

# 9th Annual Guide To Everything Indie

Vol. XXII, No. 19 9/14/98 - 9/27/98

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# FEATURES



TOM SMUGALA



the Indie Revolution

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## The Tony Rich Project

*Music Connection* talks with this Grammy-winning artist about his recently released sophomore effort, *Birdseye*, as well as his battles with his label over artistic integrity and commercial concerns, and working with Eric Clapton.

By Jonathan Widran

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With the ability of any band or artist to press up some CDs, is it still necessary to hook up with an independent or major label? *MC* takes a look into this latest wave of the ongoing indie revolution to find out what you should know before you take matters into your hands with your own vanity label.

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**FEEDBACK**

**Changing Times?**

Dear MC:  
This is in response to Doug Friedman's letter (Feedback, Vol. XXII, Issue #17). Unfortunately, Doug, the battle between business and music is not a new one. Allow me to quote a well-known songwriter: "Never in all our history of popular music has there been such a plethora of composers—professional, amateur, and alleged—as we have today. Responsible, of course, are those two fresh hotbeds—the cinema and the radio. The merciless ether, by unceasing plugging, has cut down the life of a song to but a few weeks, with the result that anyone who thinks he can carry a tune—even if it's nowhere in particular—nowadays takes a shot at music-making."

That songwriter was George Gershwin in a letter written on May 4, 1930. A few years back, Quincy Jones predicted a worse fate for both parties with the advent of cheap digital recording: "Everyone will become their own favorite composer."

Since the record industry is the only industry in the world that can survive comfortably with only one successful product a year, all they need to do—or so they think—is sell a copy of what sold yesterday. Of course, they have to keep more of the money now than ever before. Worse, still, is the fact that with the editing power of digital equipment and a lack of scruples, a good producer can take...oh, I don't know...maybe a couple of model/dancers and make them Grammy winners.

For those of us who love music for its own sake, we must retreat even more from the notion that we require money or fame to be validated as musicians. Kind of like the Doors did back in the Sixties.

By the way, when I was teaching high school in '87 and '88, the Doors were the most popular band amongst the kids then, too. Perhaps both sides, the A&R community and musicians, will take a lesson from this. In the meantime, I'd like to hear your songs.

Barry Mitchell  
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**Current**

Guitar Center is sponsoring its 9th Annual Drum-Off, which is the largest organized drum competition in the country. The event, which takes place at all 44 Guitar Center stores nationwide, gives drummers the opportunity to take part in a "bare-knuckle" drum contest and win not only a professional acoustic drum kit, but also a new electronic Roland V-Drum kit. Also, musicians and non-musicians alike can sign up at stores nationwide to be chosen for a trip to Los Angeles to attend the Drum-Off finals at the House Of Blues in Hollywood, on November 21st. During the finals, the contestant will roll four special "drum dice" with each containing one letter of the word D-R-U-M, if one out of three rolls spells the word "DRUM" the contestant wins \$1 million, complements of Zildjian and Guitar Center. Preliminary store competitions will begin during the second week in September. For further details on this annual event, call or visit your local Guitar Center location.

Acclaimed vocal coach and singer Gloria Rusch will celebrate the release of her new book, *The Professional Singers Handbook* (Hal Leonard Publisher), on Thursday, September 17, at Borders Books And Music in Westwood (1360 Westwood Blvd.), at 7:30 p.m. Rusch will also perform with her partner John Novello (Novello/Rusch). After the concert, Rusch will make herself available for a brief question-and-answer session.

Disc Plus will be hosting a special open house on Friday, September 11, between 10-5 p.m., to celebrate moving to their new, expanded facilities. Industry experts will be on hand to answer all of your questions about CD replication, cover design and artwork, production, etc. Refreshments will also be served. Space is limited, so please call for reservations or information. You can reach Disc Plus at 818-761-8870.

Songwriters, artists and musicians will not want to miss this year's Songwriters Expo 21, taking place October 3 and 4, at the Musicians Institute (1655 McCadden Place in Hollywood). Presented by the National Academy of Songwriters (NAS), Songwriters Expo is the most comprehensive conference in North America for songwriters, artists, musicians, bands, producers and music industry professionals. There will be over 30 classes, panels, and interactive one-on-one sessions. Most importantly, you will also get a chance to have your music heard, as you can play your tapes for music industry professionals who are always in search

of the next big hit songs, bands and artists, in all styles of music. Past Expo guests have included representatives from such label giants as A&M Records, Atlantic Records, Arista Records, Capitol Records, MCA Records, Mercury Records, RCA Records, Reprise Records, Virgin Records and Warner Bros. Records. Representatives from such movie studios as 20th Century Fox, Orion Pictures and Sony Pictures have also attended in the past. For more information or reservations, call NAS at 323-463-7178.

**Re-Caps**

Whether you are interested in one course, or an entire curriculum, UCLA Extension provides the highest level of instruction and course content to help you achieve your career goals, as each course is taught by top professionals in the music industry. The fall quarter begins September 26th. Some of the new courses offered include "Entertainment Industry Update: The Convergence Of Art And Business Across All Media," with Robert Dowling, Publisher/Editor-In-Chief, *The Hollywood Reporter*; "Record Marketing, Sales And Distribution: Building An Audience And Selling Music," with Christina Meloche, Head of Alternative Marketing, Interscope Records; "The Role Of The Talent Agent In The Music Business," with Keith Sarkisian, Senior Music Agent, William Morris Agency; and "Technology Tools For Music And Audio Production," with Laurence Sheldon II, composer and audio editor for film and television. Free career programs will also be offered on "Preparing For A Career In New Media And Digital Image Creation" (August 29), and "Preparing For A Career In The Music Industry" (September 19). For further information on these or any courses being offered, call 310-825-9064. You can also find more information on the Internet, at their web site (<http://www.unex.ucla.edu>), or you can call for your free catalog of courses at 800-554-UCLA, Dept. E12.

Don't miss the next Ask-A-Pro/Song Critique presented by The Songwriters Guild Foundation on Wednesday, September 16, from 7-9 p.m. The featured guest will be music producer David Cole, Staff Producer at MCA Records, who will be reviewing all styles of music, and is always on the lookout for new bands and artists. He also accepts unsolicited material. This session is free to Guild members, \$10 for non-members. For further information or reservations for this, or any future Songwriters Guild Foundation events, you can call 323-462-1108 

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all submissions. Letters must include your name and address. Direct all correspondence to "Feedback" or call 818-755-0101 (ext. 7). **CLUB REVIEWS:** Send a request letter to the above address that includes the name and number of the group's contact person, the correct spelling of all the band members' names and what they play, a b&w photo, three future gig dates and a very short description of the music. A tape is helpful but not necessary. Give us at least ten days advance notice of your gig. Direct the correspondence to "Club Reviews."

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

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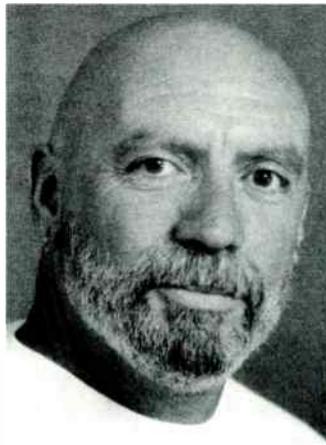
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Lou Cabot

## A Circle Of Hope

Lou Cabot is a man with a musical message. A recovering alcoholic for the last ten years, Cabot has been performing his way around the juice and java circuit for a long time, with a message directed toward recovery issues. And now, Cabot has just recorded a very special CD, *Circle Of Hope*, released on the Recovery Records label.

*Circle Of Hope* is a soulful, easy listening recording composed of songs which deal with recovery issues, but are delivered with an optimistic message, and is intended to reach those who would be otherwise unreachable. CDs or cassettes may be purchased for \$14.99 or \$9.99, respectively, at Recovery Records, 330 W. Renwick Rd., Glendora, CA 91740, or through the company's web site at <http://www.recoveryrecords.com>.

## SAP & Stevie

This past August, SAP America, Inc. and legendary recording artist Stevie Wonder announced the winners of the SAP/Stevie Wonder Vision Awards, which were presented at a black-tie gala and benefit concert held at the Plaza Hotel in New York City.

This year's winners in the three major categories were: Kurzweil Educational Systems for "Product Of The Year," Canadian National Institute For The Blind for "Role Model Organization Of The Year," and Sarah Morley for "Vis-

ion Pioneer Of The Year." Also presented were awards in the categories of the Siemens Award Of Excellence and the Honorary Special Achievement Award. The event began with a cocktail reception to highlight the work of the top fifteen finalists and to demonstrate the Product Of The Year. Following the reception and an awards dinner, guests enjoyed a benefit concert featuring Stevie Wonder and his special guests.

Officially launched in May of 1997, the program seeks out and recognizes products, people, and research and development that further assimilate blind and visually impaired people into the work force. With more than 200 award applicants from twelve countries worldwide, the program has generated significant awareness and interest for this special cause. To date, corporate sponsors and independent contributors have raised more than \$625,000 for the program. For more information about this organization, you can call 800-283-1SAP, or visit their web site at <http://www.sap.com/vision>.

## Red Hot Returns

The Red Hot Organization has united some of today's hottest contemporary musicians to honor the music of George and Ira Gershwin on the soon-to-be-released CD *Red Hot + Rhapsody*. Slated to be released this fall on the Verve/Antilles label, the disc is in celebration of this year's 100th Anniversary of George Gershwin's birth. Among the artists on the recording are David Bowie, Natalie Merchant, Duncan Sheik, Luscious Jackson, Sinéad O'Connor and Bobby Womack.

All proceeds will be donated to AIDS prevention and relief worldwide. Beginning in 1990 with *Red Hot + Blue*, the Red Hot organization has put together nearly a dozen critically acclaimed albums and television programs utilizing the talents of leading performers, producers and directors. At present, these efforts have resulted in nearly \$7 million being donated to more than 100 organizations in 25 countries, making Red Hot the largest AIDS organization in the entertainment industry. For information on Red Hot, call 212-343-0043, or visit their web site at <http://www.redhot.org>. 

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CLOSE-UP

# Silent Sounds

By Jonathan Widran



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The first thing that many prospective clients ask Steve Jacobson, owner of the West Hollywood-based Silent Sounds studio, is where the name of the facility came from. "I'm a self-taught guitarist and keyboardist, but during the only piano lesson I took in my life," he recalls, "my teacher told me to think of music like a picture painted on a canvas of silence. She said, 'Don't ever forget the silence.'"

Though he only opened the studio for commercial use earlier this year, business is thriving to the point where silence is a rare moment in the state-of-the-art room. Boasting such clients as Robin DiMaggio (drummer for Mariah Carey, producer for Steve Vai) and Laurence Tolhurst of the Cure (who recently recorded tracks for an upcoming solo album), Silent Sounds grew out of Jacobson's own creative needs.

Pursuing a career as a songwriter and producer (with several soundtrack songs to his credit), he was using the place to write and record and develop his own material. But he soon realized that the only way to expand his arsenal of equipment and to further maximize the studio's sonic potential was to open up his studio for commercial use, so he turned his private haven into a room on par with any of the big facilities in town.

"Before all this, it was just a low level production studio for me," Jacobson says. "My goal was to turn this into a place where everyone would feel comfortable and get a quality product."

Designing the "perfect" room with veteran engineer Jim Morgan, Jacobson now has 24 and 16-track recording capabilities, 20-bit ADAT, DA-88, a Pro Tools Computer and a world class, \$20,000 vocal setup chain ("We specialize in vocals," the owner emphasizes), featuring a U-47 tube mic, Avalon pre-amps, and a Manley tube compressor.

"It's equipment on par with what you would find at Ocean Way and the Record Plant for a fraction of the cost," Jacobson says.

Another crucial element to the brilliant sound a performer or band can achieve at Silent Sounds is the sonic design of the room. Jacobson has hired the well-known Coco to "tune the room" on a regular basis. "He sets the EQ to make the room very flat, so that when one listens to the mix, there is no interference from the room, itself. It's the perfect environment in every way." The previously mentioned Robin DiMaggio described the room as a "rare gem," in fact.

The studio's control room looks like mission control, or the inside of a spaceship, and the recording room, itself, is cozy and warm, with the right hues of black, green and light purple—sort of like a cockpit attached to a living room, as Jacobson likes to say.

While he feared going into business at the beginning, his aggressiveness in advertising, creating word-of-mouth referrals, and getting out to meet artists, bands and producers is now paying big dividends.

Aside from offering clients a great studio to work in, Jacobson claims to offer a more intangible quality that many believe is rare in this business: sincerity. "Because I am using the studio for my own creative endeavors, whenever it's not being rented out, I am committed to making sure everything is running perfectly at all times, and am very honest in my business dealings as long as there is mutual respect.

"My goal is to find more clients like those I have had," he continues, "people who respect the studio and its equipment, so that I can be in a peaceful state of mind and not lose sleep over problems that could be avoided.

"My unique motivation in creating this studio," Jacobson explains, "ensures that my heart and soul live and breathe in this place. It's my own little paradise sometimes, but it's a great privilege to share that with others."

Contact Silent Sounds at 213-951-0612.

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LESTER COHEN

**Erik Stein**

**MCA Records** publicist **Erik Stein** has been promoted to Director of Publicity, after serving the label as Associate Director of Publicity since 1995. Working out of MCA's Universal City, California-based headquarters (818-777-4000), Stein will continue to coordinate media plans for artists on MCA and its affiliated labels, with an emphasis on alternative artists.

**Alex Maghen** has been appointed to the newly-created position of Vice President, Interactive Technology for **MTV Networks**. In this new position, Maghen will work closely with all of the company's online and interactive groups, as well as with parent company Viacom, to expand the operation's technical development and production processes. He was previously Vice President, Production for Nickelodeon Online. Contact MTV Networks' Santa Monica, California offices at 310-752-8000.

The **Epic Records Group** has named **Jon Polk** General Manager, West Coast for **Epic Records** and **550 Music**. Based at the labels' Santa Monica, California offices (310-449-2100), Polk will oversee all aspects of the labels' West Coast operations. He was previously Vice President, Business Affairs, West Coast for Sony Music.

**Joe DiMuro** has joined the staff at **RCA Records** as Vice President/Product Development, where he will create, optimize and integrate customer-specific and corporate marketing/promotional opportunities for all RCA artists' products. He was previously with 20th Century Fox Film Corporation's Home Entertainment Division, where he was Senior VP of Video & Interactive Programming. Contact RCA's New York headquarters at 212-930-4340.

The **Elektra Entertainment Group** has upped **Lisa Michelson** to Vice President, Adult Alternative Promotion. She was previously Senior Director of Adult Alternative Promotion. Contact Elektra in New York at 212-275-4100.

**David Sinykin** has been appointed Director of Marketing for **K-tel International (USA)**. Sinykin will oversee marketing operations for the company from the music division's Minneapolis offices.

He was previously Director of Accounts Services and Creative Director for the Toushin Advertising Agency in Minneapolis. K-tel has also named **Mary Kuehn** Vice President/General Manager of **Dominion Entertainment**, a wholly-owned subsidiary of K-tel. Kuehn will work to increase global exploitation of Dominion's catalog of masters and copyrights, as well work to increase the company's repertoire. A fourteen-year K-tel veteran, Kuehn was most recently Vice President of Business Affairs for the company. Contact K-tel's Minneapolis headquarters at 612-559-6800.

Audio speaker manufacturer **JBL Professional** has announced the promotion of **Simon Jones** to Senior Product Manager. Based in Southern California, he was previously a product manager for the company. Contact JBL's Northridge, California headquarters at 818-894-8850.

**Natalie Stocker** has joined the staff of pro-audio magnetic recording media manufacturer **EMTEC Pro Media** as Marketing Manager. In her new post, Stocker will be in charge of marketing, advertising and new product development. She was previously a Vice President at independent PR firm Keith Hatschek & Associates. Contact EMTEC's Valencia, California offices at 805-295-5551.



**Rob Cavallo**

**Rob Cavallo** has been appointed Senior Vice President of A&R for **Hollywood Records**, based at the label's Burbank, California headquarters. The Warner Bros./Reprise A&R veteran will now be responsible for the overall development of Hollywood's artist roster, including signing and developing talent and supervising the company's A&R staff. In other Hollywood Records news, the label has named **Joey Scoleri** National Director of Rock Promotion and **Rob Dillman** National Director of Pop and Adult Contemporary Promotion. They were National Director of Rock Promotion for Elektra Records and L.A.-based Regional Promotion Manager for Mercury Records, respectively. Contact Hollywood at 818-560-6197.

Music industry veteran **Les Borsai** has entered into an agreement to join **Bill Silva Management** as a partner, with an eye towards rapid expansion via new clients and special projects. Borsai's resumé includes stints as a concert promoter at Avalon Attractions, as the head of tour marketing at MCA Records, and, most recently, as Vice President of 911 Entertainment. Until the company opens its new L.A. offices in October, Borsai can be reached at 323-845-0982. **Bill Silva** can be reached at his San Diego office (619-233-8493).



**Kim Garner**

**Universal Records** Vice President of Marketing **Kim Garner** has been promoted to the post of Vice President of Marketing and Artist Development, for the New York-based label. In her expanded role, Garner will oversee all aspects of domestic and international marketing and artist development for the Universal roster. Contact the label at 212-373-0600.



**Thembisa S. Mshaka-Morris**

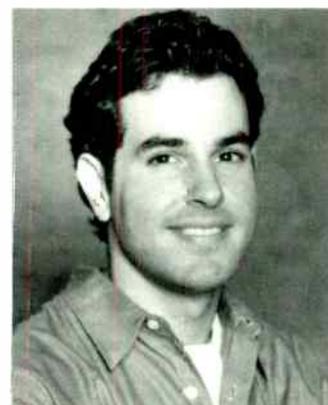
**Thembisa S. Mshaka-Morris** has joined the Creative Services Department at **Sony Music** as an Advertising Copywriter. Based in New York, she will develop advertising campaigns for Sony's hip-hop, reggae, R&B and crossover artists. Prior to joining Sony, Mshaka-Morris was Rap Editor for radio trade publication *Gavin*. Also at Sony, **Lisa Gephardt** has been promoted to Senior Director, Media Relations for **Sony Music Entertainment, Inc.**, where she will continue to be responsible for co-

ordinating and implementing media coverage for various areas of the operation. She was previously Director, Media Relations for the company. Contact Sony Music in New York at 212-833-5047.



**David Wolter**

**Virgin Records** has named **David Wolter** to the post of Senior Director of A&R. Based in New York, the former Revolution Records A&R rep will now scout, sign and develop talent for Virgin in the rock arena. In addition, Virgin has appointed **Collin A. Stanback** Director of A&R, where he will also scout, sign and develop new talent for the label, with an emphasis on urban artists. Previously an A&R rep for Geffen Records, he will also be based in New York. Contact Virgin at 212-253-3100.



DAVID GOLDMAN

**Todd Steinman**

New Media pioneer **Todd Steinman** has been promoted to Vice President of On-Line and New Media at **Warner Bros. Records**, where he has already spent nearly four years developing the company's multimedia and online presence. Also, **Peter Rauh** has been upped to Vice President of Product Management. He had served as a product manager with the company since joining the label's staff in 1994. Contact Warner Bros. Records at 818-846-9090.

