel & Cooley piccolo. Yamaha maple custom, Ludwig, DW snares, Zildjian cymbals.								Groove is the key!			
TREVOR THORNTON-Drums & Percus.	818-380-0453	✓ ✓ ✓ ✓ ✓					Top English drummer now available in USA. 18 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including Asia Asia tour, 1992-93; Kim Wilde, 1994. Proficient with click, programming, reading Master class clinician including P.I.T. London.	Very professional. Solid Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-0453-5543	✓ ✓ ✓ ✓ ✓		
Full international Yamaha & Zildjian endorsee. Acoustic/electric: real-time programming.								Fresh approach from England!			
TOM TORRE • Violin/Fiddle, Guitar	818-340-6548	✓ ✓ ✓ ✓ ✓					Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓ ✓ ✓ ✓ ✓		
Electric & acoustic violins. MIDI-violin set up for programming or live work.											
Electric & acoustic guitar.											



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*Acous bass amp, 125 rms pwr, built in EQ, cab/w/one 15" JBL speaker, \$400. 818-990-2328

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6. KEYBOARDS

• Yamaha DX7, \$500. Eugene, 310-695-1908

7. HORNS

• Selmer Tenor sax, Mark 7, near perfect. Traypak case. \$1500. Eric, 909-595-1990

8. PERCUSSION

• Anvil cymbal case, holds up to 24". will hold approx ten. \$150. James, 213-461-4089
 • Fabien AA crash, 18", new. \$150. Premier Genesta 12" tom/toms, green, immaculate, \$225, must sell. 818-836-0774
 • One DW-5000 turbo bass drum pedal, \$80 obo. Steve, 818-560-6383
 • Yamaha 9" wooden black snare, \$150. Nick, 818-556-3807

9. GUITARISTS AVAILABLE

• 26 yr old gut w/all essentials looking for band w/heavy groove, mood, vibe. Stuart, 310-458-1041
 • Alt/gut/sngr/sngwr sks rhythmic sec for pro rec/live sit. Commercially viable material. Solid groove, pro ability, good att, pay avail. 818-872-8762
 • Avail gut/sngg musicians & band, jazz, fusion, funk, bop, hip-hop. Latin. Read charts, have car. Shawn, 909-944-9946
 • Blues gut avail to jam/form band, have org songs, good equip, dedicatin. Ronnie, 818-780-5587
 • Ex-lead gut of LIVE URBAN SEXX TRIBE sks to form/join musicians w/substance, pro creativity & personality a must. Rage, Jane's, Alice vibe. Neal, 310-444-9625
 • Exp alt gut/sngwr sks mem band members, all parts neded, must be ambitious, hard working, drug free. Shawn, 818-417-7013
 • Exp pro avail for full-time working band in studio. Well versed in all styles & able to learn material quickly. 818-716-0122

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• Exp pro rock gut/sngwr w/major label credits avail for pro sit only. 213-851-7137

• Fem lead gut/wtr/voc w/Cream, U2 infl orgs sks serious band/musicians. No habits, have tape. 818-969-3878

• Fem class pro gut, 28, for signed/stab band, fully loaded, pro image/att, exten studio/tour exp 818-380-1230

• Gut avail, Craig Ross, Mark Ford, Clapton, Gray, GE Smith, Strat, Kelly, Fender & Marshall amps. 805-495-8262

• Gut avail, infl Jerry Garcia, S.R. Vaughn, looking to play for cover band. Mike, 213-874-2880

• Gut avail, vintage gear, pro credits, bluesy feel. Clapton, Beck, Richards, Peter Green. Cool pros only. 213-658-3878

• Gut avail for melodic song orien alt band. Elec/acous. Exp only. Sponge, Petty, Temple of the Dog, Jeff, 818-505-8951

• Gut avail for rock, pop, blues, fusion, or new age studio sessions/showcasing. Versat sound & easy going. 818-985-4719

• Gut avail to join/form band. Infl Johnny Thunder, Keith Richards, Andy McCoy, Brian James, Ron Wood. 213-237-8457

• Gut looking for drmr & bst in Canoga Park area, blues/rock style, but progressv. Older phys pref. Bob, after 6PM, 818-716-6939

• Gut/sks heavy-edged driving complete band, focused motivated musicians only. Song orient & musical direction. Rage, King's X, No grunge/thrash. 818-783-3953

• Gut/sks muscians to join/form heavy, funky, progressv. electric band. Pros only. Commitm & integrity a must. Various infl. Ron, 310-798-2736

• Gut/sngwr/elec musicn sks talintd visionary elec musicn/prodr & voc for collab on intense, unique pro miced rock. Max, 213-644-0198

• Wlt BMT sngwr/gut/pianist recently completed actor Michael Greco's CD, sks temp/perm paid sit, ultra serious. 213-913-3934

• Lead gut/wblum & touring credits sks to join/form 90's thrash metal band. Pro att & dedicatin a must. Brian, 310-379-8135

• Lead gut/sngwr avail to join/form hr band. Infl Skid Row, Hardline, Van Halen, etc. Jeff, 213-650-5589

• Lead/rhythm/backing voc, long hair, pro equip, live/studio exp, sks 4 pc heavy metal band or lead sing to collab. Ron, 818-399-3874

• Male gut voc/comps avail for fem voc/guit for classic rock orgs & some covers. Pro talent & att. Rob, 818-249-0736