Audio amplification gear manufacturer **Hafler** has promoted **Jerry Cave** to the post of Managing Director, where he will work to increase Hafler's international brand awareness. Contact 888-HAFLE-1 (888-423-5371). **MC**



**Chris Douridas**  
VP, A&R  
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**Background:** Chris Douridas has probably heard more bad demos than anyone else in the A&R community. It's been his job for many years to remain open to new music, first as host of KCRW's long-running and well-respected program *Morning Becomes Eclectic*, and now while working A&R for the recorded music arm of the giant DreamWorks corporation—the already famous entertainment triumvirate headed by Steven Spielberg, David Geffen and Jeffrey Katzenberg.

The approach to A&R of this soft-spoken and thoughtful executive is every bit as eclectic as his tastes in music. "I have to confess I'm not real versed on what other A&R people's approach to A&R is. You can't worry about what other people say. All I know is what my intentions are," he explains.

And his intentions are to keep an open door policy when it comes to new music. This is how it has always been for him and how it will likely always be.

**Why DreamWorks?:** "[Because of] the opportunity to work with a company that's driven by passion for great artistry. Obviously, they want to sell records as well, but success follows great artistry. When you work with great artistry, success will come. We have the time to sort of wait. They can work with an artist for three or four albums and wait for the artist to have commercial success. They have the budget to weather that kind of development. DreamWorks is a rare bird at this point in time in the industry."

**Company Philosophy:** "I guess it's sort of a merging of two phi-

losophies; the Geffen philosophy and the Warner Brothers philosophy. Geffen was a lean operation, they were very selective and tried things that weren't the norm. Warner Brothers always signed artists for the long haul, but they were big. The DreamWorks philosophy is being selective and standing by the artist for the long haul. So we're being very picky."

**Recent Signings:** "Most of the A&R people here have only signed two acts in two-and-a-half years of existence. That's not a lot. It's being very picky. In terms of my contributions, when I first met up with the DreamWorks people, I was under contract as an A&R consultant for Geffen Records.

"I brought the eels in and then I left Geffen to come over here to DreamWorks. My first signing here has been the Propellerheads. That's been out since March. I have a second band I brought in with Ed Simmons, from the Dust Brothers, who's also here. We signed a band called Artificial Intelligence, and Ed's producing the record. So I have two acts."

**The Propellerheads:** "I had been aware of Alex Gifford, the main guy in the band, for a long time. He had done a lot of work at Peter Gabriel's Real World Studios. He was part of a band called the Grid. I didn't realize this until later, but he had done some work with Van Morrison and the Stranglers. But what I was most impressed by, was I kept seeing his name in different places.

"Then, when this Propellerhead thing came up, I saw his name attached and realized he was a guy who could reinvent himself successfully, time and again. Propellerheads was just a fraction of this guy's talent. Propellerheads is considered to be in the electronica realm, to use a word I hate, but he'll weather whatever changes the record business might have."

**Artificial Intelligence:** "They are from Westwood. It's a rock trio. Nick and Zack Young are two brothers. There's a third guy in the band, Pablo Manzarek, Ray's son. He's the keyboardist. They just went in the studio. Actually, they built a studio. They've just begun recording an album that should be out early next year. A producer named David Baerwald [a solo artist and former half of David & David], who you probably know, brought them to our attention."

**The Power To Sign:** "We all have the ability to sign anything we're passionate about, but I personally would not want to bring something to the company that I don't see widespread support for. That does not mean that if I believe in something and others in the company don't believe in it, that I wouldn't take a chance, but it would have to

be something I was more than definite about."

**Radio vs. A&R:** "I think the biggest difference is that in radio you can champion something out of commitment. Commitment is playing what you love. In A&R, when you're committed to something, it's like a marriage. You're bound together for, hopefully, years and years. So it makes you look harder and more critically at things that are thrown your way.

"I always saw radio as presenting music, providing music for the audience. I think the experience of radio does help in A&R in that, when you're working an artist, you get a feel for how they might be used at radio; what will work and what won't work. I have a realistic sensibility about the potential acceptance at radio."

**Problems With Radio:** "I'm constantly baffled at what commercial radio is turning its nose up at. Working in the record industry has been sobering for me, because I realize how horrible radio is across the country; how narrow-minded and uninspiring most radio is."

**Problems With Demos:** "The most common problem is that people don't push themselves. People forget the value of a great song. Where are the songs? Don't worry about how good your guitar sounds. Worry about the songs. People pay a lot of attention to the package, with their photo and bio. You've got bands that are doing this on their own time. Invest that time into pushing the envelope in terms of your songwriting. You can have great songs on a crappy cassette with just a phone number on it and get a deal a lot quicker than with mediocre songs and a great package."

**Songwriting:** "I'm constantly tel-

ling people to just really invest time in developing their songwriting skills. That's where the time needs to be spent. Not getting complacent or comfortable with where they're at.

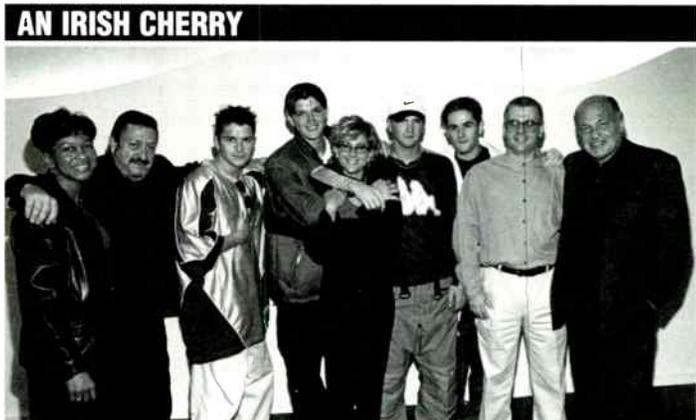
"Songwriters often look to others for input on their songs and go to others for comments. You can't write for radio. You can't write for a record company. You've got to write for yourself. You've got to follow your own passion and follow your own heart. Without that, you've got nothing. Follow your own instinct. That's the point. How do you get a distinctive point of view across in your songwriting if you're writing by committee?"

**Soundtracks:** "We're attached to a film company, so we get first shot on all DreamWorks features. I'm involved with the soundtracks as much as is required. *Small Soldiers* was a collective A&R project. There are a couple of other DreamWorks films coming out, one of which I may just get more hands-on, in terms of soundtrack supervision.

"We've also done a lot of score albums, such as the score for *Amistad*. We keep a close watch on all the DreamWorks features and produce the soundtracks that make sense."

**Personal Tastes:** "If anything, I feel I'm becoming more selective. On KCRW, I was the champion of a lot of people. It was pretty esoteric stuff that I still champion in the soundtrack world. But now, I'm being very selective as far as my signings. I'm only bringing in stuff that's distinctive and has a point of view, but that also has a shot in this business. Why else would you want to bring something into a company that has the muscle and the resources that would be wasted?"

—Interview By  
MC Staff Writer Tom Kidd



**Cherry Entertainment has signed the Irish band Mytown, who will release their debut album on Cherry/Universal Records. Pictured celebrating the union are (L-R): Jean Riggins, President, Black Music, Universal Records; Mel Lewinter, Vice Chairman/COO, Universal Music Group; Mytown's Paul Walker and Danny O'Donoghue; Jolene Cherry, President, Cherry Entertainment; Mytown's March Sheen and Teri Daley; Eamonn Maguire, band manager; and Doug Morris, Chairman/CEO, Universal Music Group.**

## JACK'S GOT THE GOODS



Veteran industry promoter and producer Jack Utsick has inked the Miami-based pop/rock act the Goods, as the first signing on his newly-formed Omega Records label. The company has a distribution deal with Blackheart/Mercury. The band's debut was produced by Tom Dowd, and has just been released. Pictured finalizing the deal are (L-R): band members Tony Orms, John Camacho and Stewart Simone; Omega's Jack Utsick; and band members Kasmir Kujawa and Jim Camacho.

## L.A. Music Awards

The 8th Annual Los Angeles Music Awards are set to take place at the House Of Blues in Hollywood on November 16th. Since the first awards ceremony was started in 1991 by Al Bowman, submissions for nominations have grown from 35 in that first year to more than 1,000 from all over the greater L.A. and Orange County areas, as well as from across the U.S.

Over the years there have been quite a few success stories of past winners, including Save Ferris, who were named "Best Orange County Band" in 1996 and went on to secure a deal with Epic Records; and the Uninvited, who received an award for "Best Independent Album" that same year. The band went on to sign with Atlantic Records and is set to release their debut this summer.

For further information, call the event's production offices at 310-374-5266 or 562-426-2577. To submit material for nomination consideration, you can mail your packages to: KBH Entertainment, 2540-1/2 Lime Ave., Long Beach, CA 90806, or to L.A. Entertainment Works, 615 7th St., Hermosa Beach, CA 90254.

The event is sponsored in part by the Sam Ash Music Corporation, which, incidentally, has announced its plans to open ten additional musical instrument megastores, including three additional store locations in the greater Los Angeles area in 1999. There is already a Sam Ash location in Hollywood on Sunset Blvd., as well as SoCal stores in Cerritos, Canoga Park and Westminster. For further information, you can contact Sam Ash Music at 516-932-6400.

## On The Road

Depeche Mode is readying their first tour in five years. The Singles Tour, in support of their new two-disc compilation *The Singles 86-98*, kicks off on October 27 in Worcester, Massachusetts, before hitting the Southland at the Great Western Forum on December 18th.

Not many rock stars have as many concert trail legends following them around as Alice Cooper, but he now has a new one to add to the book. It seems that during the second of his recent three sold-out shows at the House Of Blues in Hollywood, Cooper's pet boa constrictor (aka Lady McBeth) had a big accident onstage during the performance of "Be My Lover." The resulting mess had the band slipping and sliding across the stage until three roaches were able to clean it up. That's rock & roll, isn't it?

## Tickets Anyone?

Led Zeppelin fans were rocked by the news that drummer John Bonham had died on September 25, 1980, and then, in early December, Jimmy Page, Robert Plant and John Paul Jones announced that Zeppelin was over.

Although their last performance took place in West Berlin on July 7, the band had already planned a series of U.S. dates that were to run through November 15th. The last four dates of the tour were to take place at the now-demolished Chicago Stadium in Illinois. Ironically, on the same day of Bonham's death, the *Chicago Tribune* offered the mail-order tickets to all four shows. The tickets were held at the stadium, and the money that

was sent in was returned.

These unused tickets remained at Chicago Stadium for years until rock & roll collector Michael Dehn purchased them in 1986. And after successfully selling a quantity of the tickets in 1994, during Page and Plant's last tour, Dehn's corporation, Metro Pulse, is now making the authenticated tickets available again to Zep fans.

Each ticket is \$35 (plus a \$5 shipping and handling fee) and comes double-matted and shrink-wrapped. They'll also send you framed tickets for \$75 (plus a \$8 shipping and handling charge). Call Metro Pulse at 888-461-8033.

## Del-Fi Goes Pop

A few issues ago, we told you about the International Pop Overthrow festival (Vol. XXII, Issue #17), which took place in various L.A. venues from August 21-30. Now, Del-Fi Records is releasing *IPO*, a 20-track compilation of new recordings from various acts who performed at the festival. The album is due out later in the year, and will be distributed by Navarre.

In addition, on October 20, Del-Fi will release *Delphonic Sounds Today*, featuring such current artists as the Brian Jonestown Massacre, the Wondermints, Los Straitjackets and the Negro Problem, performing renditions of classic material from the label's catalog, including "I Fought The Law" and "Hippy, Hippy Shake." Call Del-Fi at 800-993-3534.

## Mötley Goes To Rock

Mötley Crüe has just finished recording two new tracks, "Enslaved" and "Bitter Pill," with veteran producer Bob Rock, for their upcoming *Greatest Hits* collection. The last time the studio wiz-

ard and the band worked together was during the Crüe's multi-platinum *Dr. Feelgood* album. The new CD is due out on Beyond on October 27, and the boys plan to tour behind the release.

## Alternative Motown

One of the things that made Motown Records such a powerful entity in its heyday was that label founder Berry Gordy encouraged a competitive spirit among the staff producers, writers and artists. Because of this, many of the classic hits were actually recorded by a variety of Motown stars. And, on September 22, you'll be able to hear some of these alternative versions when Motown releases *Motown Sings Motown Treasures*, a collection of 21 classic hits recorded by artists other than those who brought the songs to the charts.

## Upcoming Releases

On September 22, Curb/MCA will release *Step Inside This House*, a two-disc, 21-track collection from multiple-Grammy-winner Lyle Lovett. Reprise Records is slated to release Chris Isaak's latest album, *Speak Of The Devil*, on the same day, and pop/rock fans will also have a chance to pick up *Patty Smyth's Greatest Hits (Featuring Scandal)* from Columbia/Legacy.

On September 29, Sony Classical releases guitar great John Williams' latest album, *The Guitarist*. October 6 marks the release of *Wander This World*, the new A&M album from blues wunderkind Jonny Lang. Jive Recording artist R. Kelly's fourth album, *R.*, is a double-CD, slated to hit the streets on October 13th.

—Compiled By MC Senior Editor Steven P. Wheeler

## A GOLDEN FASTBALL



Hollywood Records execs and staffers recently presented Fastball with gold records for sales of their hit sophomore release *All The Pain Money Can Buy*, following their appearance on *The Tonight Show With Jay Leno*. Pictured are: (L-R, front row) Marc Friedenberg, Director of Marketing, Hollywood; Fastball's Miles Zuniga, Joey Suffield and Tony Scalzo; Mark DiDia, Senior VP/GM, Hollywood; Judy Kemper, Director of Production, Hollywood; (L-R, middle row) Sharrin Summers, Director of Publicity, Hollywood; Bob Cavallo, Chairman, Buena Vista Music Group; Rob Seidenberg, Director of A&R, Hollywood; Dutch Cramblitt, VP of Sales, Hollywood; (L-R, back row) Julian Raymond, Executive Director of A&R/staff producer, Hollywood; Dan Hubbert, Senior VP of Promotion, Hollywood; and Russell Carter, band manager.



ALL ABOARD



It followed Spacehog around on their last tour. *Good Morning America* documented Joan Osborne and Wyclef Jean creating a song on it. Imani Coppola hopped on it, and Blues Traveler and Barenaked Ladies jammed on it. It's the John Leonon Songwriting Contest's custom-made mobile studio, the ambassador of the contest. It's spending a large part of the summer trekking around the country where it's been visiting music festivals, and it will continue in the fall with appearances at colleges and high schools. The front lounge has six complete mini-studios and a full professional recording facility is in the rear. Pictured at one of its many stops are (L-R): Chris Barron of the Spin Doctors, Tyler Stewart of Barenaked Ladies, fellow musician and contest exec Brian Rothschild, and Steven Page and Ed Robertson of the Barenaked Ladies.

SESAC Awards

This fall, SESAC will become the first performing rights organization to acknowledge the flourishing "Americana" genre when the company hands out its first-ever Americana Awards during their annual Country Music Awards ceremony on September 24th.

Since the format's creation by the San Francisco-based trade publication *Gavin* in 1995, Americana has continued to flourish and increase in popularity. A broad-based genre rooted in country tradition, the form also encompasses elements of bluegrass, rock and traditional country—a virtual melting pot of American influences. Americana artists are currently re-

ceiving airplay on over 80 radio stations around the country, and many are receiving long overdue attention and recognition because of their exposure within this format. SESAC can be reached at 615-320-0055.

ASCAP Alliance

Performance rights organization ASCAP and Constellation Ventures, a leading venture capital fund investing in new media, have announced an alliance to promote the lawful use of music in developing the digital music format.

The two organizations will jointly sponsor a gathering of creators, technologists and government offi-

ASCAP SIGNING



ASCAP staffers welcomed Makin' Records recording artists Natural Resource, Pumpkinhead of O.B.S., The Bad Seed of O.B.S. and Don Scavone to the Society in a special New York signing. Natural Resources is a Brooklyn-based group whose rap single "I Love This World" has been climbing the charts. The group consists of Ocean, What? What? and Aggie (DJ/Cronner); Pumpkinhead is a remixer; The Bad Seed is releasing his first single "Grits" with fellow O.B.S. member Meatpie; and Don Scavone is releasing his first single, "The Force." Pictured at the signing are (standing, L-R): Don Scavone, DP One, What? What?, Pumpkinhead, Meatpie, ASCAP's Jimmy Maynes; (sitting, L-R) Aggie, Ocean, O.T. (Overtime) and Bad Seed.

cial to discuss the latest issues in copyright protection on the Internet. Marilyn Bergman, ASCAP's Chairman and an Oscar-winning lyricist, will be one of the keynote speakers at the conference, to be held in New York and webcast across the country. Also scheduled to appear at the conference will be Marybeth Peters, the Register of Copyrights, and Bruce Lehman, the Assistant U.S. Secretary of

Commerce and Commissioner of Patents and Trademarks.

The ASCAP/Constellation Ventures conference, entitled "Making Music Together: Creators And Technologists On The Internet," will explore the latest developments and controversies in copyright protection with a special emphasis on the creator's point of view. The conference will take place on October 13, in New York

MCA'S "WISLEY" CHOICE



Jake Wisely, MCA Music Publishing's Director of A&R.

CLASSICAL APPOINTMENT



Ralph N. Jackson, Assistant Vice President, Classical Music Relations, BMI.

DO YOU SEE THEM?



Arista Records, BMI and MCA Records played host to a gathering to celebrate the Number One success of the Reba McEntire/Brooks & Dunn single, "If You See Him/If You See Her," written by Tommy Lee James, Jennifer Kimball and Terry McBride. McEntire and Brooks & Dunn just received a 1998 CMA nomination for "Vocal Event Of The Year" with the song. Enjoying the reception at BMI Nashville are (L-R, top row) MCA Records' Bruce Hinton; Kix Brooks; BMI's Harry Warner; Still Working for the Man Music's Barbara Orbison; Ronnie Dunn; Terry McBride; Arista Records' Fletcher Foster; Tommy Lee James; (L-R, bottom row) BMI's Roger Sovine; Jennifer Kimball; MCA Records' Tony Brown; Reba McEntire; and EMI-Blackwood Music's Gary Overton.

City, and will feature writer and composer members of ASCAP, as well as Constellation Ventures' technology partners. For further information, contact ASCAP at 213-883-1000.

### Songwriters Market

With 400 new listings, 400 record companies, 350 music publishers, 350 managers and booking agents, 200 record producers, 100 songwriting organizations, 60 contests and awards, and over 2,000 phone numbers, e-mail addresses and web sites, the 1999 *Songwriters Market* is a bounty of contacts.

Editor **Tara Horton** has balanced this overwhelmingly comprehensive body of information with articles featuring the valuable insights, experiences and advice of successful music industry professionals. If knowledge is power, then this year's revision is mighty powerful, indeed. Highly recommended for songwriters and music industry professionals of all levels.

### Industry Grapevine

**Ralph N. Jackson** has been promoted to Assistant Vice President, Classical Music Relations for BMI. He was most recently Senior Director of that department. In his new position, Jackson will continue to oversee and foster relationships with BMI's classical composers and music publishers, as well as continue to serve as Director of the annual **BMI Student Composer Awards**, now in its 46th year. He also serves as a member of the

Board of Directors and as Secretary of the BMI Foundation, Inc.