• Multi-styled, well seansd gut w/lillywd rehers seeks turbo freq proj. Infl NIN, Zombies, Love Bone, 213-962-8981

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• Multi-styled, well seansd gut w/lillywd rehers seeks turbo freq proj. Infl NIN, Zombies, Love Bone, 213-962-8981

• Wlt BMT sngwr/gut/pianist recently completed actor Michael Greco's CD, sks temp/perm paid sit, ultra serious. 213-913-3934

• Lead gut/wblum & touring credits sks to join/form 90's thrash metal band. Pro att & dedicatin a must. Brian, 310-379-8135

• Lead gut/sngwr avail to join/form hr band. Infl Skid Row, Hardline, Van Halen, etc. Jeff, 213-650-5589

• Lead/rhythm/backing voc, long hair, pro equip, live/studio exp, sks 4 pc heavy metal band or lead sing to collab. Ron, 818-399-3874

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• Multi-styled, well seansd gut w/lillywd rehers seeks turbo freq proj. Infl NIN, Zombies, Love Bone, 213-962-8981

• Wlt BMT sngwr/gut/pianist recently completed actor Michael Greco's CD, sks temp/perm paid

•Guit wtd to complete aggregation. Infl James Burton Ry Cooder, Albert Lee, Terry, 818-752-7260
 •Guit wtd w/voic, org & cover, alt rock 'em sngr serious team phr, writing a+. 310-598-2747
 •Guit/voc wtd to work/lead blues guitar on org songs. I am dedicated & have good equip. Ronnie, 818-780-5587
 •Guit/voc/writer wtd to complete alt pop trio. Infl Weezer, Smithereens, Posies. Serious only. No metal. Gil, 818-571-0865. Pgr, 818-453-1509
 •Hillywood based sngwr/rwr w/prodr sks guit to form band & rec CD. Infl Sex Pistols, Rogers & Hamstrn 213-469-3016
 •LA's top guit need for instrum proj on indie label. If have great chops, call now. 310-205-2602
 •Lead guit looking to form band, have fun. Infl Pearl Jam, St. Gerards, Beattles, AC/DC, Classic rock/blues. Chris, 818-894-3477; Enc, 213-665-1815
 •Lead guit wtd for Hillywood band. Slash/Perry type. Have studio, songs, image, demo, etc. Ready to gig. Let's do it. 213-957-5167
 •Lead guit wtd for song open rock band w/future self-referencing. Infl Matthew Sweet, Replacements, Big Star, Pretenders. Tom, 818-594-0911
 •Lead guit wtd to join new English pop/rock grp, stage/rec exp. Diamond Bar area. 909-528-7891
 •Lead rhythm guit wtd. It's only R&B so get your rocks off. Infl Prince, UK. Stones. 818-985-5042
 •Male voc, 25, sks guit to collab on org material, poss form alt/city rock band. Infl Mana McKee, REM, Eddie, 818-403-1863
 •Male voc, 25, sks guit to collab on org material, poss form alt/city rock band Infl Mana McKee, Marvin, REM, Eddie, 818-403-1863
 •Music loving, business-minded grp w/songs & plans looking for rhythm guist Must be dedicated, musically open-minded & versat. Thomasina, 213-964-9582
 •Nasty drmr, actually exp. gut, sks gut serious about jamming in danceable rock, funk, metal, blues, cover only band. Tony, 818-779-1422
 •PEN JNN, progressiv rock band, sks guit/wstrong backing voc. Indie label w/nat dist 818-981-6212
 •Radioactive band nds Hendrix style gut. Infl Afghans, Boxx, Dig, 213-739-3726
 •Rock band sks gutt ala old Mick Mars, C.C. Dville, Randy Rhodes Must have look, 100% dedicat. Billy, 213-427-8527
 •Rock in Spanish, signed sng/sngwr w/released CD sks gut for live gigs. Valeno, 818-845-9740
 •Seeking gut, cross over betw rock blues, some alt, must be pro. We have deal w/works. 810-289-4734
 •Sngwr/sngwr duo w/versat, mature sober gut, folk, blues, country, rock. 310-205-2602
 •Top 40 money-making machine sks pro lead singl/guit for older revue band. Sndphnt/bio Gold, 325 Virginia Ave., Burbank, CA 91506
 •Voc sks lead gut for b/w band, all org music. Infl Kenny Loggins, Melissa Etheridge Christopher, 818-953-9283
 •Wicked wah-wah & heavy funk groove play for newly formed uncut funk band. JB's, Family Stone, Nile Rogers 310-289-3659
 •Lead gut w/voic for mini tour US cities & Australia. Pats, 818-761-5150

10. BASSISTS AVAILABLE

•Are there any signed touring modern rock bands? Seeking young energetic, singing bst. Call for audition I won't waste your time. Greg, pgr, 818-494-5742
 •Avail: bst into jazz, rock, blues, R&B Plays fretless bst Has groove, chops, reads charts. For rec, gigs, showcases only. Joseph, 818-763-8078
 •Bst, 25, looking for estab band w/po gear, rec deal, mgmt, Infl Green Day, Soul Asylum. Msg, Brian, 818-559-3680
 •Bst, 27, for gigging band, have equip & exp. Infl Sepultura, White Zombie. No drugs. San Fern Valley area. Pgr, 818-386-8108

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•Bst, 30, looking for pro, innovativ, melodic pop/rock band, must have keys, great songs/voc. Infl Super Tramp, Phil Collins, Styx, Alan Parsons, Roger, 805-285-5107
 •Bst, 40, over 25 yrs exp, sks interesting proj David, 213-6662
 •Bst avail, plays fret/less, upright & keybd bass. All styles, paid gigs pref. Mark, 310-391-5223
 •Bst avail, can play upright, accous, fretless bass, elec fretless & str. also cello. Prefer working stl. No amateurs, grunge, metal, rap or lousy habits. 818-892-1531
 •Bst avail for extremely super heavy dark groove orient band SWAR gear, serious sit only. Paul, 818-753-4170
 •Bst avail for recip/er. All styles, fref/less, jazz, funk, blues, sight reading, etc. Pros only. 818-909-4952
 •Bst avail looking for heavy rock band in vein of Sabbath, Danzig, 100%, sit/pro sit only, no trend followers or wannabes, no 818s. 213-891-3861
 •Bst avail looks singr for complete Styx cover band. The bands together, just need lead singr. Mark, 805-496-6355
 •Bst avail for playing gigs only. Qavid Hakim, 818-971-5022
 •Bst avail looking to join up w/open minded musicians. Adam, 310-399-7959
 •Bst looking to join form ultra-heavy band to crush So CA scene. Have dedicated gear & transpo. Infl Rawlins, Helmet, others. Rick, 213-845-9751
 •Bst/drmr team avail for live/studio work. All KROQ styles. We have good gear/transpo/att. Chris, 818-848-4342
 •Fem bst avail looking for great band w/int. Serious alt rock, Southern rock, blues, Hendrix, Foo Fighters, Rage, Brown Trower, 310-273-6737
 •Gothic bst sks hateful indus proj vein of NIN, Ministry, Marilyn Manson. Blood, dope, leather, despair. I hate you. 818-781-5199
 •Pro rock bst rec & tour w/major act avail for studio work 818-569-5674
 •Versat bst sks pro estab band. Solid, dependable, w/ live/studio exp. Infl Soul Asylum. Springsteen, U2, Eddie, 818-752-2740
 •World class bst, int'l album, touring credits, good att, strong voc/image, sks paid sit or signed band. Steve, 310-543-5093
 •World class bst, int'l album/tour credits, good att/voc/image, sks paid sit or signed band only. Steve, 310-543-5093
 •World class bst, strong backing voc, great gear, sks strong band/paid sit, killer groove, responsible, team play. very creative, exten credits. Tad, 310-391-1704

10. BASSISTS WANTED

•1 alt bst wtd. We have CD, college airplay, showcases 810-426-6069
 •1990's all team play bst ala Foo Fighters & Elastica for band/heavy groove raw sound, dynamics, great songs, drums, lockout, sit, wtd, Hillywood, 818-953-0779
 •21st century bst singr wtd. Infl Hillywood, 818-953-0779
 •Alt bst wtd for alt-mod rock band w/CD, touring, good live. Infl Candlebox, Sud Rock, Spinal Tap, Richie, 213-876-9647
 •Alt bst wtd for all-mod rock band w/CD, touring, good live. Infl U2, Sex Pistols, Simple Minds, 310-208-3772
 •Alt b.s., aside 90's heavy band, heavy represen, heavy int. A-sharp tuning, hooks, melody, sickness. Two f.e.t. minimum, Be tomorrow, 213-891-6066
 •Alt hard rock, indie rec artis, auditioning bst. Play from scratch, good att, for rec/live sit. Solid groove/style req, 818-782-8762
 •Alt pop/rock band rds bst, must play w/pic, have big sound, heavy bass. Band has major label int. Infl Blur, Cheap Trick, 213-851-1680
 •Alt rock bst wtd for promo tour w/signed artist. Band sit for non-smoking, drug-free musician. Must sing harmony. Msg, 818-451-4304
 •Artful, aggressv bst/backing voc, over 25, male/fem wtd w/gear, ability, transpo, stability for pwtr trio ala S'garden, Jane's, Zep, Lane, 818-980-5553
 •ASSGASKET, three chord rock w/twist sks rock solid bst w/personality, drive & desire to tour. Jay, 213-856-9073
 •BACK ALLEY SALLY looking for drmr & bst. We have rec