In other BMI news, **Angelo Bruno** has been promoted to Assistant Vice President Financial Planning and Audit at BMI. Bruno was previously Senior Director, External Audit and Financial Planning at the organization. In addition to his responsibilities in the external audit, financial budgeting and forecasting areas, Bruno will also oversee BMI's pension administration.

**MCA Music Publishing** has named **Jake Wisely** to the post of Director A&R. In his new position, Wisely will be responsible for talent acquisition in the areas of rock and pop. Prior to this appointment, Wisely held the position of Director for the Midwest Membership office of ASCAP, in Chicago.

In addition, MCA has appointed **Adam Haft** to the post of Manager, Creative Services, where he will be responsible for signing artists and writers to the publishing company, out of the New York offices. For more information on these appointments, contact MCA Music Publishing at 310-235-4700.

### Dance With Me

The new **Vanessa Williams** and **Chayenne** movie, *Dance With Me*, features infectious Latin rhythms and songs. The end title, "You Are My Home," a duet between the co-stars, was penned by the prolific priestess of pop, **Diane Warren**. **Emilio Estefan, Jr.** produced some of the tracks, and L.A.'s **Barry Fasman** is also featured in the producer credits. The soundtrack is available on **Epic Records**. 

## BARBARA VANDER LINDE

General Manager/Creative  
Rondor Music International



RONDOR MUSIC INTERNATIONAL

By Dan Kimpel

**B**arbara Vander Linde's office, with its tapestries and stained glass, seems more like a sanctuary than a high-powered publishing locale. "I spend more time here than I do at home," she laughs. In her position as General Manager/Creative for Rondor Music, Vander Linde is responsible for overseeing some of the most lucrative catalogs in modern music publishing. But it is her understanding of the complex psyches behind their creators that is her real forte. "What I enjoy most about my job are the creative relationships with the songwriters," she states. "Great records are made with great songs. I'm in the business of finding writers of great songs."

Rondor Music encompasses Almo Music (ASCAP) and Irving Music (BMI), companies established by A&M Records' founders (now co-owners of Almo Sounds) Herb Alpert and Jerry Moss. Though clearly a formidable corporate entity, the publishing company has a familial aura. Two of their most recorded writers, Will Jennings (a 1998 Academy Award winner for "My Heart Will Go On" from *Titanic*) and Rod Temperton (*Thriller*), have both been with the company for 20-plus years.

Vander Linde is currently in the seventh year of her Rondor tenure. Though she was promoted to her present position in January of 1997, she actually initiated her career in music publishing with a two-year stint at Almo. Then came two years at Emerald Forest, where she began her songplugging career, which were followed by six short months at Geffen Music. She then came full circle with a return to Rondor.

"I'm a fan," she says. "I've always loved songs and music, but never intended to get into the music business; it was a complete accident. I knew a girl who was working at A&M. I met with personnel, and three months later, I landed where I was supposed to be."

As for how Vander Linde signs staff writers, she is quick to note that "we do not accept unsolicited material," before going on to say, "My favorite way to find writers is to meet them through other writers. Greg Wells came to me via Mark Mueller who was signed here. I was introduced to Dean Grakal by Mark Hudson, a songwriter who I work with who is not signed here. I didn't have a lyricist like Dean and I really wanted the challenge of developing a great new writer."

Another often asked question is whether or not publishers actually see it as their job to provide creative input to their writers. "Absolutely," Vander Linde replies. "For example, two writers, Mark Mueller and Andy Goldmark, brought me a song and I listened to it. I told them, 'There's good news and there's bad news. The good news is that you've written a hit chorus; the bad news is that it's the bridge.' So they went back and they rewrote the entire song and they changed the title. It became 'Somewhere, Someday' and we actually have two recordings of the song right now—one with 'N Sync and one with Jennifer Paige—and I've had several other people call wanting the song."

What about changes in the publishing business, in general? "I think the most significant change in our business is that everybody now understands the value of publishing," Vander Linde explains. "More artists are self-contained, which makes song placement more difficult. Unless you can bring something that everyone in the mix agrees is a hit single, it's hard to get it on a record. That's why collaborations are so important."

Vander Linde is also involved in the songwriter summits at Miles Copeland's castle in the south of France, an event co-hosted by Rondor. Past participants have included Carole King, Cher, Desmond Child, Paul Young, Olivia Newton-John, E from eels, Jars of Clay, Peter Frampton, Ted Nugent, Jill Sobule, Crystal Waters and dada. "I placed a song that Carole King, Mark Hudson and Greg Wells wrote at the castle, called 'The Reason' on Celine Dion's record. Jars of Clay's first single, 'Crazy Times,' for their album *Much Afraid*, was written there. But the real benefits are the relationships formed through the creative experience," she offers.

As a female executive, how does Vander Linde foresee the progress of women into the higher echelons of the music business? "Publishing is an area where women are more visible," she says. "There are some hard things you have to confront with your writers in that process, and I think women are more nurturing."

As for her chosen profession, Vander Linde concludes: "A lot of people think publishing is a stop on the way to a label. But in this position, I can have an impact on writers' lives, and that is very gratifying."

Contact Rondor Music International at 310-289-3500.



### L.A. POP QUARTET LUCIE GAMELON



Lucie Gamelon had its birth with local frontwoman/songwriter **Blair Tefkin** performing at local coffeehouses. Soon Blair was opening for the eels and the Murmurs, backed by L.A. guitarist **Bernard Yin**, drummer **Brian Sussman** and keyboardist **Suzanna Mast**, the group that ultimately became **Lucie Gamelon**. **Marianne Faithful** is covering their song "Good Advice" for her next album and **Glen Ballard** is including the track in his upcoming film, *Clubland*. The band, which is signed to **Polygram Publishing**, is currently performing at various stops on the current **Lilith Fair** tour.



**NEW HOME FOR QUANTEGY:** Recording media manufacturer Quantegy Inc. recently opened its new world headquarters building in Peachtree City, Georgia. The new facility is located at 800 Commerce Dr., Peachtree City, GA 30269. The offices can be reached by phone at 770-486-2837, or by FAX to 770-486-4306.

**STRENGTHENING FORTRESS:** Fortress Studios in Los Angeles recently announced that they have acquired an entire floor in the historic RCA Building in Hollywood. The studio has been the site of numerous historic recording sessions throughout the years, with artists including Elvis Presley, the Rolling Stones and Jefferson Airplane. For more information, contact Michael Rummings at 213-467-0456.

**NEW IMAGE:** Hollywood's Image Recording Studios has played host to the mixing sessions for the latest album from Reprise Records act Green Day. Veteran producer Rob Cavallo—who helmed the

group's first two albums—is again handling production duties, with fellow vet Chris Lord-Alge performing his mixing magic. Contact Image Recording at 213-850-1030.

**ONBOARD THE ROCKET:** Rocket Lab Studios in San Francisco, California has been home to a number of recent mastering projects, including the Island Records compilation CD *Amazing Grace*, which features Ani DiFranco, Daniel Lanois, PM Dawn, Automatic Baby (a collaboration between R.E.M.'s Michael Stipe and Mike Mills and U2's Adam Clayton and Larry Mullen, Jr.) and Melissa Etheridge. Robert Duskis of Six Degrees is producing the project... Mystik Journeymen's ninth album, *The Black Sounds Of Eternia*, for Outhouse Records, was mastered by Ken Lee...Terra Deva recruited local DJs and musicians Better Daze, Josh Michaels, Dave Beigel and Chris Smith for her latest OM Records release, *Subtle Revolution*. **MC**

**SPLENDER IN UTOPIA**



Songwriter, musician, multimedia pioneer and producer Todd Rundgren has been producing the debut album from Columbia Records artist Splender, at his Utopia Sound Studio in Bearsville, New York. Pictured during a break from the sessions, are (back row, L-R) Splender's James Cruz and Waymon Boon, (front row, L-R) Splender's Mark Slutsky, Rundgren and Splender's Jonathan Svec. As of yet, no release date for the album has been set.

**FRENCH "KISS"**



Squint Entertainment act Sixpence None The Richer recently spent a week in Paris, France filming the video for their single "Kiss Me." The concept for the video was inspired by French filmmaker Francois Truffaut's classic piece *Jules And Jim*, and the clip was directed by Steve Taylor. Pictured, above, on the Paris set are (L-R): band members Matt Slocum, Dale Baker and Leigh Nash; director Steve Taylor; and director of photography Ben Pearson.

**ROGER WHO?**



The Who's legendary vocalist Roger Daltrey (above, right) has been at the Music Box studio working with producer Carmine Appice (above, left) on songs for the Prosperity Pictures film *Romantic Moritz*. The film, which is now in theaters, features Daltrey's vocal talents on several songs, along with fretwork from former Wings guitarist Denny Laine.

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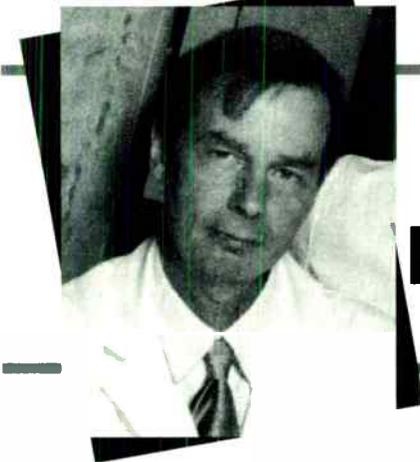
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**F A M O U S F O R D I S C O U N T S S I N C E 1 9 2 4 !**



# Bruce Fairbairn

**There's much more to this multi-platinum hard rock producer than meets the eye.**

By Jonathan Widran

**M**ega producer Bruce Fairbairn tells a story proving that even putting one's heart and soul into a project that flops can come around to yield spectacular results. In the mid-Eighties, shortly after guiding Loverboy to superstar status with two multi-platinum albums, the Canadian native worked for several intense months on a Geffen recording by the L.A. band Black And Blue. The released stiffed at about 50,000 units, but someone very important was listening.

"The great thing about this business is that if you have enough hits, people don't pay too much attention to when you fall on your face," laughs Fairbairn. "Nobody remembers that Black And Blue one anymore, but Jon Bon Jovi heard it, loved it and asked me to work on *Slippery When Wet*, which became his breakthrough and signature recording."

That 1986 album topped the charts and helped Fairbairn become one of "hard pop's" most prolific miracle workers. While he's humble enough to not claim that his expertise was the crucial factor, he helped Aerosmith back from the commercially dead with the classics *Pump* and *Get a Grip*. Everyone from AC/DC and Van Halen to the Scorpions, INXS and the Cranberries knew they could score a winner by bringing him to the helm.

"It's true enough that a hit album or two gets the phones ringing, but many albums succeed with minimal input from the producer on the sleeve, and that is unfortunate," he says. "I think these bands recognize my strengths in the areas of song arrangement and performance, and especially concern over how the players deliver. I'm not much of a technical whiz, but I have developed strong people skills and I know how to motivate a band to get organized. I feel like a coach sometimes."

Never was that clearer than on *Psycho Circus*, the album Fairbairn recently completed with the legendary Kiss. "Each member has a strong individual personality and is a producer in his own right," he says. "They turned to me to help them focus, to direct them and walk them through so that they weren't darting all over the place—which is the usual role I play with established bands. I'm there to help keep things fresh, to make them think of new ideas, and try new avenues so as to add a new vitality."

Fairbairn has become so well-known these past fifteen years as a producer of "corporate rock" that it's easy to overlook his background as a trumpet player (since age five) and the productions in the Seventies of his Canadian rock-with-horns band, Prism. Fairbairn was able to draw upon his talent for horn arrangements and passion for other genres on Chicago's 1995 big band-oriented release *Night And Day*.

"It was unlike anything I had done before," he recalls. "I found that if you are not having to create all these big sounds, you could open up to more space in the soundscape. I got to be a trumpet player again and work on complex arrangements with the seven Chicago horns, as well as thirteen others, to create a smooth, jazzy effect. There was a certain purity to it. It's easy to be pigeonholed in this business, but working on that album showed me that rock is just one thing I can do effectively."

Just as Fairbairn was the right guy at the right time when metal-pop was taking off, his love for swing may be a perfect match for the resurgence of that timeless style. He notes that he's been talking recently to Atomic Fireball, a seven-piece outfit out of Detroit.

"No matter what project I work on, it's all very satisfying to me," he says. "There aren't many careers where you can truly create something from nothing, where you can walk out of a studio after a few months of hard work and have this piece of plastic which is an artistic product you've had an influence on. It always brings me a real sense of accomplishment."

Contact Bruce Allen Talent at 604-688-7274.



## MARTIN'S 00-21 GOLDEN ERA ACOUSTIC

The 00-21 Golden Era is a re-creation of the popular small-bodied slotted-head 12-fret Martin guitar that was a favorite for decades. The 00-21 uses the same specifications as pre-World War II versions of the guitar.

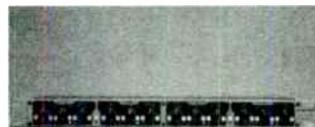
The body is crafted from Adirondack spruce and both the back and sides are book matched East Indian rosewood. The spruce top is 1/4-inch high and scalloped with the pre-WWII vintage bracing pattern. The unbound ebony fingerboard has abalone square inlays at the 5th, 7th and 9th frets. The center ring of the rosette is inlaid with fine herringbone marquetry with herringbone back purfling. The body is finished with polished gloss lacquer with dark filler and the sound board is aged with a subtle toner.

Issued in numbered sequence without a total, the Martin 00-21



Golden Era will be available in late summer. For more information about these guitars, you can contact C.F. Martin & Co. in Nazareth, PA, at 610-759-2837.

## DRAWMER MX40 PUNCH GATE



The MX40 is a four-channel noise gate with tunable or frequency conscious input controls. Pairs of channels may be linked for stereo, and the whole unit takes up just one rack space. A broad band expander called Peak Punch is used for a maximum of 8dB of transient expansion to gated signals and nearly zero attack time following gate opening.

Gated signals are said to "punch" through the mix without

adding significant average level. Each gate section has controls for threshold, release time and trigger frequency selection. There are push button switches for gate opening dynamics and a gating range of 20dB or 90dB attenuation. There are also external key inputs for gating control from another source and a trigger filter in/out switch. A key listen feature lets you monitor the sound of the triggering signal. Input and output connections are balanced XLRs, while the key inputs are 1/4-inch. Finally, an LED "traffic" light indicates gate status.

Hand built in the Drawmer UK factory, the MX40 sells for \$599 retail. For much more about it, you can contact Drawmer UK at 44-1924-290460 or send e-mail to: sales@drawmer.co.uk.

## AUDIO-TECHNICA'S AT4060 TUBE MIC

The new Audio-Technica AT4060 is a cardioid condenser studio microphone with a hand-picked 6922 vacuum tube inside. The large dual diaphragm is just two microns thick, allowing the mic to have an extended flat frequency response of 20Hz to 20kHz. Along with a floating mechanical suspension-type construction and the AT8447 shock mount, the new AT4060 excels in low frequency response with good isolation of noise and vibration. The included AT8560 power supply is a half-rack space unit that powers the mic and provides a choice of AC line voltage input (120 volts or 230 volts). Selling for \$1,695 retail, the AT4060 comes in a black matte finish and weighs



22.6 ounces.

Audio-Technica can be reached in Ohio at 330-686-2600, or you can look for their web site on the Internet, at <http://www.audio-technica.com>.



**ELECTRONIC DREAM WEEKEND**

The fine folks at **Goldenvoice** have brought two of the hottest electronic dance artists to town for the final weekend of September. On Saturday, September 26, Glendale-based **Outpost** recording act the **Crystal Method** will be playing at the **Shrine Expo Hall**. The fol-

lowing night, on Sunday, September 27, **Virgin** recording act **Massive Attack** will bring their post-Bristol sound to the **Hollywood Palladium** in support of their highly-recommended CD, **Mezzanine**. Tickets are still available for both shows.

Also for fans of harder-edged electronic music, **Front Line As-**

sembly will be joined by fellow **Cleopatra** artists **Switchblade Symphony** and **Spahn Ranch** at the **Palace** on November 1st. Tickets are on sale now.

Massive Attack plays the Hollywood Palladium on September 27th.



sembly will be joined by fellow **Cleopatra** artists **Switchblade Symphony** and **Spahn Ranch** at the **Palace** on November 1st. Tickets are on sale now.

**A VICTORIAN FANGED BALL**

Goth hangout the **Fang Club**

recently held their **Second Annual Victorian Masquerade Ball** with nearly 400 people in attendance. Victorian and Edwardian attire was the order of the day...er...night, with prizes donated from **Vampyre Vineyards, Shrine, Dark Delicacies** and **Panpipes** for best costumes. Masks were required and the cover charge was a very reasonable \$8.

The first part of the night was

The **FANG** club

**PIMP N' HO BALL**

Local promoters **John Huntington** and **Damian Sanders** of **Spiritworld Productions** hosted a packed house for their **Seventh Annual Pimp N' Ho Costume Ball** at the **Park Plaza Hotel** late last month. Costumes were mandatory for the event, to the point where attendees without costumes were denied entrance, with no refund on advance ticket purchases.

The three massive ballrooms were tended to by local DJs, as well as live performances by Sev-

**SONGWRITING CIRCLE SUCCESS**

Usually, songwriters' circles are marred by one of three problems: they are either special seminars, with a hefty price tag, where you're lectured by a host of clowns who penned some obscure Seventies pop tripe, or they're poorly attended makeshift gigs masquerading as open mic nights, or, worse yet, they're laden down with a bunch of lackluster talent that was never screened in the first place.

Well, from what we've heard,



Hugh Hefner greets an unidentified beauty at the 7th Annual Pimp N' Ho Costume Ball.

enties funk satirists the **Afrodisiacs** and **00 Soul**. Huntington boasted, "Prepare yourself for the most spectacular, star-studded, sex-crazed event of the year." Tickets were available at a rather pricey \$30—\$40 on the night of the show—and \$100 for admittance to a special VIP room.

Huntington and Sanders also run the successful **Club Rubber**, which is held every Friday night at the **Key Club**, as well as various other venues around the greater Southern California area.

local promoter/musician **Kiki Whitman** has sidestepped those problems with her local songwriting circle, which debuted at the **Moon-dog Cafe** last month. As a matter of fact, the response was so overwhelming that Whitman has elected to carry on with the series. The next event takes place at the **Moon-dog** on October 1, but is already full, in terms of the talent roster. However she is taking advance slots for the show after that. For further information, call 818-753-1113.



Kiki Whitman hosts her songwriting circle event at the Moon-dog Cafe.

The **Fang Club**, which was held every Sunday at **LunaPark** for the last five months, ended its run on August 23rd. The club is re-opening at the **Martini Lounge** on Sundays, with plans to move to Fridays by October. Cover charge is \$5, but I hear they let people with fangs in for free. Call 818-848-7937 or visit their web site at <http://www.fangclub.com> for info.

On July 22, California Governor Pete Wilson signed Assembly Bill 135 into law, which allows prosecutors to use information on illegally posted signs and flyers as evidence against the offenders in court. Prior to the enactment of AB 135, those posting illegal flyers and posters had to practically be caught in the act in order for state officials to prosecute them.