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deal, old school sound, must have xlt timing, hard hitting, image, ready to tour. 213-460-2825
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 •Black bst wtd for band w/major mgmt, label int, upcoming gigs, demo. Infl Bad Brains, Spyre, Peppers, Tool, Pixies' 213-299-2963
 •Blues alt band, RUBY, auditioning bst, upcoming gigs at Luna Park & Hse of Blues. 310-391-0187
 •Blues bst nded for 3 pc instrum aggrs blues band, gigs, poss tour, pros only. Msg, 213-876-8044
 •BMI publsd pop/rock band sks solid bst w/team phr att 1818-348-3733; 818-880-9466
 •Bst wtd for gtrs & rec by two gut & fem voc, unique, melodic, org, mood evoking music. Creatv, dependabl, intell, motvated, ambitious, 818-379-9963
 •Bst wtd for Latin/funk/rock band, org music. Infl Peppers, Santana, Stevie Wonder, War. Commdit. WLA studio Jose, 310-306-7146
 •Bst wtd for melodic ecclect all musical proj, Daniel, 310-273-1059
 •Bst wtd for org 3 pc proj, Infl Hendrix, Cream, Police 310-827-1679
 •Bst wtd for psychd pwo tri venn of Hendrix, Doors, Cream. Classic sound, pro att a must 213-878-2738
 •Bst wtd for rec CD, music is heavy w/energy. Mike or Ryan, 181-957-3828
 •Bst nded for unique, versatl rock band Jay, 818-352-9988; 818-957-1191
 •Bst nded to complete alt trio. Soni, 818-972-2000; 818-247-7781
 •Bst nded to join song orient rock band in mid-20's. Infl Collective Soul, LIVE, Petty, Joe, 310-286-3369
 •Bst sought by very dedicat male/fem post punk band w/shows. Sonic Youth, My Bloody Valentine, Pavement, Hole, Craig Simon, 818-752-0885
 •Bst sought to complete one act, Sabbath, S'garden, REM, 12 songs ready to rec, have rehers spc. 818-843-4310
 •Bst to join talent new blues/rock band Infl Blues Traveler, Stones, Zep, Pgr, 310-582-6715
 •Bst wtd, 18-29 yrs old, heavy groove, melodic Hendrix thru hardcore, Pixies, Dr. No, Metallica, Nirvana, ethnic music. Jotaro, 310-670-2681
 •Bst wtd, infl Dave Pergino, Arthur Killer Kane, Bill Wyman, 213-427-8457
 •Bst wtd, solid, aggressv, groove orient team phr nded for fem artist proj. This is what you've been looking for. Serious only. Jeff, 714-636-7540
 •Bst wtd by diverse heavy rifl orient indus garage band. Billy, 213-874-8745
 •Bst wtd by English drmr w/rec gear to form melodic but

heavy gothic indus band. Serious commit only. 213-850-0814
 •Bst wtd by MITCH, UK band on verge of signing, age 18-25. Inf Pearl Jam, LIVE, Pumpkins, Johnny, 818-428-3111
 •Bst wtd for experim pwful band, must be dedicat. Infl everything. Duncan/Brian, 818-752-4177
 •Bst wtd for gtrs & rec by two gut & fem voc, unique, melodic, org, mood evoking music. Creatv, dependabl, intell, motvated, ambitious, 818-379-9963
 •Bst wtd for Latin/funk/rock band, org music. Infl Peppers, Santana, Stevie Wonder, War. Commdit. WLA studio Jose, 310-306-7146
 •Bst wtd for melodic ecclect all musical proj, Daniel, 310-273-1059
 •Bst wtd for org 3 pc proj, Infl Hendrix, Cream, Police 310-827-1679
 •Bst wtd for psychd pwo tri venn of Hendrix, Doors, Cream. Classic sound, pro att a must 213-878-2738
 •Bst wtd for rec CD, music is heavy w/energy. Mike or Ryan, 181-957-3828
 •Bst wtd to complete alt Venice band. We have PA, rehers spc & studio connects. Guy, 213-624-3669
 •Bst wtd to expand ongoing proj; music in category of Counting Crows, Toad, Hootie, Knyte, 310-574-3888, 310-998-0788
 •Bst wtd to form band w/B3 organ, near Santa Monica, CA & under, no slackers, must be good 310-392-3833
 •Bst wtd to gig/rec, talent, style, long hair image, solid, melodic, aggressv, hr. We are ready, are you? 213-876-1572
 •Bst wtd w/exp to join showcasing band w/CD. Infl XTC, Beatles & all good music. 818-906-8367
 •Bst: Wake up! The time is now. The right guy really deserves this. Zappa, Beattles, Doors, Zep, Jimi. Gigs, gigs, gigs. Eric, 213-960-7925
 •Euro band sks devastating bst in style Stooges, Thunder Dead Boys. Call only if you got it in the blood. Johnny, 213-656-0803
 •Exp alt sngr/sngwr sks fem band members, all parts needed, must be ambitious, hard working, drug free. Shawn, 818-417-7013
 •Fem bst wtd for org R&B funk band w/label int. Must have pro att, equip & chops. Pgr, 213-666-6826
 •GRUM FURRY TONGUE sks innovativ bst for studio

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 • WIND OF CHANGE sks kybst, must be creatv, dedicatd. Infl Dream Theater, Journey, Pink Floyd. Serious only Norm, 818-581-5111
 • Wld: kybst w/voc for mini tour, US cities & Australia Pans, 818-761-5158