The bill, which becomes law on January 1, 1999, was authored by 40th District Assemblyman Robert Hertzberg (D-Sherman Oaks), who told the *Los Angeles Times* that "illegal sign posting threatens our quality of life in California," adding, "I am doing all that I can to ensure that the government reinforces local activism."

The local activism that Hertzberg was referring to was one of the key factors that fueled the drafting of AB 135. Supervising Attorney Rick Schmidt, who has been a prosecutor in the Van Nuys office for seventeen years, feels that a greater propagation of illegal postings in the last few years has angered many citizens who finally concluded that it was time to take action.

Although the increase in illegal postings has not come in the form of band or nightclub postings alone, local acts and venues will pay the price for their shared role. In a nutshell, more people are putting up more fliers for more business ventures, and more people are getting a shorter fuse about it.

Schmidt commented, "First off, I do believe there has been a proliferation in the increase of this kind of free, but illegal, advertising. I see advertisements for movie extras, weight loss programs, etc. You have a lot of entrepreneurs who are running small and big businesses, who have chosen to go this route.

"It's really an unfair business practice, especially when you have companies who are buying legitimate advertising space on bus stop benches, billboards, etc. It's hard for them to compete with the competitor who uses, for free, utility poles, telephone poles, etc. Also, as the number of these signs have grown and the manner of their placement is increasingly a sort of 'mass application,' from one end of the Valley to the other, and more signs have not been taken down, I think residents have just gotten increasingly fed up with it.

"You have a small, growing number of people who are devoting a tremendous amount of time to cleaning up their neighborhood," Schmidt continues, "and I think their frustration levels have grown. When you spend your own time removing these things from poles, and you come back the next day and another business or another club has taken the area that you just cleaned up and plastered it with more postings, I think there's

# Special Report: New Law Cracks Down On Flyering

*Charges are filed against the House Of Blues under existing laws; some local residents are mad as hell and aren't going to take it anymore.*

a certain amount of frustration that builds up. The residents are looking to their government to try to assist them; they are not asking us to do it for them. These people have worked a lot of hours, they use money out of their own pocket to paint over graffiti and pull down signs, etc."

Gloria Woods is one of those people. A Studio City resident for the past 35 years, Woods, a board member of the Studio City Residents Committee, is also a member of the Taggers Task Force and "Code-watch"—a group of community activists who operate through the mayor's office to clean up local eyesores.

Woods spends a great deal of time not only removing illegally posted flyers, but also bringing them to the attention of the venues and record companies who post the illegal advert posters for upcoming releases, and, if necessary, she also takes them to the City Attorney's office.

"I spent last Saturday on Ca-huenga Blvd. West, taking down all sorts of signs," says Woods, who points out that ignorance of the law may play a factor in the illegal postings. "I just took some down this morning for [concerts at] the Greek Theatre, so a lot of people don't realize that you're not supposed to do this."

But the enactment of Assembly Bill 135 next January is going to wake those people up by making it easier for officials to take legal action against them. It makes the first



PHOTO: TOM BARRETT

offense punishable by a fine of \$1,000 and/or up to six months in jail. The fine used to be \$194.50 per sign.

Schmidt explained the difference between the existing law and how next year's law will change all that, by saying, "If a police officer actually sees you posting a sign, you could be arrested on the spot. Posting illegally is a misdemeanor. [On the other hand], AB 135 creates an inference that the party whose phone number, or address or club or band is on the sign, is responsible for illegally posting the sign.

"The laws which make posting these things on switchboxes and telephone poles and light poles [illegal] are already on the books," Schmidt says, "and have been for a long time. [AB 135] makes it easier to enter into evidence the information on illegal sign postings."

The veteran prosecutor went on to say, "The other component, in some of these cases, is an order that's issued to the corporation and/or corporate officers or employees, by the Department Of Building And Safety which orders them to take down the illegally posted signs, irrespective of who put it up. When the sign isn't removed, that's a separate misdemeanor offense. It's a separate misdemeanor offense, because the people failed to comply with the lawful order of the Department Of Building And Safety. So, there are two ways that a prosecuting agency can approach this.

"We seek to assign responsi-

ty, where we can," Schmidt concludes, "for the creation and posting of the sign. We also seek to assign responsibility for the failure to comply with orders from the Department Of Building And Safety to take the signs down. One of the things you have to keep in mind is the liability of accomplices and people who aide and abet these things."

In other words, not only are the people who put the signs up culpable, so are the people who gave the orders to put the signs up.

And that's exactly what happened recently in a case involving the House Of Blues in Hollywood. A press statement from City Attorney Jim Hahn accuses the venue of "allegedly violating a city ordinance which prohibits the posting of signs on city property."

The statement goes on to say: "House Of Blues Entertainment Inc., and two of its employees—promotions manager Mark Jason and talent buyer/assistant Kevin Smith—are named as defendants in a criminal complaint which alleges twelve counts of illegally posting signs and four counts of failing to remove them in compliance with a city building and safety order.

"The Department Of Building And Safety inspectors first noticed and photographed the signs posted on City Department Of Water And Power utility poles in the [San Fernando Valley] and elsewhere in the city on June 24th. A Building And Safety inspector telephoned Jason on that date and informed him that the signs promoting an upcoming Carlos Divas concert were illegally posted, according to Deputy City Attorney Don Cocek, a prosecutor in Hahn's Van Nuys office who is handling the case for the city. (Cocok successfully prosecuted two such cases last year.)

"When the signs remained in place, the Department Of Building And Safety issued a formal compliance order to House Of Blues Entertainment and Jason on July 8th. When the signs still remained in place, and were joined at one location by new posters promoting an upcoming Alice Cooper concert at the venue, a City Attorney's office hearing was held on July 23rd, in which Smith appeared and was officially informed of the ongoing violation of law. The decision to file the criminal charges was made when Building And Safety officials conducted another inspection on Monday, July 27, and discovered that the signs had not been removed, according to Dept. City Attorney Richard Schmidt, who heads Hahn's Van Nuys office."

Jason, Smith and the House Of Blues are scheduled for arraignment on September 16th in the Van Nuys Municipal Court Division 101.

*Next issue, we talk with venues and bands about AB 135.*



LES IS MORE: After the limited success of the last release from Primus (The Brown Album on Interscope), there were some lingering doubts as to whether or not the trio would be heard from again. But singer/bassist Les Claypool and the boys have responded with Rhinoplasty, an enhanced CD EP which includes seven cover tunes and two live tracks, as well as a collection of multimedia material.

Among the featured cuts are the group's takes on Peter Gabriel's "The Family And The Fishing Net," the Police tune "Behind My Camel" and XTC's "Scissorman," as

can only be obtained through the band's own web site, <http://www.primussuck.com>, which can be accessed directly via the disc (you didn't think we'd just give you the password, did you?).

With the magic word, you can unlock the disc's not-so-secret bonus, an extremely well-rendered 3D computer-generated video for the group's cover of the Charlie Daniels Band standard "The Devil Went Down To Georgia." This is the real gem on this disc, and well-worth spending the bucks on—if the music, itself, isn't enough to lure you.

Monster Magnet's current single, "Space Lord," is receiving substantial airplay at numerous radio formats, with most of its play com-



ing at Active Rock, and the video clip for the song is in regular rotation on MTV.

The Let It Ride enhanced disc will include the video for "Space Lord," as well as a unique interactive game and direct links to the Monster Magnet web site ([http://www.amrecords.com/monster\\_magnet](http://www.amrecords.com/monster_magnet)). It will be packaged with Power Trip at regular retail outlets. Catch the attraction.

POWER PANEL: NARAS, the National Academy of Recording Arts & Sciences, recently held their panel discussion on the future of downloadable music, at the Hotel Nikko in Beverly Hills.

The Academy assembled a cross-section of top technology and music industry mavens for the event, which drew a substantial crowd. Among the issues discussed were the changing roles of record companies, publishers and performance rights societies in light of online advances, as well as matters concerning discovering, breaking and marketing talent online, the competition between tra-

ditional and online music retailers, and the potential affects of online music and video delivery on traditional radio and video outlets.

For more on the downloadable music panel and on the Recording Academy, visit the NARAS web site at <http://www.grammy.com>, or call 310-392-3777.

DIGITAL ARTISTS: Online music giant N2K, Inc. continues to expand its operations, with the announcement that it will be restructuring its record label division, N2K Encoded Music, headed by President—and Grammy-winning producer—Phil Ramone.



While the company has announced some cutbacks in staff and operating budget, it has also created a new division, the Digital Artists label, which will concentrate on launching new albums from established artists in the online environment.

The first release under the Digital Artists imprint will be the new album Sly Fi, from former Eurythmic chieftain Dave Stewart, which is due to hit the streets on September 15th. The future op-



TRIVIAL TUNES: Mercury Records has teamed with Berkeley Systems, Inc. to provide the music for the company's new computer-based pop-culture trivia game HeadRush, geared toward the teenage demographic.

Developed by the same team that created the popular computer trivia game You Don't Know Jack, HeadRush will include three audio tracks which will be playable as part of the game, or as individual audio tracks on a standard CD player or computer CD drive. Three up-and-coming Mercury artists—Swirl

360, Motorbaby and 2 Skinnee J's—will be contributing material to the game. The software program will be available soon for both Windows 95 and Macintosh, and is expected to carry a retail price tag of about \$30. Keep an eye and an ear out for more details.

MAGNETIC ATTRACTION: A&M Records act Monster Magnet, which jumped into cyberland in 1995 with their enhanced CD I Talk To Planets, is venturing back into the virtual realm with Let It Ride, a new enhanced CD which will be included as a bonus with the group's current album, Power Trip, beginning this month.

well as a new take on their own "Too Many Puppies." The bonus live cuts are "Tommy The Cat" and "Bob's Party Time Lounge," both recorded live on New Year's Eve '97-'98 at the Kaiser Auditorium.

Over on the multimedia side, the group has put together a fun collection of bells and whistles, including Claypool's reflections on the project, a series of photos from the studio sessions for the EP, a video montage of scenes from the New Year's Eve concert at which the live tracks were recorded, and an interactive commercial for their 1995 CD Tales From The Punch-bowl. But the real highlight is accessible only with a password that



Pictured at the recent Recording Academy Panel on Downloadable Music are (L-R): (seated) panelist Albhy Galuten, Vice President, Interactive Programming, Universal Music Group; Angelia Bibbs-Sanders, Executive Director, Los Angeles Chapter, NARAS; (standing) panelist Wendy Hafner, Director, Music Marketing, Intel Corporation; panelist Howard M. Singer, Ph.D., Chief Technical Officer, a2b Music; Kim Espy, President, L.A. Chapter, NARAS; panelist Mike Farrace, Vice President, Publishing and Direct-To-Consumer Operations, Tower Records; panelist Scott Burnett, Vice President, Marketing, Liquid Audio; Michael Greene, President/CEO, NARAS; and panelist David Stebbings, Director Of Technology, Recording Industry Association Of America (RIAA).



erations of Digital Artists will include working with Encoded Music's international licenses, as well as with a domestic partner for traditional retail distribution.

For further information on this release, and on the structure of the Digital Artists label, you can visit the N2K web site at <http://www.n2k.com>.

sults campaign, you can contact BMI by either visiting their web site, or by calling their New York office at 212-484-7631.

**GET REAL:** The innovative folks over at **Real Media** (<http://www.real.com>), who brought you **RealAudio** and the **RealPlayer**, have recently rolled out their latest mu-



**RADIO ROM:** Performance rights organization **BMI** (<http://www.bmi.com>) and the **Radio Advertising Bureau** have created a new CD-ROM which has been designed to assist in the promotion of the power of radio as a consumer motivator.

Designed by BMI for the RAB, the **Radio Gets Results** CD-ROM contains a collection of over 1,000 radio advertising success tales from a cross-section of retail and other businesses, as well as 30-second customizable on-air promo spots from a number of major BMI songwriters and artists, including **Duncan Sheik, Isaac Hayes, Faith Evans, Rosanne Cash** and **Creed's Scott Stapp**. To date, more than 5,000 copies of the **Radio Gets Results** disc have been distributed.

In addition to distribution of the discs, BMI and the RAB are co-sponsoring a contest to encourage stations to air the spots. Towards that goal, the two organizations are even giving away a pair of tickets to the 1999 Grammy Awards in Los Angeles. In order to enter the drawing, stations may submit copies of either play affidavits or air-checks to prove their use of the spots.

If you would like to get further information on the **Radio Gets Results**

music software, **CD Streamer**, a new audio compression program which can store near-CD-quality audio files and play them back as RealAudio.

It's really that simple. By using **CD Streamer**, you will not only be able to store your music library on your hard disk, but also retrieve it quickly and easily at any time, because the software allows you to store such information by artist and/or song title, making your **CD Streamer** listening collection easy to search. Of course, it also allows you to program your own customized playlist.

The **CD Streamer** software is currently available for purchase online at <http://www.realstore.com/specials/cdstreamer.com> for a cost of \$34.95. However, for an unspecified "limited time," the software is being sold for \$19.95. Catch the Stream and hear it for yourself. MC

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Gloria Estefan, Stevie Nicks, Demi Moore and Leona Helm-sley all have eggs. So do Tom Petty, Harrison Ford, Donald Trump and, as you can see, below, B. B. King. We're talking the latest celebrity specialty item, Shaker Eggs, designed and manufactured by AP entertainment reporter and artist Mary Lyons. These are carefully blown and cleaned eggshells filled with little glass beads or ball bearings. They can be used to make music, but really they are used to make an impression, since each little egg is custom-designed. Quincy Jones has one in "World Colors," Reba McEntire's is colored to match her hair and B.B. King's has an itty-bitty reproduction of his guitar Lucille. You can order your own, by contacting Rosemarie Gallant-Brown at 323-623-2204.

Loved," "What Do You Want" and the luscious "Some Strange Voodoo." In the latter, George's voice shows the effects of both age and experience, delivering a smoky, throaty vocal that puts Simply Red to shame. The actual concert that this CD celebrates was Culture Club's first concert in thirteen years, and their first shows since George's widely reported drug problems and the reunion with Jon Moss, both George's former drummer and lover. This is a wonderful package, a must-have for anyone who fondly remembers Culture Club's hey-



film tells the story of U.S. Marshall Karen Sisco (Lopez) who accidentally stumbles across the prison break of Jack Foley (Clooney). A brief time spent as his hostage turns into an unlikely first date as the two share a moment in the trunk of the getaway car. The film is part manhunt and part romance with Lopez eventually having to decide between the law and her heart. The soundtrack, littered with occasionally annoying clips of movie dialog, was composed by Irish musician/mixer David Holmes, and features classic pop and Latin tracks from the Isley Brothers, Dean Martin, Walter Wanderly and Willie Bobo. Both film and soundtrack are in general release.



music don't come until some fifteen minutes into the narrative, after the camera pans along the blood bath at Omaha Beach after the D-Day invasion. Also notable is the score for *Small Soldiers*. This soundtrack has new versions of such classic songs as Queen's "Another One Bites The Dust" with new lyrics by some of today's new artists. Some of the tracks (Billy Squier's "The Stroke") deserve their remixes. Others, like the Pretenders' "My City Was Gone," do not. Available wherever you buy CDs.

The debut recording by Allison Moorer should be in stores just about now, thanks to MCA Nashville. Fans of *The Horse Whis-*



B.B. King and Shaker Egg designer Mary Lyon show off King's personalized Shaker Egg.

Boy George sounds better than ever. That becomes obvious almost immediately after *VH1 Storytellers/Greatest Moments*, a two-CD set hits the CD changer. The *Storytellers* CD features three new songs: "I Just Want To Be

day and a wonderful introduction to what is still an extremely valid musical force.

From Jersey Records/MCA comes the score to *Out Of Sight*, the crime thriller starring George Clooney and Jennifer Lopez. The

Former Poison frontman Bret Michaels doesn't want you to see the porno video he shot with Pamela Anderson way back when. He's issued a federal injunction against the distributors, IEG, to stop the video from being sold. All for naught, so far, and so Michaels would like your help. Simply go to <http://www.Pamporn.com> and then contact his attorney, Ed McPherson, to tell him how horrified you are that such a thing is so readily available.

Since we're speaking with DreamWorks' own

Chris Douridas this issue (see A&R Report, page 12), we thought we'd check out some of the label's latest soundtrack work, as well. We're especially taken with John Williams' score to *Saving Private Ryan*. Both film and soundtrack are extraordinary in their unique approaches to their respective genres. The film has been widely touted for its realistic depiction of battle scenes, and the sweeping soundtrack is used to underscore not the carnage, but the scenes that surround them. Breaking with movie tradition, the first notes of



Allison Moorer

perer may well recognize her face. She had been hand-picked by film star Robert Redford for a cameo in the film and got to perform her ballad, "A Soft Place To Fall," during the movie's pivotal love scene. The song went on to be the first single from that soundtrack. This is country-pop with an emphasis on the country. It's mid-tempo Bakersfield country: what you'd likely get if you could find a way to make the Cowboy Junkies happy. Well-sung and well written, this is a preview of the record the offspring of Buck Owens are likely to make.



Boy George & Culture Club reunite with the new double-CD, *VH1 Storytellers/Greatest Moments*.



selling book on which it is based, this children's CD hopes to instill in young people the positive virtues of respect, perseverance, humility, generosity, honesty, responsibility, loyalty, friendship, courage, work, compassion and self-discipline. Also, like the book, the lyrics here may well be too heavy-handed for anyone much under the teen years. Unlike the book, however, the various messages are made more palatable by the sometimes funky beats that underline them and the stellar cast of talented session players who perform them. Producers get a big old pat on the back for their use of the criminally under-used and under-exposed **Ellis Hall** on "Workin' Is Fun" and the lovely voice of **Bobbi Page** throughout. Wherever you buy little lessons for your kids.

There's a filmmaker out there who needs your help. Newcomer **Frank Aragon** is readying a film entitled *My Father's Love* for release, and he is aggressively seeking original material for possible inclusion on the soundtrack. Styles may range from urban to pop-crossover. Send original material to soundtrack supervisor **Bruce Johnson** at 3170 E. Garvey Ave., West Covina, CA 91791, or call him at 626-966-9616.

From Kid-tel comes a new *Sing Along* drawn from the animated series *Adventures From The Book Of Virtues*. Like the best-

From **RCA Victor** comes the soundtrack to *Slums Of Beverly Hills*. The comedy stars **Alan Arkin**, **Marisa Tomei** and **Natasha Lyonne** in the tale of what happened on the other side of Beverly Hills during the summer of 1976. As on the soundtrack to *The Full Monty*, which was packed with classic dance hits, *Slums Of Beverly Hills* features rock, funk and country hits of the Seventies, alongside the score by **Rolfe Kent**. Featured are such period pieces as **Three Dog Night's** last hit, "Shambala," which reached #3 in 1973; "Let Your Love Flow," a Number One for the **Bellamy**



**Brothers** in 1975; the same year **Freddy Fender** scored a hit with his "Before The Next Tear Drop Falls." Also here are cuts by **Ten Years After**, **Parliament** and **Funkadelic**. Both film and soundtrack are in general release.

Reportedly, **David Crosby** is readying his own film, tentatively titled *Stand And Be Counted*. The documentary examines the role of popular music in social and political activism. Other than Crosby, interviews will come from **Elton John**, **Sting**, **Pete Seeger**, **Bob Dylan**, **Joan Baez**, **Carole King**, **Don Henley** and **Bonnie Raitt**. No release date has been set as of yet.