12. VOCALISTS AVAILABLE

• 26 yr old sngr/sngwr sks w/expl, good at strong baritone voc, clean looking. Sks org alt rock band. Shawn, 818-453-1825
 • 29 yr old voc/guit avail, w/lynty sound like Black Crows & Sgnd. 310-479-6558
 • Attractv exp fem voc looking to front/share tunes w/male voc in classic rock band, some songs. Pro only. Dredre, 818-707-0363
 • Attractv fem voc looking for band of musicians. Versatl, great voc, stage presence. Looking for top 40, cntry, R&B music. Sks phone calls only, 310-542-8581
 • Bossa Nova meets jazz. Partugs & Engl. lead/back, recdngs w/electric fast for music, looking for serious & open minded band. 213-655-9869
 • Cntry sngr, fem, pro, sks session work or paying gigs/live. Xtn stage pres, plenty exp. 805-288-1299
 • Eclectc sngr/sngwr sks others to form band. Infl Patty Smith, Guided by Voices, Björk, Bob Marley, Velvet Undergrnd, etc. Joseph, 818-753-1618
 • Exp 23 yr fem voc looking for work. Versatl, can sing it all, avail for studio/session also. Rachel, 818-335-0477
 • Exp fem lead/back voc avail for studio work, pop, R&B, some alt, English/Span. Paid sit only. 310-692-1582
 • Exp in touring/studt work, etc. Send promos. P.O. Box 9453, Glendale, CA 91206-9998. Infl U2, Bowie, 818-242-2825
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unbridled rockin soul supernat blues, Les Paul Marshall gut. Must worship Doors, Zep, Sabbath Terry, 213-461-6538
 • Pro fem lead/backgrnd sngr, great sound, avail for sessions, demo, clubs. Creatv, efficient, Ala Baker, Raitt, Braxton, Desree. Paid sit only. Claudia, 213-851-5509
 • Pro fem sngwr sks studio/session work, tounng or any pris for money, mostly gigs. 805-288-1299
 • Pro fem voc, R&B, pop, soul, funk, blues for pro gigs, session/live, including top 40. Also looking to form/vion blues & oldies R&B classic band. Susan, 818-784-1643
 • Pro fem voc avail for hire, R&B, soulful sound. Vonchatts, 818-788-6902
 • Pro male voc w/strong quality sound & looks avail for 80's & top 40 R&B band & studio rec. Enhance demo w/my voc. Ready for stage. Prince Goodo, 310-423-8802
 • Pro session sngr, fem, for paid sit. Pop, R&B, hip-hop, alt, light jazz/rock, 310-793-8208
 • Powerful R&B rock voc, infl James Brown, Little Richard, Aretha, sks pro live/rec sit. Keith, 310-924-3680
 • Session sngwr, infl known, all ranges/styles, avail for pris rec, blu, demo. 310-289-4734
 • Signed black fem sngwr/sngwr looking for top prodcr to wth/writer for label signing, well connected only Tamiko, 213-845-4699
 • Voc/guit avail, 26, to form epic heavy rock band. Infl Cooker to Herfield, 213-739-3726
 • Soul, blues, rock, folk. Versatl, good range, strength, harmonic abil. Infl Aretha, Joplin, Mana McKee, Erica, 509-8783
 • Truly blessed Christian fem voc sks sngwr(s). Christian songs only. 860-667-4399
 • Voc sks heavy melodic passionate proj. Bowie, Suede, Floyd, Cranberries. Pgr, 310-678-0631

• Voc w/killer material sks musicians for blues/funk band. Must be dependable, relabl & have chops 213-930-1374
 • Voc/lyrcs w/amazing range sks musicians blues, soul, rock, punk infl. Tom Waits, Jimmy Reed, Sonic Youth, Sly, Henry, 213-666-9238

12. VOCALISTS WANTED

• A-1 pwrf emotional male voc to complete melodic diverse blues infl rock band. Heavy to acous. Good range & creatv. Infl Zep, Floyd, 310-453-8628
 • A-1 sngwr w/rd for heavy groove, mood, vibe, dynamic rock band. Have all essentials. Stuart, 310-458-1041
 • A-1 voc w/rd for 70's dance/disco cover band. Stuart, 310-458-1041
 • Aggresv heavy band w/songs sks voc/frontman, must be dedicatd, versatl, have xht stage pres. Pros only. 20-25 pref. 818-386-5982
 • ALTERNATE FAITH sks strong rhythm/gut voc for intricate harmony. Upcoming rec, shows, labl, atty. Xlt oppty. No egos, n/r, pro att. 818-840-0660
 • Answer my prayers. Emotional gut w/unique style/songs sks visionary voc w/same to find next great collab. U2, Beatles, Jane's, Smiths. 213-782-4094
 • Attractv fem voc/guit by accomplishd male gut voc/compr for classic rock ons & some covers. Pro talent & att. Rob, 818-249-0736

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Bluesy soulful voc wtd by prodcr/guit for song collab. Small Faces, Free, early Rod Stewart, Stones, 213-656-3878
 • Call machine, hear sample. Need voc w/att & depth. Infl Floyd, U2, Jezel, Trower, Idol. 818-343-5508
 • CELLOPHANE FLOWERS auditioning fem b/u sngrs/guit. Band has indie deal, mgmt, gigs, backing. Better Than Ezra, Gin Blossoms, Brian, 310-297-2301
 • DELUSIONS OF GRANDEUR forming. Will be new metal rock proj, must be serious & energetic w/strong w/r abit & attitude. Everybody contributes. DW, 818-717-0751
 • Dennis Deyoung sound-a-like wtd for Styx tribute band. We have kybist, Tommy, James & rest of band. Rehers in SFV. Jeff, 310-316-9564