So why is it, exactly, that fools fall in love? Not being a fool, I have no idea, but that is something I'll be pondering as I watch the new **Frankie Lymon** bio-pic *Why Do Fools Fall In Love?* The soundtrack from **Rhino Records** features hits from **Lymon And The Teenagers** as well as their contemporaries, including **Little Richard** and **Clyde McPhatter**. In addition to the title tune and four additional Lymon tracks, there are a pair of Number One hits from the **Platters**, whose **Zola Taylor** was one of the women whose purported marriage to Lymon triggers the events in the film. There is also a companion CD from **Elektra** that bears the same title, though that album features songs inspired by the motion picture. **Rhino** has the real deal.

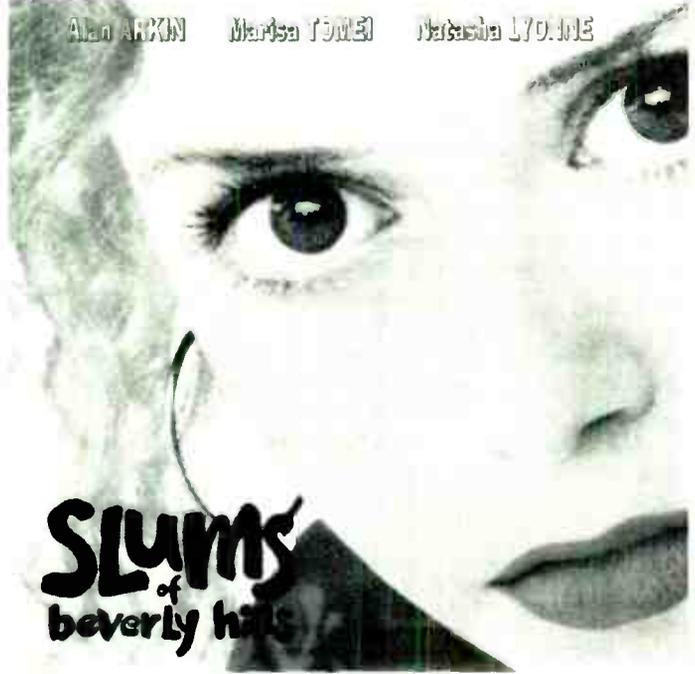
Do look for a new independent film called *π* (or *Pi*). This is a science fiction thriller, a haunting journey into the genius mind of renegade mathematician **Maximilian Cohen** (**Sean Gullette**).

The film follows Cohen as he attempts to decode the numerical pattern beneath the ultimate system of ordered chaos—the stock market. As he verges on a solution, chaos is swallowing the world

around him. Pursued by an aggressive Wall Street firm set on financial domination and a Kabalah sect intent on unlocking the secrets behind their ancient holy texts, Max races to crack the code and defy the madness that looms around him. The soundtrack is pretty scary too, featuring not only big names in the world of electronica, such as **Orbital** and **Massive Attack**, but also unforgettable offerings from soundtrack supervisor **Clint Mansell**. You'll particularly like the coldly alluring title track. Ask for it by name at your local retailer.

For all of you sinners out there who are seeking salvation, **Rykodisc** and **Metro-Goldwyn-Mayer Studios** continue their series of original soundtrack releases with the soundtrack albums (the first time on CD) for **Elmer Gantry** (featuring the score that was composed and conducted by **André Previn**, who received an Oscar nomination for his work on the 1960 film that starred **Burt Lancaster** in his stirring Oscar-winning portrayal of a phony evangelist) and *The Greatest Story Ever Told*, with **Alfred Newman's** notable score. The *Elmer Gantry* offering includes additional music that was not on the original soundtrack album, while *The Greatest Story Ever Told* is actually a three-disc package which includes two supplemental CDs that were compiled from the film's scoring reels. You can get more information, or order from either company's web site (<http://www.rykodisc.com> or <http://www.mgm.com>).

**Higher Octave** has released the self-titled debut from **Gaelic Storm**, the Irish folk band who performed in the box office blockbuster, *Titanic*. The album is currently in the Top Ten on **Billboard's** World Music chart. **MC**





**JUDY & GERSHWIN:** On October 13, 32 Records will be releasing *Judy*, a comprehensive four-CD box set on **Judy Garland**. In addition to the 60 tracks (including live performances and previously unreleased selections), there's a 30-minute video containing highlights from *The Judy Garland Show*, which ran on CBS from 1963-64, and also a 60-page book. No word yet on the asking price. For further information, contact 32 Records at 212-265-0740.

In conjunction with the 100th Anniversary of the birth of the late great **George Gershwin**, **Hip-O Records** is saluting the composer with the release of *Gershwin Standard Time*, which hit the streets on August 25th. This eighteen-song collection of George and Ira Gershwin standards features renditions from such artists as **Billie Holiday**, **Tony Bennett** and **Mel Torme**, as well as from contemporary singers like **Diana Krall**. The project was produced by **Andy McKaie**, and was compiled by McKaie with the help of pop tunesmith **Michael Feinstein**, who also performs. Contact Hip-O through MCA at 818-777-4838.

**LEGACY COLLECTIONS:** Epic/Legacy has released *Greatest Hits* from **Heart**, which collects the major hits from the Wilson sisters and company between 1976 and 1983, including "Magic Man," "Crazy On You," "Barracuda," "Heartless," "Dog & Butterfly" and "Even It Up." All in all, there are seventeen tracks that have been digitally remastered, including the previously unreleased "Strong, Strong Wind"...**Columbia/Legacy** has put out *Brazil*, the first live album from Australia's **Men At Work**. There's also one new studio track, "The Longest Night," to go along with the concert renditions of such Number One hits as "Who Can It Be Now?" and "Down Under"...Also, Columbia/Legacy has released 1973's *Attempted Mustache* and 1975's *Unrequited*, the fourth and fifth albums from cult hero **Loudon Wainwright III**. These reissues come on the heels of the artist's sixteenth album, *Little Ship*, which was released this year on **Virgin**, and the critically-acclaimed success of his son, **Rufus Wainwright**, who recently released his self-titled debut on **DreamWorks**.



**THEY'VE SEEN ALL GOOD PEOPLE:** More than 600 Yes fans crowded into Glendale's Good Guys/Tower Records WOW store to meet the members of the immortal prog-rock group, who graciously autographed whatever memorabilia the people had to offer.



**ARTURO BLOWS HIS HORN:** Legendary trumpeter Arturo Sandoval, who recently released his first Latin jazz big band album, *Hot House*, on N2K Encoded Music, smiles for the camera with label execs after his performance at New York's Carnegie Hall. Pictured (L-R) are: Eulis Cathey, VP of Jazz and Promotion, N2K Encoded Music; Larry Rosen, Chairman/CEO, N2K Inc.; Sandoval; Phil Ramone, President, N2K Encoded Music; Harry Anger, Executive VP and General Manager, N2K Encoded Music; Carl Griffin, VP of A&R, N2K Encoded Music; and Kent Anderson, VP, Sales, N2K Encoded Music.



**MCA JAMS WITH JAM:** Celebrating the release of the soundtrack to the romantic screen comedy *How Stella Got Her Groove Back*, Sound Stage 6 on the Universal backlot was transformed into a tropical paradise for an elaborate listening party. The soundtrack, which was produced and largely co-written by the legendary Grammy-winning duo of Jam and Lewis, was recently released on their Flyte Tyme Records (with marketing, promotion and distribution handled by MCA Records). Pictured at the party are (L-R): Robert Kraft, Executive VP, Fox Music, Inc.; Abbey Konowitch, Executive VP, MCA Records; Gwen Irby, General Manager, Flyte Tyme Records; and Jimmy Jam.



**SHOWING SOME SIMPLE GOODWILL:** Elektra Records' **Simply Red** performed their first shows in the Big Apple in five years, when they kicked off the opening of the Goodwill Games in Battery City Park. Mick Hucknall and company performed songs from their latest album, *Blue*. Pictured at the event are (L-R) Andy Dodd, So What Management; Lisa Barbaris, So What Management; Mick Hucknall, Simply Red; and Sylvia Rhone, Chairman/CEO, Elektra Entertainment Group.



**GIBSON LOGIC:** Gibson Chairman/CEO Henry Juszkiewicz poses with members of rock group Love Circle Logic at a press conference where they unveiled a new guitar line, the Les Paul Exotics, which are made entirely from wood that is harvested without endangering the rainforest. Pictured (L-R) are: LCL's Paul Tyson and Jeff Bradshaw, Gibson's Henry Juszkiewicz, and LCL's Michael Johnson and Richard Stevens.



ALVIN MAYER

**A TRIBUTE TO TRADITION:** Country rocker Marty Stuart made a visit to the Sony Music Nashville office to deliver his final mixed version of "Same Old Train," the major collaboration of country stars which is the final cut on the new Columbia Records release *Tribute To Tradition*. Stuart wrote and produced the song, which features such artists as Clint Black, Emmylou Harris, Merle Haggard, Alison Krauss, Travis Tritt, Randy Travis and Ozwigt Yoakam. Aside from the Stuart cut and one other new original, the album is a collection of country standards performed by today's stars in the field. Pictured (L-R) are: Margie Hunt, Sr. Director, Product Development, Sony Music Nashville; Mike Kraski, Sr. VP, Sales/Marketing, Sony Music Nashville; Marty Stuart; Black Chancey, VP, A&R, Sony Music Nashville; Patsy Bruce, President/CEO, Patsy Bruce Productions; and Bonnie Garner, Stuart's manager.

**THE ROCKET MAN:** Legendary piano-pounder Elton John ripped through Southern California, recently, with two shows at the Arrowhead Pond in Anaheim, where he tore through his endless catalog of hits, which now span three decades. At the second show, EJ was joined onstage by comedic actor Jim Carrey for "Rocket Man." The reports are that Carrey isn't all that bad of a singer, although his headbanging on the keyboards was more visually appealing than musical. You can check out Carrey's voice for yourself when you hear him scream through "I Am The Walrus" on George Martin's upcoming MCA release, *In My Life*.

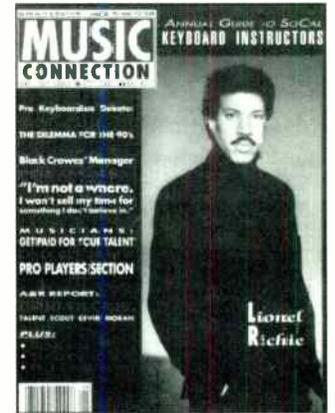


**CROW FLIES ON VH1:** Singer-songwriter Sheryl Crow recently taped an installment of *Storytellers* for VH1, which featured cuts from her previous multi-platinum releases *Tuesday Night Music Club* and *Sheryl Crow*, as well as tunes from her new A&M album, *The Globe Sessions*. Special guest Stevie Nicks joined Crow for "Strong Enough." Pictured at the taping are (L-R): David Anderle, Sr. VP, A&R, A&M; Wayne Isaak, Sr. VP/VH1 Music and Talent Relations; John Sykes, President, VH1; Sheryl Crow; Al Cafaro, Chairman/CEO, A&M; and Doug Morris, Chairman/CEO, Universal Music Group.

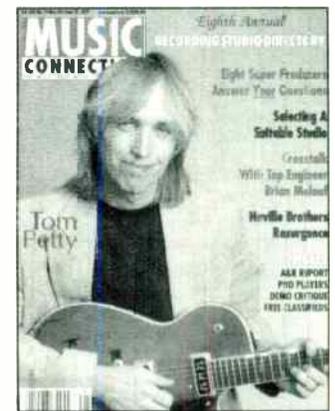
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**Tidbits From Our Tattered Past**



**1992—Martin Luther Richie? (Issue #13):** Right around the time of the infamous riots in Los Angeles, legendary singer-songwriter Lionel Richie graced our cover and had this to say about the turmoil in L.A. during the summer of '92: "People expressed surprise, but if you had one eye and one ear open, it wasn't surprising at all. Any rap album could've told us of the anger at street level, but the establishment calls those rappers militant...[But] I'm not a politician, or Martin Luther Richie. I have a hard enough problem being a black guy in the music biz."



**1989—The Good Old Days (Issue #11):** In this *MC* exclusive, Tom Petty openly discussed his legal dispute with MCA Records in the early Eighties over the attempted price increase of his albums from \$8.98 to \$9.98: "They were trying to use me, and have the whole industry jump in and go up another dollar. I didn't want them to do that, and I especially didn't want it hung on me. I was kinda like that in those days. I was very proud of that when we did it, though. I wish people would do shit like that now. They could probably control their own fates instead of just limping along with it."

# The Tony Rich Project

By Jonathan Widran



*Tony Rich, the multi-faceted producer/writer and platinum-selling artist who refuses to record under his given name, has returned with his sophomore effort, Birdseye, which proves that even success doesn't spell relief from record company meddling.*

In his early Nineties hit "Into The Great Wide Open," Tom Petty pretty much immortalized the age-old dilemma that all struggling recording artists go through trying to balance their artistic vision with commercial needs, when he sang: "The A&R man said I don't hear a single."

Having won a Best R&B Album Grammy for his platinum-selling 1996 debut *Words*, as well as achieving one of that year's most popular hits in "Nobody Knows," Tony Rich, who still prefers to work under the name of The Tony Rich Project, would seem to be about as far, career-wise, from that sort of scenario as possible. Yet his recently released new album, *Birdseye*, was in fact delayed several months for that very reason—the powers-that-be at both Laface Records and its distributor, Arista, apparently didn't hear a sure-fire hit single.

An amazingly prolific songwriter, Rich delivered the sly, romantic "Silly Man" in due course, but only after experiencing the kind of frustration most people think is reserved only for those hoping to get signed, not a Grammy-winning artist.

"Being an artist as well as a producer," Rich explains, "I understood their concerns and the need for the artist to meet the label where art and commerce merge, but it seemed crazy to me, because I delivered more than enough strong material."

"I felt like, 'Look, I'm the artist here, let me be the one to stand behind what I do.' It was an awkward situation for each side. I could have easily just complained about how the industry these days is so corporate and more about money than vision, but instead I looked at it from another perspective."

"I realized that, when in the business of getting great records out to the public, there is nothing greater than the combination of an artist and the label's belief in that artist," he continues. "A strong album that doesn't have any marketing push behind it will not sell. Being the sensitive writer that I am, I did take it personally. And it can be aggravating living with so many opinions on what makes a hit record. But I also wanted them to be there with me. So I gave them their so-called hit."

At the time of his debut, Rich hit #2 on the pop charts with "Nobody Knows," and later the song hit Number One on the country chart with Kevin Sharp's version. Receiving rave reviews from every major music publication, including *Rolling Stone*, Rich appeared on a slew of national talk shows, duetted with D'Angelo at the Grammys, performed with Joan Osborne on VH1 Honors, and shared tour dates with Sting, Tina Turner and Mariah Carey.

But he insists that the record label was much more stressed about a successful follow-up album than he was. Believing that it's crucial for an artist to reinvent him or herself with each new album, he added brighter colors on *Birdseye*, which reflect a working through of the more melancholy emotions of his first album.

From the wistful "If You're An Angel" to the psychedelic, spiritual feel of "Blue Butterfly" to the country folk feel of "Bed Of My Heart" (a tribute to his ex-wife), the album seamlessly fuses acoustic pop, solid R&B and tasty funk.

For the artist, himself, *Birdseye* was a chance to show his fans what he was going through at the present time and to reflect his own personal evolution. "When you

write as many songs as I do, there really isn't a huge fear—at least on my part—that I won't come up with ten album-worthy tunes," he says. "The pressure comes when you write according to your early success, trying to write songs which duplicate the first batch. I believe true artists do music for themselves first, and if the listener gets it, that's icing."

While writing, arranging and producing, not to mention playing keyboards, drums and acoustic guitar, Rich simply blocks out the expectations which arise from the industry's corporate offices. "The executives have conditioned themselves to follow chart points like a religion," he laments, "but I realized that *Words* was one aspect of myself, and I wasn't trying to go back and repeat it. I pattern myself more after the artists like Prince who write solid individual songs, but are more concerned with making a complete album, uniformly excellent from top to bottom."

*"The executives have conditioned themselves to follow chart points like a religion, but I realized that Words was one aspect of myself, and I wasn't trying to go back and repeat it. I pattern myself after the artists like Prince who write solid individual songs, but are more concerned with making a complete album from top to bottom."*

Consistent with this approach, Rich chose to downplay the one element of *Birdseye* that any record label would be foolish not to use as a marketing coup—the electric and slide guitar contributions of none other than Eric Clapton. Not only is the legend's contribution more as an ensemble member than as a standout soloist, but he is billed as only "E" on the credit list of the four songs he plays on. One has to read the "thank yous" in the liner notes to learn who the mysterious "E" really is.

The seeds of a friendship between Clapton and Rich were first planted when Rich was on tour with Mariah Carey. Clapton, who had previously recorded the Rich-like acoustic hit "Change The World" with Babyface, came to one of the shows and told the young artist he was a fan.

"It was quite an honor to receive such praise from someone of that caliber," Rich explains, "but I realized that at some point, any big star was once fighting for recognition. Clapton was once like me, trying to sustain a career after a big start. It was cool to relate to him on a mutual respect level."

Shortly thereafter, Clapton invited Rich to perform background vocals on his recent hit single "My Father's Eyes," and was eager to return the favor when Rich began recording *Birdseye*.

"Amazingly, he just wanted to be like one of the guys in the band; no press, no trumpets, just some solid lines," the grateful Rich maintains. "That's why I'm not shouting about it in the credits. But you can't play with someone of that caliber and not have it step up your own game just a little bit. I wasn't looking to make this a novelty album. I genuinely only want to work with musicians who I am vibing with."

Born in Detroit, Rich was influenced not just by R&B legends like the Time, the Gap Band and Funkadelic, but also pop/rockers like Springsteen and Madonna. And then there was Prince, whom he played with in late 1996, and who imparted some simple advice which Rich has never forgotten: "To learn about who you are as an artist, and if that involves doing a lot of different things on one project, then do it all; no matter the consequences. Corporations like to think they can control us, but Prince told me, 'Without the artist, what do they have?'"

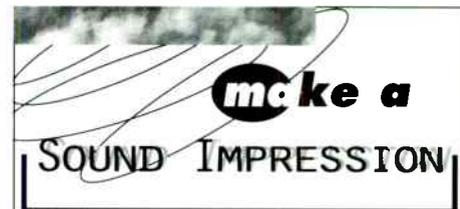
After playing with local jazz/fusion, R&B and gospel groups, Rich began working on demos and consequently met basketball star John Salley of the Detroit Pistons, who had a music production company. A meeting with producers Tim & Bob at Salley's studio led to future meetings with hit-maker Dallas Austin and singer Pebbles, who was married at the time to L.A. Reid, co-owner of the Atlanta-based LaFace Records, along with Kenneth "Babyface" Edmonds.

Reid loved Rich's four-track demo, and after convincing Rich that he had a future in Atlanta, introduced the young songwriter to the industry as a behind-the-scenes force, with the later intention of developing him as an artist.