• Emotional guitar w/unique style/songs sks visionary voc w/same to form next great band. Infl U2, Jane's, Portishead, Smiths, Cure, 213-740-4094
 • Estab hard groove all rock band sks pro minded voc, intensity, range, image, att, will, dedicat No 80's screamers. 310-402-7794
 • Estab hr band nds voc, many origs. Infl Iron Maiden, O'ryche, Judas Priest. High range a+. Dan/Steve, 818-915-2802
 • Exp pro guit/sngwrtr w/major label credits sks R&B infl R&B sngfrnt man to form band. 213-851-7137
 • FARWL now auditioning front men, org 4pc band together 10 yrs, average age 25. Infl Metallica, early Rush, Zep, early Sabbath. Like to scream sometimes. Ron, 213-436-0560
 • Fem b/u sngr w/strong harmony & percuss skills for LA folky pop/rock estab sngfrnt/wrtr band w/CD etc. Must be reliab. Paul, 213-464-0316, x940
 • Fem background voc wtd, must be exp, for showcasing org band, light percuss a+. Beatles, Petty, Counting Crows style. 818-906-8367
 • Fem Latin singrs wtd, pay sit, strong voc, studio exp a must, pros only. 213-726-6741
 • Fem lead/front person/lyrcst, looks, image, emotion, range, quality, exp. Fem Springsteen, Ethndge, Joplin, Hines, Lennox. Use for demos, label showcases. Gary, 310-451-5870

• Fem voc for co-lead & b/u, uncut funk. Family Stone, P-Funk, all org. 310-288-3659
 • Fem voc wtd, bilingual, can sing Span/Eng like Selena for product by signed composer. 818-766-6187
 • Four pc band nds rhythm guitar, pro image. Infl Danzig, Scorpions, Zombies. Ms. Ron, 909-399-3874
 • Lead voc wtd to join org English pwr pop grp, stage/rec exp. Diamond Bar area. 909-628-7891
 • Lyrics & voc nded to complete disonant/doddled/heavy alt grooves. 213-878-0152
 • Male sngfrnt wtd, Infl Seal, Ephaim Lewis, M-People & British dance/R&B music. Must be workaholic. 818-282-1894
 • Male voc able to sing first tenor, second tenor & bariton, lead/falsetto, lead/natural voice. Singhard & rough, smooth & pretty. Must know Harmony. M-F, 213-292-9046
 • Male voc wid now. Serious R&B voc grp w/mgmt. Early 20's, xlt wide range, heavy harmony. Special infl Commissin, UNIV, Brian McKnight, Ray, 818-885-1423
 • Male/fem voc nded by kyb/arrangr for demo work on exp. Jeffrey Osborne-Whitney Houston style. Aaron, 213-482-8443
 • Modern rock band w/mgmt, prodction deal & label int seeking fem voc (Alanis, Merchant). Serious pros only. Andre, 818-980-0125
 • Nasty drms actually exp guit, sks sngsr serious about jamming in danceable, rock, funk, metal, blues, cover only band. 818-797-1000
 • No dream, wake up. Wtd; all operatic vocs. Infl Jeff Tate, Ted Leonard, Rick, 818-332-0393; Rob, 909-625-4047
 • Partridge Family cover band nds attract, youthful, fem voc to sing/lipsynch b/u voc. 818-752-8658

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Ozzy, Slayer, no drugs, w/o one ambition to kill 'em all Kevin. 310-454-3883, 805-648-5636
 •Drmr wtd imed to complete band Infl. Hendrix Sly Peppers Jane's. Rage Must be aggress heavy hitter Rex 213-939-6302
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 •Drmr wtd now Super groovy feel xint timing/dynamics nded by creatv. melodic, pwrful band Geoff. 818-360-4725
 •Drmr wtd to expand ongoing proj. music in category of Counting Crows. Toad, Hootie Knite 310-574-3888 310-988-7888
 •Fem drmr nded for funk, R&B band Must be xint groove phr w/tpo holt liming Pgr. 213-397-7480
 •Fem or male drmr needed for heavy funky folky sound San Fernando Valley area Have shows mgmt label mt 714-642-1310
 •Guitar friendly drmr for demos/term band Sngwrtrds you. Riverside/Inland Empire 909 788 8327
 •Great drmr nded for great band Novot we say more? Giovanni. 213-467-7793
 •GRUM FURRY TONGUE sks innovativ drmr for studio demos/future gigs, backing voc a. Peppers, STP, REM, Mazzy Star. Send demo, bio T Scott P.O. Box 3491 Beverly Hills CA 90212
 •Hard core/hip-hop drmr nded for band w many opplys into Helmet, Beastie Boys, Ice Cube. Korn. MSG 213-719-2255
 •Hard hitting, in-the-pocket, slammn, hip-hop groove animal wtd. Dark, heavy groove proj. kinda Korn Tool, Helmet, but different. Serious only David. 818-711-7795
 •Hardcore punk band looking for machine gun drmr Infl. Fugazi, Black Flag, Minor Threat. Call to set audition 310-914-9770
 •Heavy progressv band sks pro drmr pro chops/equip Have demo No flakes, we are pro Joe. 818-331-1578
 •Heavy punk band, infl I Hate God Fits of Depression 6L6. Floor Trevor. 818-248-6422
 •Hillywd band sks drmr R&B heavy rock Infl Who Aerosmith 213-739-3726
 •Hillywd based sng/sngwrtr w/prodr sks drmr to form band & rec CD Infl Sex Pistols, Rogers & Hamstrin 213-644
 •Looking to form band & have fun w intent success. Infl. Peppers, Pearl Jam, classic rock funk Chris. 818-894-3477 Eric 213-665-1815
 •Magical Beatles groove 4 pc/wlw lead sngs sks rock solid hard-hitting young current dnm w/passion heart & commitment. Have too much to list Paul. 818-761-6770
 •Music loving, business-minded grp w/songs & plans looking for drmr/percuss. Must be dedicated, musically open-minded & versatl. Thomasina. 213-964-9582
 •Org hr band from NY City nds drmr. We have prodrc, tunes & rehers spc. Very hungry 818 764-1124
 •Percuss wtd for gigs/rec by two quit & fem voc unique melodic orig. mood evoking music. Creatv, dependabl. intell motivatd ambitious 213-930-0796
 •Pwrs solid drmr w/lots ambition wtd for hr band Serious only Jeff. 213-650-5589
 •Rellab, versatl drmr wtd for LA folky pop rock estab sngwrtr band w/CD etc. Great att/erotic work req. Paul 213-464-0316, x940
 •Rock in Spanish, signed sng/sngwrtr w/released CD sks drmr for live gigs Valero. 818-845-9740
 •Rush, Dream Theater Floyd Yes Beethoven Tull St'garden, Tchaichovsky, Sabbath, Genesis. Pearl Jam, Kansas Dreggs 818-761-0195