Soon, Rich found himself in L.A., working with Elton John and Sounds Of Blackness on "Amen" for the 1994 Curtis Mayfield tribute album on Warner Bros. He also contributed songs to projects by Boyz II Men (for their *II* album), Johnny Gill and LaFace artists Toni Braxton and TLC.

When it came time to do his own album, Rich took the Alan Parsons route and made himself the focal point of a Project (The Tony Rich Project). The notion had as much to do with a band vibe as his commitment to artistic evolution.

Tony Rich 43 ▶



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# the Indie Revolution

## Indie Labels vs. Vanity Projects

By Rob Putnam

The image of the American cowboy is an enduring one. He's typically thought of as rugged, fiercely independent and rarely succumbing to the difficulties of daily life. The same can also be said of bands trying making a go of it without the support of a record label. At some point, however, many bands will question whether they should continue to record on their own, or if they should seek a contract with a label, major or independent. It's important to consider the advantages of an independent recording label contract versus recording and distributing a CD on one's own—the so-called DIY (do-it-yourself) option, or as it's also known a "vanity" label.

### Pros & Cons

One of the chief advantages of an independent contract versus DIY (do-it-yourself) projects is that a label can offer the artist sophisticated distribution. Independent labels use a variety of distribution channels, including independent distributors (ie. Alternative Distribution Alliance, Navarre, R.E.D.), and they sometimes even forge an affiliation with a major label. In either case, formalized distribution is more desirable than a band attempting to distribute on their own.

There are some independent distributors, typically used by independent labels, who may take on a vanity label project, but, without the sales, marketing and promotional expertise that labels typically have, some indie distributors may be wary of handling distribution for an unsigned act, especially less established artists. In point of fact, they're less interested in distributing a CD that isn't likely to sell well.

"We sign deals with independent labels who have good A&R ears and can market their projects," says Andy Allen, President of Alternative Distribution Alliance or A.D.A. "I think it's fair to say that the larger the distributor, the more likely it is that they'll only deal with labels. If we get a CD from an unsigned band that we think is especially strong, we may pass it on to a label we think would be interested, but we won't deal with it."

Professional distributors are also savvy enough to concentrate distribution in a geographic area when the need arises. "We can release a project with a regional emphasis to concentrate on a certain area of the country," says Allen. "We'll do this when a band is more popular in a given city or if they're touring in a specific area. This helps to better reach a band's fans, and to keep costs down."

However, the lack of a legitimate label contract doesn't mean that a band won't be able to get their CDs into local music stores. "Regional distribution is possible with a DIY project," Allen says. "Almost anyone will take CDs on consignment, [but] getting paid by them is another matter. Smaller distributors or bands might run into problems because they won't have the clout that a larger distributor will."

Lastly, Allen emphasized that "the real difference between having a label deal and DIY is that most major retailers will only deal with an existing distributor. As a DIY project, there's a level of distribution that probably won't be achieved."

Another alternative to commercial distribution for a band—if they're not well-known enough to secure a distributor—is to sell their CDs at their own gigs. Naturally, it's desirable to sell CDs at performances since the band's performance will promote the CD, and the sale of the CD will help to further establish a fan base.

### P&D Deals

Independent labels sometimes forge affiliations with major labels to take advantage of a major's more sophisticated distribution system. Warner Bros., for example, is a part of WEA (a major music distributor), as are Elektra and Atlantic.

Sometimes affiliations are formed simply for the sake of distribution, other times they allow a major to assume both the manufacture and distribution of a CD—the so-called "P&D" deal (pressing and distribution). In either case, distribution will be enhanced, but there will be a cost to the independent label, and consequently to the artist.

"P&D deals aren't uncommon, especially once a band becomes popular," explains Scott Giampino, Director of Publicity and Promotions with Touch & Go Records, a well-known independent record label, based in Chicago.

Like recording contracts, P&D deals vary greatly in the responsibilities each party assumes. The important thing to remember is that an independent label contract doesn't necessarily mean that a CD won't be widely distributed.

Surprisingly, it isn't only major labels that offer P&D deals. The well-known Seattle independent label Sub Pop Records offers such deals to smaller indies. "We have P&D deals with indie labels such as Up! Records and Rx Remedy, both of which are in Seattle," says Cece Stelljes, Publicity Director with Sub Pop. "This allows them to benefit from our established relationship with A.D.A., something that they might not have been able to accomplish on their own."

## The Vanity Game

Of course, the obvious advantage to DIY artists and bands is that there are no contractual obligations to meet; artists are free to do as they please. The primary drawback is that the success of a CD is almost solely dependent on a band's efforts, unless they're working with someone who knows the music business well and can help with promotions.

One option available to those taking the DIY route is college radio. Because college radio deejays work under a much looser format than commercial radio, they have more latitude in their choice of music. Consequently, they'll often choose to play a track or two from a CD of an unknown artist who's caught their interest.

One less obvious advantage of an independent contract versus the do-it-yourself route is that contract acceptance is encour-



*"I know that there are bands who've been signed after they submitted a demo recorded on a four-track recorder. What's more important on a demo is the quality of the songs. You can spend days mastering a terrible song, but, in the end, all you really have is a very well-produced piece of garbage."*

—Scott Giampino  
Director,  
Publicity & Promotions  
Touch & Go Records

aging to an artist or band. After all, by signing a band to a contract, a record label has demonstrated their confidence in the group to the extent that they're willing to support them in a variety of ways. The financial and psychological benefits of such support cannot be underestimated.

Of course, the music business can, at times, be unpleasant. Clubs may renege on an agreement, or local CD sales may be

withheld by retailers. Further, distributors commonly make payments based on how important a label or artist is to their business' survival. A label created for a band's first release (i.e. a vanity label) will have virtually no clout with a distributor. Suffice it to say that established label support can be invaluable in these and other difficult financial situations.

## The Indie Advantage

It should be obvious that during the negotiation of a contract with a label the services of an attorney should be sought, ideally one who specializes in entertainment law. Contracts are long and often difficult to understand, and do require a specialized knowledge of the music industry. (See *Music Connection*, Vol. XXII, Issue #15, for a comprehensive directory of music attorneys.)

Record promotion is another attraction for indie label deals. Promoters can help to secure airplay, media coverage, in-store performances and the like. This is all in furtherance of building a band's recognition factor, with the intention of increasing CD sales and performance attendance.

Promotion professionals with labels use a variety of tools to attract media interest. The best known is the press kit, or media kit. Press kits contain a bio (biographical statement about the band and its members), a band photo, press clippings, a fact sheet, pitch letter and other materials deemed

 A black and white portrait of a man with glasses and a beard. The name 'ANDY ALLEN' is printed vertically on the right side of the image.
 

*"I think it's fair to say that the larger the distributor, the more likely it is that they'll only deal with labels. If we get a CD from an unsigned band that we think is especially strong we may pass it on to a label we think would be interested, but we won't deal with it."*

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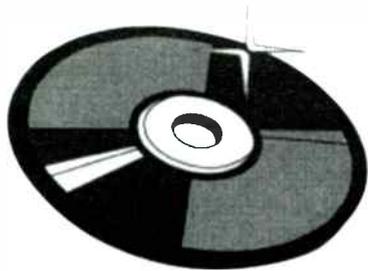
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appropriate by the label. This is all enclosed in a folder, often with the band's name and logo printed on the cover.

Equally important to a press kit's contents is knowing where to send it. This is where promotion becomes a profession skillfully blended with art: the press kit must be targeted to the correct person. Promoters have a database they refer to and informal connections they can draw upon, both of which make their skills invaluable.

Sometimes bands can release one or more CDs with an independent label without ever signing a contract. "We work with bands we know, based on an oral agreement," says Touch & Go's Giampino. "It's a very trusting relationship. We'll usually release records until the band decides to call it quits. We released three records with Girls Against Boys before they went to Geffen."

### Major vs. Indie

In another departure from the major label approach, Touch & Go doesn't offer their bands an advance. "We'll assume all of the expenses—recording, promotion and other such expenses. Royalties are paid after costs are recouped. No advances are paid, though."

Giampino observed that "bands usually don't have a choice and have to go the DIY route, which isn't necessarily a bad thing. But unless a band has a strong opposition to a deal with a label, there's a lot to be said for it. They'll have good people working to get their music out there."

Touch & Go, for instance, has recorded CDs with the likes of the Jesus Lizard, Girls Against Boys, Urge Overkill, Seam and the Butthole Surfers.

Unlike Touch & Go's practices, indie labels like Sub Pop do have written contracts with bands. Sub Pop's contracts are typical of the indie industry: they're usually much simpler—and consequently shorter—than major label contracts. "Our long-form agreement is usually around twelve pages," says Eric Brown, Vice President of Business Affairs with Sub Pop Records. "A major's long form is usually more on the order of 60 to 80 pages. We'll also include a lot of artist-friendly clauses, such as a guaranteed release clause. A major probably wouldn't include such a clause unless a band specifically negotiated it."

A guaranteed release clause guarantees a band that their recording will be released, once it is ready. Without such a clause, a CD may be ready to ship, but the label may, at their discretion, choose to withhold it from release. "Sub Pop typically signs bands to short deals of four albums," Brown added. "There are other indies, such as Kill Rock Stars, who sometimes offer 'one-offs' [one-album deals in which profits are typically split 50-50]."

### Seeking The Deal

If a decision has been made to pursue an independent label contract, there are a number of ways to attract label attention. The best is to develop a following: labels

*"Sub Pop typically signs bands to short deals of four albums.*

*There are other indies, such as Kill Rock Stars, who sometimes offer 'one-offs.'"*

*—Eric Brown  
Vice President,  
Business Affairs  
Sub Pop Records*

like to sign bands that they feel will do well commercially, or who have something original to offer. If they're proving that they're a good risk by playing many dates to progressively larger crowds, they're more likely to get signed.

Submitting a demo tape of original material to a record label is also a good idea. "I know that there are bands who've been signed after they submitted a demo recorded on a four-track recorder," says Touch & Go's Giampino. "What's more important on a demo is the quality of the songs. You can spend days mastering a terrible song, but, in the end, all you really have is a very well-produced piece of garbage." This further underlines the importance of song quality versus recording quality.

Before submitting a demo, it is advisable to familiarize one's self with a particular label's submission policy. Some companies will accept unsolicited demos, while others will not. Policies may be determined by calling the label on the phone and asking, or by investigating their web page, if they have one.

The DIY option has become more promising with the advent of the Internet, through personalized web pages or inclusion on web sites which cater to unsigned bands. It's now easy to reach many people cheaply, quickly and almost effortlessly. This is an absolutely essential tool that should be included in the arsenal of any artist or band working to make a name for themselves, especially when they have to work without the backing of a label. **MC**

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Anyone who follows the record industry can easily illustrate the significance which independent entities have come to play in the music business of the Nineties. Indie labels have become a major force in developing new artists, while indie distributors and promoters/marketers make sure that those artists' music is available and of interest to consumers. With this in mind, *MC* is pleased to keep you connected with these important companies, with our 9th Annual Guide To Everything Indie.

Compiled by Constance Dunn

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 6607 Sunset Blvd.  
 Hollywood, CA 90028  
 213-465-2700 FAX 213-465-8926  
**Contact:** Mike Ross  
**Styles/Specialties:** Hip-hop/R&B.  
**Distribution:** Red Ant/Alliance  
 \*No unsolicited material.

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

☐ **DHW-DIAMOND HARD WORLDWIDE**  
 P.O. Box 1005  
 Hermosa Beach, CA 90254  
 310-372-5271 FAX 310-937-0297  
**E-mail:** cole@pacificnet.net  
**Web Site:** <http://www.diamondhard.com>  
**Contact:** Cole Coleman  
**Styles/Specialties:** All styles.  
 \*Unsolicited material accepted.

☐ **DR. DREAM RECORDS**  
 16331 Gothard St., Unit D  
 Huntington Beach, CA 92647  
 714-596-2130 FAX 714-596-2248  
**Web Site:** <http://www.doctor-dream.com>  
**Styles/Specialties:** Punk, alternative rock.  
 \*Call before sending material.

☐ **DOMO RECORDS**  
 2211 Corinth Ave., Suite 100  
 Los Angeles, CA 90064  
 310-966-4414 FAX 310-966-4420  
**E-mail:** tomkidd@domo.com  
**Web Site:** <http://www.domo.com>  
**Contact:** Attention A&R  
**Styles/Specialties:** New Age, world music, smooth jazz.  
**Roster:** Kitaro, Benedetti & Svoboda, Luis Perez, Luis Villegas.  
**Distribution:** EMD

☐ **DRIVE ENTERTAINMENT**  
 10351 Santa Monica Blvd.  
 Suite 404  
 Los Angeles, CA 90025  
 310-553-3490 FAX 310-553-3373  
**E-mail:** drive@earthlink.net  
**Contact:** Stephen Powers  
**Styles/Specialties:** All styles of contemporary music, children's music, reissues.  
**Distribution:** Navarre, Anchor Bay, Ryko Dist. Partners  
 \*No unsolicited material. No phone calls, please.

☐ **DWELL RECORDS**  
 P.O. Box 39439

Los Angeles, CA 90039  
 FAX 323-669-1470  
**Contact:** David Haerle  
**Styles/Specialties:** Death metal, ambient dance trance, electronica.  
**Distribution:** Indies  
 \*Unsolicited material accepted.

☐ **ELASTIC RECORDS**  
 P.O. Box 17598  
 Anaheim, CA 92817  
 714-445-0110  
**Contact:** Amin Ghashghai  
**Styles/Specialties:** Rock, punk.  
**Distribution:** Dutch East India, Get Hip, Cargo.  
 \*Unsolicited material accepted. No phone calls, please.

☐ **ENTOURAGE RECORDS**  
 11115 Magnolia Blvd.  
 North Hollywood, CA 91601  
 818-505-0001 FAX 818-761-7956  
**Contact:** Guy Paonessa  
**Styles/Specialties:** Alternative rock.  
**Distribution:** Touchwood  
 \*Unsolicited material accepted.

☐ **EPITAPH RECORDS**  
 2798 Sunset Blvd.  
 Los Angeles, CA 90026  
 213-413-7325  
 FAX 213-413-9678  
**Web Site:** <http://www.epitaph.com>  
**Contact:** Andy Culkin  
**Styles/Specialties:** Alternative rock, punk.  
**Distribution:** Indies  
 \*Unsolicited material accepted.

☐ **ESB RECORDS**  
 P.O. Box 6429  
 Huntington Beach, CA 92615  
 714-962-5618  
**Contact:** Eve Bonn, Steve Bonn  
**Styles/Specialties:** Country.  
 \*Unsolicited material accepted.

☐ **EUREKA RECORDS**  
 7381 Beverly Blvd.  
 Los Angeles, CA 90036  
 323-937-4660  
**Styles/Specialties:** Roots-rock.  
 \*No unsolicited material.

☐ **FAT ASS RECORDS**  
 See Theriault Allied Labels

☐ **FEARLESS MUSIC GROUP**  
 8825 W. Olympic Blvd.  
 Beverly Hills, CA 90211  
 310-289-8116 FAX 310-289-8162  
**Contact:** Stanley Herman  
**Styles/Specialties:** AC, Top-40 pop, urban, new age, world music. A full-service label, record production and music publishing group.

☐ **FIRST LIGHT MUSIC**  
 8033 Sunset Blvd., Suite 81  
 Hollywood, CA 90046  
 818-508-7002 FAX 818-508-3134  
**E-mail:** info@firstlightmusic.com  
**Contact:** Scott Hartley  
**Styles/Specialties:** New Age, contemporary, instrumental, world.  
**Distribution:** A.E.C., Valley, Electric Kingdom, Music Design, New Leaf.  
 \*Unsolicited material accepted.

☐ **FISH OF DEATH RECORDS**  
 P.O. Box 93206  
 Los Angeles, CA 90093  
 213-462-3404  
**E-mail:** fod@earthlink.net  
**Web Site:** <http://www.fishofdeath.com>

**Contact:** Michael D. Andelman  
**Styles/Specialties:** All styles.  
**Distribution:** MS Distribution, Dutch East India, Carrot Top, NAIL, Surefire  
**Roster:** Tiny Buddy, Brown Betty, Five Easy Pieces, Superfine, 1000 Clowns, The Hal Love-Joy Circus, Twig.  
 \*Unsolicited material accepted.

☐ **FRONTIER RECORDS**  
 P.O. Box 22  
 Sun Valley, CA 91353  
 818-759-8279 FAX 818-506-0723  
**E-mail:** frontiermo@aol.com  
**Styles/Specialties:** Punk-pop, alternative rock.  
**Roster:** Heatmiser, Shame Idols.  
 \*No unsolicited material.

☐ **G-FUNK**  
 See Restless Records

☐ **GLUE FACTORY RECORDS**  
 P.O. Box 404  
 Redondo Beach, CA 90254  
 310-798-2252 FAX 310-798-3728  
**E-mail:** ocnevik@aol.com  
**Styles/Specialties:** Ska, punk.

☐ **GODDESS RECORDS**  
 P.O. Box 502  
 Pacific Palisades, CA 90272  
 310-281-1934  
**Web Site:** <http://www.goddessrecords.com>  
**Contact:** Kevin McCarley  
**Roster:** Kevin McCarley, Thee Imagine Nation.  
 \*Unsolicited material accepted.

☐ **GONZO RECORDS**  
 P.O. Box 3688  
 San Dimas, CA 91773  
 909-598-9031  
**E-mail:** gonzorcrds@aol.com  
**Web Site:** <http://members.aol.com/gonzorcrds>

**Contact:** Jeffrey Gonzalez  
**Styles/Specialties:** Industrial, techno, synth, dance.  
**Roster:** Turning Keys, BOL, Full Frequency, Pinch Point.  
 \*Unsolicited material accepted.

☐ **HIGHER OCTAVE MUSIC**  
 23852 Pacific Coast Hwy.  
 Suite 2C  
 Malibu, CA 90265  
 310-589-1515 FAX 310-589-1525  
**Web Site:** <http://www.higher-octave.com>  
**Contact:** Dan Selene, Matt Marshall, Kenny Nemes  
**Styles/Specialties:** New age, world music, contemporary instrumental.  
**Distribution:** Indies  
 \*No unsolicited material.

☐ **HOMEBOY RECORDS**  
 P.O. Box 472  
 Los Angeles, CA 90031  
 323-223-1000

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Muddy Waters · Pharoah Sanders



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**(818) 777-9235 FAX**

**┘ HOMEBOY RECORDS (Cont'd.)**

**E-mail:** homeboy@homeboy.net  
**Web Site:** http://www.homeboy.net

**Contact:** Steve Stokes  
**Styles/Specialties:** Punk, gothic, industrial noise, garage, college.  
**Roster:** Media Blitz, U.X.A., Snapper, Bobsled, 1000 Mona Lisas, Wreckage.  
\*Unsolicited material accepted.

**┘ HYPERDISC RECORDS**

3000 Olympic Blvd., Suite 2510  
Santa Monica, CA 90404  
310-264-5482 FAX 310-586-5557  
**E-mail:** hyperdisc@earthlink.net  
**Web Site:** http://www.hyperdisc.com

**Styles/Specialties:** Pop, New-age, dance, alternative, ambient.  
\*Unsolicited material accepted.

**┘ INSPIRATION RECORDS**

11054 Ventura Blvd., Suite 321  
Studio City, CA 91604  
213-969-9788 FAX 213-969-8125  
**Web Site:** http://www.inspirationrecords.com

**Contact:** Philip Charles  
**Styles/Specialties:** Inspirational music of all genres.  
**Roster:** Sierra Jones  
**Distribution:** Southwest Wholesale  
\*Unsolicited material accepted.

**┘ INTERHIT RECORDS**

1438 N. Gower St.  
Bldg. 42, 4th Fl.  
Los Angeles, CA 90028  
323-468-3434  
**E-mail:** interhit@earthlink.net  
**Styles/Specialties:** Dance/pop.  
**Distribution:** Priority  
\*Unsolicited material accepted.

**┘ JONKEY ENTERPRISES**

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

**┘ K-SPACE RECORDINGS**

P.O. Box 5458  
Santa Monica, CA 90409  
310-399-4349 FAX 310-396-5489  
**E-mail:** editors@kspace.com  
**Web Site:** http://www.kspace.com  
**Styles/Specialties:** All styles.  
\*Unsolicited material accepted for licensing and music supervision.

**┘ MAGIC RECORDS**

13601 Ventura Blvd., Suite 200  
Sherman Oaks, CA 91423  
818-986-0351 FAX 818-986-6950  
**E-mail:** magicrecords@earthlink.net  
**Contact:** Steve McCarthy  
**Styles/Specialties:** Rock, alternative, folk/rock, pop, jazz-rock.  
**Distribution:** Self-distributed

**Roster:** Casey Stratton, Jill Freeman.  
\*No unsolicited material.

**┘ MAI TAI RECORDS**

16331 Gothard St., Unit D  
Huntington Beach, CA 92647  
714-596-2248  
**Web Site:** http://www.doctordream.com  
**Styles/Specialties:** lounge, surf and swing.  
\*Call before sending material.

**┘ MANIFESTO RECORDS**

740 N. LaBrea Ave., 2nd Flr.  
Los Angeles, CA 90038-3339  
213-954-1555 FAX 213-936-6354  
**E-mail:** manifest@manifesto.com  
**Web Site:** http://www.manifesto.com/manifesto  
**Contact:** Evan Cohen, Jennifer Giraldo  
**Styles/Specialties:** All modern music.  
**Distribution:** Navarre Corp.  
\*No unsolicited material.

**┘ MEGA TRUTH RECORDS**

P.O. Box 4988  
Culver City, CA 90231-4988  
310-390-5081  
FAX 310-390-5081  
**Contact:** Jon Bare  
**E-mail:** jonbare@aol.com  
**Styles/Specialties:** Blues.  
\*No phone calls, please.

**┘ MENES RECORDS**

4929 Wilshire Blvd., Suite 910  
Los Angeles, CA 90010  
213-965-2800 FAX 213-965-2818  
**Contact:** Marty  
**Styles/Specialties:** Rap, hip-hop, R&B.  
**Roster:** Mercury  
\*Unsolicited material accepted.

**┘ MIGHTY TIGER RECORDS**

P.O. Box 11178  
Glendale, CA 91226  
818-507-4240 FAX 818-241-9778  
**E-mail:** Web Site: http://www.chasemusic.com  
**Contact:** Bill Stillfield  
**Styles/Specialties:** Blues  
**Distribution:** Paul Starr Dist., City Hall Records, Action Music Sales, Rock Bottom, Inc.  
\*No unsolicited material.

**┘ MOR RECORDS**

17596 Corbel Ct.  
San Diego, CA 92128  
619-485-1550  
**Contact:** Stuart Glassman  
**Styles/Specialties:** Pop instrumental, MOR vocal.  
\*Unsolicited material accepted.

**┘ MOTION CITY INTERACTIVE**

1847 Centinela Ave.  
Santa Monica, CA 90404  
310-264-4870  
FAX 310-264-4871  
**Web Site:** http://www.motioncity.com  
**Contact:** Kevin Caetans  
**Styles/Specialties:** Alternative rock.  
\*Unsolicited material accepted.

**┘ NEUROTIC RECORDS**

P.O. Box 445  
Walnut, CA 91788  
909-595-2144 FAX 909-598-7028  
**E-mail:** info@thumprecords.com  
**Contact:** Bill Walker  
**Styles/Specialties:** Punk, alternative rock. Affiliate label: Thump Records.  
\*Unsolicited material accepted.

**┘ NICOLETTI MUSIC**

P.O. Box 2818  
Newport Beach, CA 92659  
949-494-0181 FAX 949-494-0982  
**Contact:** Joseph Nicoletti  
**Styles/Specialties:** All styles.  
\*Unsolicited material accepted.

**┘ NUTT MEG RECORDS**

270 N. Canon Dr., Suite 1827  
Beverly Hills, CA 90210  
213-344-4017  
**E-mail:** nuttmegrec@earthlink.net  
**Contact:** Ray Jarvis  
**Styles/Specialties:** All styles.  
**Distribution:** Arcade (Europe)  
**Roster:** Arik Marshall, Fuzzyness, Christopher Warrior.  
\*Unsolicited material accepted.

**┘ OMNIGROOVE RECORDS**

11166 Burbank Blvd.  
N. Hollywood, CA 91601  
818-755-7927 FAX 818-755-7985  
**E-mail:** omnigroove@omnigroove.com  
**Web Site:** http://www.omnigroove.com  
**Contact:** Scot Gaines, Michael Sena, Adam Trager, Troy Amidon  
**Styles/Specialties:** All.  
**Roster:** Bit O'Jane, Boot, Earfood, Lamy.  
\*No unsolicited material.

**┘ ORIGINAL SOUND RECORDS**

Art Laboe, President  
7120 Sunset Blvd.  
Los Angeles, CA 90046  
323-851-2500 FAX 323-851-8162  
**E-mail:** origsnd@aol.com  
**Web Site:** http://www.originalsound.com  
**Contact:** Joanna Morones  
**Styles/Specialties:** Oldies, Latin, rock, rap, soul.  
**Distribution:** Self-distributed  
\*No unsolicited material.

**┘ PATTY LEE RECORDS**

6034 Graciosa Dr.  
Los Angeles, CA 90069-3071  
213-469-5431 FAX 213-469-5431  
**Styles/Specialties:** Blues, New Orleans rock, bebop jazz and folk rock.  
\*No phone calls, please.

**┘ PC! MUSIC COMPANY**

711 Eighth Ave.  
San Diego, CA 92101  
619-236-0187 FAX 619-236-1768  
**E-mail:** freaks@pcfreaks.com  
**Web Site:** http://www.pcfreaks.com  
**Contact:** Paul Brenberg, Todd Kern, Matt Ramos  
**Styles/Specialties:** Alternative rock, metal and pop.  
**Roster:** Another society, Come On Thunderchild, Magnet, Anne

Summers, Method 51, Dash Rip-Rock.  
\*Unsolicited material accepted.

**┘ PERMANENT PRESS RECORDINGS**

14431 Ventura Blvd., Suite 311  
Sherman Oaks, CA 91423  
818-981-7760 FAX 818-981-7760  
**E-mail:** permppress@earthlink.net  
**Contact:** Ray Paul  
**Styles/Specialties:** Pop, power-pop, reissues, alternative pop. Affiliate label Permanent Wave: Smooth jazz, new age, instrumental music.  
**Distribution:** M.S. Distributing Co.  
\*Unsolicited material accepted.

**┘ PERMANENT WAVE**

See Permanent Press Recordings

**┘ PINCH HIT ENTERTAINMENT**

21213 Hawthorne Blvd.  
Suite 5443  
Torrance, CA 90503  
800-811-7478 or 310-791-7617  
FAX 310-791-7620  
**Web Site:** http://www.pinchhit.com  
**Contact:** David Lebenthal  
**Styles/Specialties:** Guitar-oriented rock, pop. National radio promotion, distribution and press campaigns.

**┘ POSI-TONE**

2218 1/2 Glyndon Ave.  
Venice, CA 90291  
310-452-2652 FAX 310-392-2209  
**Web Site:** http://www.posi-tone.com  
**Styles/Specialties:** Jazz  
**Roster:** M.F. Bird, David Ake, Jafa, Edwing, John Nau, Smokin' Toads.

**┘ PPL-ZMI**

P.O. Box 8442  
Universal City, CA 91618  
818-506-8533 FAX 626-796-7314  
**E-mail:** ppl-zmi@aol.com  
**Contact:** Maxx Diamond  
**Styles/Specialties:** Hip-hop, pop, country, R&B.  
**Distribution:** Malibu Trading Co.  
\*Unsolicited material accepted—please include a S.A.S.E.

**┘ QUICKSILVER/INCREASE RECORDS**

31312 Via Colinas, Suite 107  
Westlake Village, CA 91362  
818-707-0300 FAX 818-707-1606  
**E-mail:** quksil@aol.com  
**Contact:** Howard L. Silvers  
**Styles/Specialties:** Jazz, blues, country, rock, oldies, gospel.  
**Distribution:** Indies.  
\*Unsolicited material accepted.

**┘ RELATIVITY RECORDS**

3420 Ocean Park Blvd.,  
Suite 3050  
Santa Monica, CA 90405  
310-581-8200 FAX 310-581-8205  
**Styles/Specialties:** Urban, hip-hop, rap.  
**Distribution:** R.E.D.

**┘ RESTLESS RECORDS**

1616 Vista del Mar Ave.  
Hollywood, CA 90028

↳ **RESTLESS RECORDS**

(Cont'd.)  
213-957-4357 FAX 213-957-4355  
**Web Site:** <http://www.restless.com>  
**Contact:** John Carter  
**Styles/Specialties:** Alternative.  
Affiliate label G-funk: urban.  
**Distribution:** ADA  
\*No unsolicited material.

↳ **REVELATION RECORDS**

P.O. Box 5232  
Huntington Beach, CA 92615  
714-375-4264  
**E-mail:** [info@revelationrecords.com](mailto:info@revelationrecords.com)  
**Web Site:** <http://www.revh9.com>  
**Contact:** Jason Upright, Tommi Natale  
**Styles/Specialties:** Hardcore punk, metal.  
\*Unsolicited material accepted.

↳ **RHYTHM PRODUCTIONS/TOM THUMB MUSIC**

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

↳ **RISK RECORDS**

7080 Hollywood Blvd.  
Hollywood, CA 90028  
213-462-1233  
FAX 213-462-1231  
**Web Site:** <http://www.riskrecords.com>  
**Styles/Specialties:** Alternative  
**Roster:** Jack-off Jill, My Superhero, Underwater, Laughing Us, the Autumns.  
\*Unsolicited material accepted.

↳ **ROCK DOG RECORDS**

P.O. Box 3687  
Hollywood, CA 90078  
323-661-0259  
**E-mail:** [patt2@ix.netcom.com](mailto:patt2@ix.netcom.com)  
**Contact:** Gerry North  
**Styles/Specialties:** Instrumental, ambient.  
**Roster:** Brain Storm, Mark Round, Daughters of Mary, Empath, Nick Farr, Elijah.  
\*No unsolicited material.

↳ **ROCKTOPIA RECORDS**

14252 Culver Dr., Suite A-801  
Irvine, CA 92604  
888-848-1998 or 714-835-5550  
FAX 714-838-8212  
**E-mail:** [wayne@rocktopia.com](mailto:wayne@rocktopia.com)  
**Web Site:** <http://www.rocktopia.com>  
**Contact:** Wayne Smith  
**Styles/Specialties:** Rock.  
\*Unsolicited material accepted.

↳ **RODELL RECORDS**

P.O. Box 93457  
Hollywood, CA 90093  
213-960-9447 FAX 714-434-7756  
**E-mail:** [rodell@hqonline.com](mailto:rodell@hqonline.com)  
**Contact:** Adam Rodell  
**Styles/Specialties:** All styles.  
**Distribution:** Self-distributed  
\*Unsolicited material accepted.

↳ **ROTTEN RECORDS**

P.O. Box 2157  
Montclair, CA 91763  
909-624-2332 FAX 909-624-2392  
**E-mail:** [rotten@rottenrecords.com](mailto:rotten@rottenrecords.com)  
**Web Site:** <http://www.rottenrecords.com>  
**Contact:** Ron Peterson  
**Styles/Specialties:** Rock, punk, heavy metal.  
\*Unsolicited material accepted. No phone calls, please.

↳ **SANSEI RECORDS**

P.O. Box 6245  
Beverly Hills, CA 90212  
310-274-4050 FAX 310-274-4050  
**E-mail:** [yasuisan@aol.com](mailto:yasuisan@aol.com)  
**Web Site:** <http://www.mistchild.com/sansei/index.htm>  
**Contact:** Tim Yasui  
**Styles/Specialties:** All  
**Distribution:** Perris Records (U.S.), Delinquent Records (U.S.), Lonely Planet (Japan)

↳ **SIN-DROME RECORDS**

18344 Oxnard St., Suite 101  
Tarzana, CA 91356  
818-344-8880 FAX 818-344-8882  
**E-mail:** [sindrome@pacbell.net](mailto:sindrome@pacbell.net)  
**Web Site:** <http://www.sin-drome.com>  
**Contact:** Henry Marx  
**Styles/Specialties:** Contemporary jazz, R&B, pop, adult contemporary.  
**Distribution:** Distributors of North America (DNA)  
\*Unsolicited material accepted.

↳ **SLASH RECORDS**

7381 Beverly Blvd.  
Los Angeles, CA 90036-2502  
213-937-4660  
FAX 213-933-7277  
**E-mail:** [slashmel@aol.com](mailto:slashmel@aol.com)  
**Styles/Specialties:** Alternative, punk, rock.

↳ **SLOG RECORDS**

167 Glendora Ave., 2nd Floor  
Glendora, CA 91741  
626-914-9944 FAX 626-914-9954  
**E-mail:** [slogrecords@aol.com](mailto:slogrecords@aol.com)  
**Web Site:** <http://www.slogrecords.com>  
**Contact:** Chris Suchanek, Josh Massie  
**Styles/Specialties:** Alternative  
**Roster:** Driver Eight, the Lassie Foundation, Earlies, the Autumns.  
\*Unsolicited material accepted.

↳ **SMASHED HITS RECORDS**

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

↳ **SMASH THE RADIO PRODUCTIONS**

13659 Victory Blvd., Suite 456  
Van Nuys, CA 91401  
818-904-3499 Ext. 456  
FAX 818-904-0512  
**Contact:** Steven T. Easter

**Styles:** House/dance, hip-hop, rap.  
\*Unsolicited material accepted.

↳ **SMILE RECORDS**

See Swingtone Records

↳ **SOLID DISCS**

11328 Magnolia Blvd., Suite 3  
North Hollywood, CA 91601  
818-763-3535  
FAX 818-508-1101  
**E-mail:** [soliddiscs@earthlink.net](mailto:soliddiscs@earthlink.net)  
**Contact:** Jay Warsinske, Todd Pfeiffer  
**Styles/Specialties:** Rock, dance, urban, adult contemporary, adult album alternative.  
**Distribution:** Navarre  
\*Unsolicited material accepted

↳ **SONIC IMAGES**

P.O. Box 691626  
West Hollywood, CA 90069  
323-650-1000 FAX 323-650-1016  
**E-mail:** [sonicimages@sonicimages.com](mailto:sonicimages@sonicimages.com)  
**Web Site:** <http://www.sonicimages.com>  
**Contact:** Brad Pressman  
**Styles/Specialties:** New age, world music, smooth jazz, electronic.  
**Distribution:** Universal Music & Video Dist.  
\*Unsolicited material accepted—finished CD masters only.

↳ **STARBORN RECORDS INTERNATIONAL**

3884 Franklin Ave.  
Los Angeles, CA 90027-4661  
213-662-3121  
FAX 213-662-1222  
**Contact:** Brian Ross  
**E-mail:** [starborn@aol.com](mailto:starborn@aol.com)  
**Styles/Specialties:** All styles.

↳ **STARBOUND RECORDS**

1888 Century Park East  
Suite 1777  
Los Angeles, CA 90067  
310-277-6755 FAX 310-282-8303  
**Web Site:** <http://www.starboundrecords.com>  
**Contact:** Russ Regan  
**Style/Specialties:** Latin, dance, big band, swing.  
**Roster:** Pleasure Force, Sabrina Johnston, Electric Swing.  
\*No unsolicited material.

↳ **STREET SOLID RECORDS**

11328 Magnolia Blvd., Suite 3  
North Hollywood, CA 91601  
818-763-3535 FAX 818-508-1101  
**Contact:** BJ Drake, Jay Warsinske  
**Styles/Specialties:** Urban, hip-hop.  
\*Unsolicited material accepted

↳ **SUGARBONE RECORDS**

P.O. Box 611  
Montrose, CA 91021  
818-244-5661 FAX 818-244-7221  
**Web Site:** <http://www.sugarbone.com>  
**Contact:** Dennis S. "Chip" Stern-dahl, Jennifer Russell, Michael Gayle, Susanne Richards  
**Styles/Specialties:** All styles.  
**Distribution:** City Hall  
\*Unsolicited material accepted.

↳ **SUNSHINE RECORDS**

11601 Blix St.  
Studio City, CA 91602  
818-769-5050 FAX 818-769-5018  
**E-mail:** [webmaster@sunshine-records.com](mailto:webmaster@sunshine-records.com)  
**Web Site:** <http://www.sunshine-records.com>  
**Contact:** Walter "Kandor" Kahn, Sharif Ahmed  
**Styles/Specialties:** Dance, R&B, Rap/hip-hop.  
**Roster:** Skee-Lo, Miranda, Hazze, the Movement, Jandi & Alter Ego.  
**Distribution:** Major label partnership.  
\*Unsolicited material accepted.

↳ **SUPREME ENTERPRISES INTERNATIONAL CORP.**

12304 Santa Monica Blvd.  
3rd Floor  
Los Angeles, CA 90025-2551  
818-707-3481  
**E-mail:** [supreme2@earthlink.net](mailto:supreme2@earthlink.net)  
**Contact:** Gary H. Mason  
**Styles/Specialties:** Hip-hop, Latin, reggae.  
\*No phone calls, please.

↳ **SURFDOG RECORDS**

315 South Coast Highway 101  
Suite 100  
Encinitas, CA 92024  
760-944-7873 FAX 760-944-7808  
**Contact:** Dave Kaplan  
**E-mail:** [surfdog@sdog.com](mailto:surfdog@sdog.com)  
**Web Site:** <http://www.sdog.com>  
**Styles/Specialties:** Surf, and artists who "relate to the surfing mentality and lifestyle."  
\*Unsolicited material accepted.

↳ **SWINGTONE RECORDS**

P.O. Box 571385  
Tarzana, CA 91367  
818-703-6795  
**E-mail:** [swingtone@juno.com](mailto:swingtone@juno.com)  
**Contact:** Tony Valenziano  
**Styles/Specialties:** Swing, rockabilly, lounge. Affiliate label Smile Records: All styles.  
**Distribution:** Abbey Road, City Hall.  
**Roster:** Kid Royale & The Lucky Stiffs.  
\*Unsolicited material accepted.