•Sngr, bst, guit looking for drmr to complete ong band Aggressv, soft ong 310-451-3086; 213-467-5235
 •Total pro 4 pc. 25-28 yrs w deal pending. sks drmr w no gear, bad meter, bad at who can barely play. Must be into wasting time. Bad breath a. Frank. 213-851-6165
 •Unique guit & voc team looking for solid drmr/bst team to complete lineup Jay. 818-352-3398, 818-957-1191
 •Unusual, avan garde band w/bdg sound sks pwrful drmr Infl. Fishbone, Primus, Tom Waits. Your ideas count Brian. 818-757-1147
 •Versatl elec/acousc projks outstanding dedicated musical drmr w tenor backing voc dynamic articulate rock w/intell lyrics/arrangmnts, delicate to deafening Joe. 818-787-9220
 •Wtd: drmr who likes to play hard Into Pixies, X. Pavement Curtis. 818-796-8312

14. HORNS AVAILABLE

•Sax/flute plyr avail for studio & pro work of any kind. All styles. No cd showcase. Mervin. 213-662-3642
 •Trombonist need for work/styles of any kind, horn section & arrangg also avail. Hank. 800-610-0611
 •Trumpet/trombone phr avail for all jobs, all styles. Skip Waring. 310-829-5192
 •Versatl pro sax/woodwind plyr avail for work of any kind all styles. Horn section also 310-493-4042
 •145x phr avail play all sax & flute any song, read/write, horn arrangmnts Studio/TV/jingles/tours etc Chuckie. 310-730-329

14. HORNS WANTED

•Horns wtd for all org uncut funk band, newly forming. Infl. JB's. Family Stone, P-Funk Alto, tenor sax, flute, trombone. trumpet. 310-288-3659
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 •**Artist** wtd rec sks versatl cello able to play more than one string instrum for writing, touring, rec. 213-653-4269
 •**Atnh rec studios** kybst/teacher looking for 200-300 sq ft to rent/work out of. Rick. 818-995-0323
 •**Black drmr** hip-hop, funk, R&B, New Jack swing w/elect trgs for studio/tour MBW. 310-352-8092
 •**Disgruntled, disfranchised** solid body 6 string violin sks other shredders no posers/early folk bands/entry western losers grabbing at straw Mack. 310-822-7550
 •**Dynamic** fem artist formerly w/Warner Chappel sks major mgmtn LA Hot new band now gigging around town AAA style. 310-477-4314

•**Kybst/sngwrtr** searching for genius band to take over/replace artist Timothy. 818-219-2668
 •**Helpful**! Lookin for a female Christian sngwrtr(s) so I can re/c/purch your material. 860-667-4399
 •**Invest** in extrem gifted artist ala Maurice White Loggins. Morrison needing first break Fair return on investment in evolved human being 5K. 310-842-98894
 •**Kybst/sngwrtr**, male, relocating to LA, looking for fem rockers/musincs support grp. Have resume/demo Lance Ms. 417-886-5942
 •**Partridge Family** cover band sks attracly fem b/u voc & bsl. 881-752-8658
 •**Po** band, THE FUNKY JUDY sks mgmt/backing Must see. Rob. 310-594-6176
 •**Pro** sngwrtr nids orig music lead sheets w/bass & treble clef on computer w/all chords & need music orchestrated 213-931-0676
 •**Produc** wtd: fem artist w/label single to be released in search of producer/w/rec track. Gold hit rec major label Diana. 818-997-0729
 •**Saxophonist** w/24 trk studio sks thought provoking yet earthy music for CD proj. Jazz world music/hip-hop. No new age/hippy jazz Trks w/o melody of Maurice. 213-662-3642
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 •**Stretch** your musical talent. Proboud hand bell ensemble sks quality musicians. 818-441-4567
 •**Violin**, improv in all rock styles, avail for band/studio proj. Eddie. 310-559-8524
 •**Well known** producr wtd by black fem sngr/sngwrtr for music collab & rec signing, serious & connectd need only apply Tamiko. 213-845-4668
 •**White boy** sngr/poet into underground, tramps, ambient, funk, sks DJ mixers, kybd funksters to rec for int'l dance. 805-943-1934
 •**Wtd:** pro booking agt for pro classic rock/orch band w/pro players. 818-771-9585

16. SONGWRITERS

•**Songr** nded by composr for collab for fem voc similar to Ettridge Gary. 310-508-6462
 •**Lycrst** wtd by recist/pianist/w 2 albums. Must have xint connects to have songs placed 818-342-3100
 •**Write snglyrics** wtd. Infl Seal, Ephraim Lewis, M-People & British dance/R&B music. Must be workaholic. 818-282-1894
 •**Sngwrtr** sngwrtr sks lycrst for collab Let's write Johnny 213-508-6462
 •**Sngwrtr** nded writing slammn tracks R&B material Michael. M-F. 9AM-9PM 213-292-9046
 •**Sngwrtr** w/pop, reggae, blues, entry demo sks bands sngs, not nec self contained. Paul. 818-447-6981
 •**Songwriters**: Do you write beautiful Christian songs? If so, truly blessed Christian sngr is looking to rec/purch your material. 860-667-4399
 •**Talented** male voc performer rec indie album w/major rec promo co backng sks ht potential contemp songs, all styles considr master trks desired. Mark. 818-441-1027

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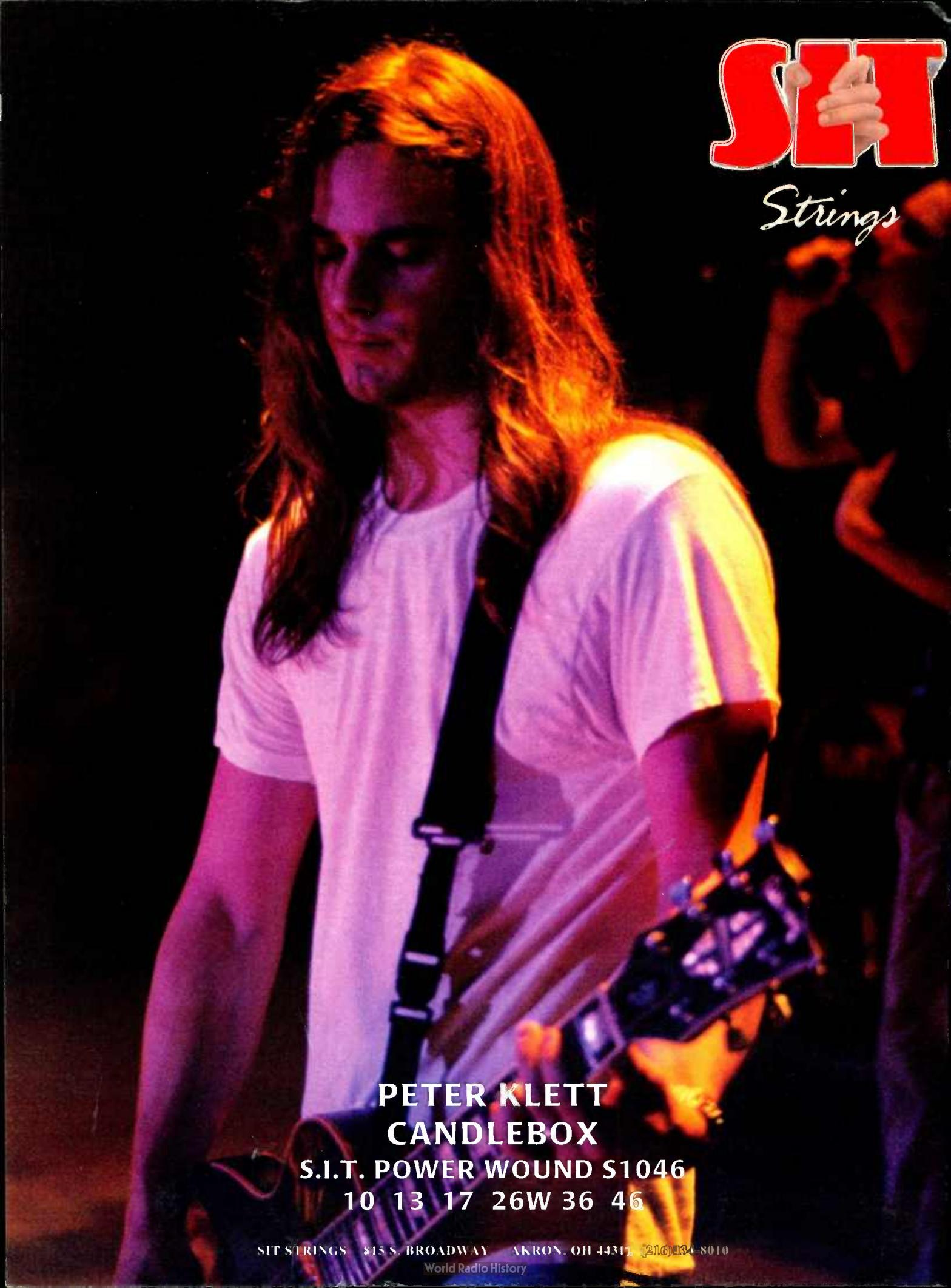
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A color photograph of a man with long, dark hair and a beard, wearing a light-colored t-shirt. He is playing a red electric guitar. The background is dark, and the lighting highlights his hair and the guitar neck.

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