↳ **TANGENT RECORDS**

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

↳ **TERRA NOVA RECORDS**

P.O. Box 455  
Sunland, CA 91041  
818-352-5593 FAX 818-352-5593  
**Specialty:** Blues

↳ **THERIAULT ALLIED LABELS**

14536 Roscoe Blvd., Suite 101  
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818-891-3415 FAX 818-891-3565  
**Contact:** Greg or Matt

**Styles/Specialties:** Bootie music, hip-hop, dance/house.  
\*Unsolicited material accepted.

**J THUMP RECORDS**  
See Neurotic Records

**J TONE CASUALTIES**  
1258 N. Highland Ave.  
Los Angeles, CA 90038  
213-463-0145  
**E-mail:** tko@tonecasualties.com  
or jedimstr@tonecasualties.com  
**Web Site:** <http://www.tonecasualties.com>

**Contact:** Gabor Csupo, Tommy Kealty, E.J. Johantgen  
**Styles/Specialties:** Ambient, industrial, experimental.  
**Roster:** B.P. Service, Accidental Orchestra, Gabor Csupo, Paul Schutze, Kismet, Ed Czukay, Holger, Kevin ckey Paris.  
\*Unsolicited material accepted.

**J TRAUMA RECORDS**  
15165 Ventura Blvd., Suite 320  
Sherman Oaks, CA 91403  
818-382-2515 FAX 818-990-2038  
**Web Site:** <http://www.traumarecords.com>  
**Contact:** Paul Palmer, Rob Kahane  
**Styles/Specialties:** Alternative  
**Roster:** Bush, Phunk Junkeez, Eva Trout, Janus Stark, The Flys, Mr. Merengue.  
\*No unsolicited material. No phone calls, please.

**J TRIPLE X RECORDS**  
P.O. Box 862529  
Los Angeles, CA 90086-2529  
213-221-2204 FAX 213-221-2778  
**E-mail:** xxx@triple-x.com  
**Web Site:** <http://www.triple-x.com>  
**Contact:** Bruce Duff  
**Styles/Specialties:** Alternative, reissues, goth.  
**Distribution:** R.E.D.  
\*Call before sending material.

**J TRITON RECORDS ENTERTAINMENT**  
16133 Ventura Blvd., Ste 535  
Encino, CA 91436  
818-783-3580 FAX 818-783-5536  
**Contact:** Laura Applebaum  
**E-mail:** tritoninc@earthlink.net  
**Styles/Specialties:** Blues

**J TUBULAR 2000 RECORDS**  
1604 W. Saginaw  
Fresno, CA 93705  
209-642-2792 FAX 209-264-3730  
**Contact:** Jodi Fisher  
**Web Site:** <http://www.tubular2000.com>  
**Styles/Specialties:** Blues  
\*No phone calls, please.

**J UNITY ENTERTAINMENT**  
207 Ashland Ave.  
Santa Monica, CA 90405  
310-581-2700 Ext. 126  
**Contact:** Chris Maggiore, Cristihan Gutterre  
**Styles/Specialties:** Jazz, Triple A, NAC.  
\*Unsolicited material accepted.

**J UP & DOWN RECORDS**  
See Theriault Allied Labels

**J UPSIDE OUT RECORDS**  
15030 Ventura Blvd., Suite 607  
Sherman Oaks, CA 91403  
818-990-3586 FAX 818-981-7641  
**E-mail:** upsideout@earthlink.net  
**Styles/Specialties:** American roots music.  
\*Call before sending material.

**J VALARIAN PRODUCTIONS**  
16036 Temecula St.  
Pacific Palisades, CA 90272  
310-454-2670 FAX 310-454-2970  
**E-mail:** valarien@GTE.net  
**Web Site:** <http://www.valarianprods.com>  
**Contact:** Eric "Valarien" Reyes  
**Styles/Specialties:** New Age, ambient, progressive rock, film scores.  
\*No unsolicited material.

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

**J VAZ**  
11440 Chandler St., Suite 900  
North Hollywood, CA 91601  
818-980-6878 FAX 818-980-8336  
**Contact:** Vaselle Benfort  
**Styles/Specialties:** R&B, pop.

**Distribution:** Self-distributed.  
\*Unsolicited material accepted.

**J VESPER ALLEY/PIRATE RECORDS**  
23852 Pacific Coast Hwy., Suite 920  
Malibu, CA 90265  
310-456-2620 FAX 310-456-1415  
**E-mail:** vesperal@aol.com  
**Contact:** Gail Gellman, Spyder McKay  
**Styles/Specialties:** Rock & folk singer-songwriters.  
**Distribution:** Navarre  
\*Unsolicited material accepted.  
No phone calls, please.

**J WAX RING RECORDS**  
22817 Ventura Blvd., Suite 874  
Woodland Hills, CA 91364  
818-884-8436  
**Contact:** Chris Baustert

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

**J WILD WEST RECORDS**  
81277 Melrose Ave., Suite 2  
Los Angeles, CA 90046  
213-651-9384 FAX 213-651-1459  
**E-mail:** wildwest@aolcom  
**Contact:** Morris Taft  
**Styles/Specialties:** Alternative, hip-hop, drum and bass, jazz, electronic.

**J WIND RECORDS**  
P.O. Box 7309  
Alhambra, CA 91802  
626-457-6250 FAX 626-457-6532  
**Web Site:** <http://www.windrecords.com>  
**Contact:** Patricia Chuang  
**Styles/Specialties:** Chinese, Buddhist, Taoist, Tibetan and Taiwanese music.

**J WORLD DOMINATION**  
3575 Cahuenga Blvd. West,  
Suite 450  
Los Angeles, CA 90068

213-850-0254 FAX 213-874-6246  
**E-mail:** dominate@netvoyage.net  
**Contact:** Dave Allen  
**Styles/Specialties:** Alternative  
\*No unsolicited material. No phone calls, please.

**MARKETING & PROMOTION**

**J ASYLUM TOUR CONSULTING**  
7122 Beverly Blvd., Suite E  
Los Angeles, CA 90036  
323-954-7626 FAX 323-954-7622  
**E-mail:** asylum@aol.com  
**Web Site:** <http://www.asylum.com>  
**Contact:** Ko Kawashima, Scott Leonard, Shilah Morrow  
**Styles/Specialties:** Rock, pop, alternative, rock.  
\*Unsolicited material accepted.  
No phone calls, please.

**J THE BAKER/NORTHROP MEDIA GROUP**  
13351-D Riverside Dr., Suite 611  
Sherman Oaks, CA 91423  
**E-mail:** mail@bakernorthrop.com  
**Contact:** Cary Baker at 818-501-0056 or Sheryl Northrop at 818-703-1520  
**Styles/Specialties:** All styles. Specializing in public relations, web site development, Internet promotion and marketing.

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

**J CEXTON ENTERTAINMENT**  
P.O. Box 80187  
Rancho Santa Margarita, CA 92688  
919-766-1384  
**E-mail:** John@cexton.com  
**Web Site:** <http://www.cexton.com>  
**Contact:** John Anello, Jr.  
**Styles/Specialties:** Entertainment business services, such as contract negotiation and copyright registration.

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**Contact:** Joseph Nicoletti  
**Styles/Specialties:** Promotion, marketing and consulting services.

**┆ MEREDITH DAY MARKETING**  
 P.O. Box 232111  
 Encinitas, CA 92023  
 323-478-9400 FAX 323-478-9401  
**E-mail:** meredithdy@aol.com  
**Web Site:** http://www.meredithday.com  
**Contact:** Meredith Day  
**Styles/Specialties:** All styles, specializing in artist development and marketing, soundtrack supervision and brokering, charity event music and sponsor coordination.  
 \*Call before sending material.

**┆ DOUG DEUTSCH PUBLICITY SERVICES**  
 8033 Sunset Blvd., Suite 31  
 Los Angeles, CA 90046  
 323-463-1091 FAX 323-463-1092  
**E-mail:** bluzmon@pacbell.net  
**Contact:** Doug Deutsch  
**Styles/Specialties:** Blues and roots music. Also, jazz, rock and rockabilly.

**┆ DHW-DIAMOND HARD WORLDWIDE**  
 P.O. Box 1005  
 Hermosa Beach, CA 90254

310-372-5271 FAX 310-937-0297  
**E-mail:** cole@pacifcnet.net  
**Web Site:** http://www.diamondhard.com  
**Contact:** Cole Coleman  
**Styles/Specialties:** All styles of music. Indie web site building and hosting service.

**┆ ENTERTAINMENT PROMOTIONS**  
 3674 Barham Blvd., Suite 307  
 Los Angeles, CA 90068  
 213-851-4591 FAX 213-851-9032  
 Detroit office: 248-524-1914  
**Contact:** Steve Gibson (L.A.), Mark Barnowski (Detroit)  
**Styles/Specialties:** National radio promotion/placement.

**┆ FEEDBACK!**  
 422 N. Fairview St.  
 Burbank, CA 91505  
 818-558-5995 FAX 818-558-5998  
**E-mail:** feedbackjb@aol.com  
**Contact:** Bruce Rabinowitz  
**Styles/Specialties:** All styles.

**┆ FLANAGAN PROMOTIONS**  
 213-876-7027  
**E-mail:** flanagandpromotions@earthlink.net  
**Web Site:** http://flanaganpromotions.net  
**Contact:** Jon Flanagan  
**Styles/Specialties:** Modern rock, Triple A and college, specializing in radio and retail promotions.

**┆ THE GARY GROUP**  
 2040 Broadway  
 Santa Monica, CA 90404  
 310-264-1700 FAX 310-842-7114  
**Contact:** Dick Gary  
**Styles/Specialties:** All styles  
 \*No unsolicited material.

**┆ GROOV MARKETING & CONSULTING**  
 6355 Topanga Canyon Blvd., Suite 219  
 Woodland Hills, CA 91367  
 818-883-5755  
 FAX 818-883-3320  
**E-mail:** groov@pacifcnet.net  
**Contact:** Neil Gorov, Josh Ellman, Mark Rini.  
**Styles/Specialties:** Radio marketing/promotion of jazz, blues, world music and acid jazz.

**┆ IMAGE MARKETING**  
 7958 Beverly Blvd.  
 Los Angeles, CA 90048  
 213-658-8744 FAX 213-653-0482  
**Contact:** Lee Ann Meyers  
**Styles/Specialties:** All styles.

**┆ INNOVATIVE MEDIA & MARKETING**  
 11328 Magnolia Blvd., Suite 3  
 North Hollywood, CA 91601  
 818-509-0192 FAX 818-509-1601  
**Contact:** Parvene Michaels, Jeff Urdank  
**Styles/Specialties:** All styles.  
 \*No unsolicited material.

**┆ JK PROMOTION**  
 3406 N. Knoll Dr.  
 Los Angeles, CA 90068  
 213-874-7507 FAX 213-874-7435  
**Contact:** Jon Konjoyan  
**Styles/Specialties:** Top 40, adult contemporary, Hot AC, Triple A.  
 \*No unsolicited material.

**┆ KALEIDOSPACE**  
 P.O. Box 5458  
 Santa Monica, CA 90409  
 310-399-4349 FAX 310-396-5489  
**E-mail:** editors@kpspace.com  
**Web Site:** http://www.kpspace.com  
**Styles/Specialties:** Promotion of indie music on the Internet.

**┆ KDH ENTERTAINMENT**  
 2540 1/2 Lime Ave.  
 Long Beach, CA 90806  
 562-426-2577 FAX 562-426-2577  
**E-mail:** kbhent@gte.net  
**Contact:** Brent Harvey  
**Styles/Specialties:** Booking and promotions.

**┆ LAKES COMMUNICATION SERVICES**  
 3717 S. La Brea Ave., Suite 358  
 Los Angeles, CA 90016  
 323-293-9832  
**Web Site:** http://www.gtesupersite.com/golakescards  
**Contact:** Jeffery Lakes  
**Styles/Specialties:** Marketing and consulting for labels, artists and management, including sales



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3501 Cahuenga Blvd. West  
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**Web Site:** <http://www.lipservice.com>

**Contact:** Macey Lipman  
**Styles/Specialties:** All styles. Marketing for major and indie labels. Publisher/distributor of *LipService* magazine.

**□ LOGGINS PROMOTION**

Main office:  
26239 Senator Ave.  
Harbor City, CA 90701  
Second office:  
2530 Atlantic Ave., Suite C  
Long Beach, CA 90806  
310-325-2800 FAX 310-325-2560  
**E-mail:** [logprod@aol.com](mailto:logprod@aol.com)  
**Contact:** Paul Loggins, Brenda Swan, Khash Kharrizi, Walter Hall.  
**Styles/Specialties:** All styles.

**□ MANAGEMENT CONSULTANTS**

4012 S. Rainbow Blvd.  
Suite K500  
Las Vegas, NV 89103  
702-248-8558  
Additional location:  
7610 Beverly Blvd., Suite 589  
Los Angeles, CA 90048  
323-461-0757  
**Contact:** Johnny Lloyd  
**Styles/Specialties:** Music marketing consulting firm which seeks label and distribution deals for clients.

**□ MAP PROMOTIONS & INCENTIVES**

5901 Green Valley Cir., Suite 160  
Culver City, CA 90230  
310-342-9900  
FAX 310-342-6495  
**Web Site:** <http://www.choice1.com/map>  
**Contact:** Jim McGory  
**Styles/Specialties:** All styles, specializing in promotional travel package giveaways.

**□ MCD PROMOTION**

1384 Camino Cristobal  
Thousand Oaks, CA 91360  
805-498-7090 FAX 805-499-7006  
**E-mail:** [mcdkev@msn.com](mailto:mcdkev@msn.com)  
**Contact:** Kevin McDonald  
**Styles/Specialties:** Adult contemporary.

**□ MJB PROMOTIONS**

517 S. Westgate Ave.  
Los Angeles, CA 90049  
310-440-2535 FAX 310-394-8286  
**Web Site:** <http://www.ruffsounds.com>  
**Contact:** Marko Babineau, Austin Keyes  
**Styles/Specialties:** Rock, active rock, alternative promotion.  
\*No unsolicited material.

**□ NATIONAL MUSIC GROUP**

17200 Ventura Blvd., Suite 305  
Encino, CA 91316  
818-501-8111 FAX 818-386-2390  
**Contact:** Joe Grossman  
**Styles/Specialties:** All styles.  
\*No unsolicited material.

**□ NATIONAL RECORD PROMOTIONS**

137 N. Larchmont, Suite 500  
Los Angeles, CA 90004  
213-656-6154 FAX 213-654-6198  
**Contact:** Larry Weir, Masika Swain  
**Styles/Specialties:** Top 40, adult contemporary, Triple A, alternative.

**□ PEER PRESSURE PROMOTION**

30844 Mainmast Dr.  
Agoura Hills, CA 91301  
818-991-7668 FAX 818-991-7670  
**Contact:** Roger Lifeset  
**Styles/Specialties:** Jazz, smooth jazz & vocals, new age.  
\*No unsolicited material.

**□ PINCH HIT ENTERTAINMENT**

4001 Pacific Coast Hwy. Suite 104  
Torrance, CA 90505  
800-811-7478 or 310-791-7617  
FAX 310-791-7620  
**Web Site:** <http://www.pinchhit.com>  
**Contact:** David Leberthal  
**Styles/Specialties:** Guitar-oriented rock, pop. Specializing in national radio promotion, distribution and press campaigns.

**□ PIPE DREAM PROMOTIONS**

6255 Sunset Blvd., Suite 1024  
Hollywood, CA 90028  
213-993-6544 FAX 213-993-6545  
**E-mail:** [chartmaker@earthlink.net](mailto:chartmaker@earthlink.net)  
**Web Site:** <http://www.pipedream.com>  
**Contact:** Jim Mueller  
**Styles/Specialties:** All styles, especially jazz.

**□ PUSH MARKETING**

5530 Corbin Ave., Suite 310  
Tarzana, CA 91356  
818-758-6200 FAX 818-758-6201  
**Web Site:** <http://www.pushmktg.com>  
**Contact:** Rhonda Rodgers, Doug Tull  
**Styles/Specialties:** Progressive

**□ RAP AMERICA**

1925 Century Park East, Suite 500  
Los Angeles, CA 90067  
310-226-6744 FAX 310-226-6745  
**Contact:** Duffy Hooks  
**Styles/Specialties:** Rap-oriented street teams, design, graphics and distribution. Also offers custom-designed promotion and marketing campaigns.

**□ HOWARD ROSEN PROMOTION**

5605 Woodman Ave., Suite 206  
Van Nuys, CA 91401  
818-901-1122 FAX 818-901-6513  
**Web Site:** <http://www.howiewood.com>  
**Contact:** Howard Rosen  
**Styles/Specialties:** Top 40, adult contemporary, modern adult contemporary, specialty and college.

**□ ROTATIONS**

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“The idea of the Project makes you think of more than one person, and in some ways, the fact that an artist is always changing connects with that,” he says. “It also gives you options regarding changing band members, and even gives me an out to leave the Project, which could continue in my name if they so desired. Look at my mentor, Prince. Not only did he change his name to The Artist, but he switched from Revolution to New Power Generation, and so forth. It depends on how free you want to be with your career.”

Working with the gospel groups in his

hometown grounded Rich early on in the understanding of what happens when performers have true purpose behind what they are singing. While he is becoming best known as a writer and performer of both straightforward and wry love songs—such as “My Stomach Hurts”—one tune on *Birdseye* in particular, “No Time Soon,” reflects the importance of God as a foundation in his life.

“I’m very connected to God, and I talk to Him all the time, like I talk to people,” says Rich. “I know where the music comes from, and am also aware that once I get that inspiration, it takes a lot of physical work to make them come to life physically. Lyrically, I am committed to singing truth, not fiction. Maybe it’s something about my style, but one review of the *Words* album said that all I sing about is sex. My music is not about sex. Anything I sing, I make sure I could sing to the crowd at church.”

While the powers-that-be at LaFace and Arista sweat out the opening weeks of the single “Silly Man,” and the album, itself, Rich continues to stay busy with his booming production career, which has thus far resulted in sessions with Aaron Neville, Michael Bolton and CeCe Winans. But he says that he applies a different approach to his work with other artists than to himself.

“When it’s my album, I record the vocals in one take, very raw,” he explains, “and I am typically writing songs off the top of my head and converting them straight to tape to capture that immediate, raw emotion. But when I’m in the studio with other people, I’m always having to ask, ‘Did you feel that?’ or ‘Did you hear that?’

“It takes more patience and time, because there’s a lot of psychology involved in helping them get comfortable enough to deliver like they never have before. You’ve got to know how to talk to them.

“Still, overall, it’s that good feeling I’m after as both an artist and producer,” he adds. “Sure I want to sell albums, but I also want to feel the excitement of creation like I did before anyone was paying me for this. When I do that, it brings me peace and I don’t worry so much about outside opinions. And hopefully, the joy I feel is something that will translate to everyone else.”

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# Miles Copeland

## *Building An Ark For The 21st Century*

By Jose Martinez

Lying stretched out on his couch, feet up, shoes off, music mogul Miles Copeland looks comfortable, as he escapes an unbearably hot day outside his Sherman Oaks penthouse office. When a reference is made about Ark 21, the record label Copeland founded in 1996, he jokes from across the room, "A fine institution!"

Born in London, Miles Axe Copeland grew up in Egypt, Beirut, Lebanon and Washington, D.C. Copeland's father did counter-intelligence work in the American army, while his mother was in British Intelligence.

Escaping a life in government, young Miles found his calling in rock music. By the late Seventies he acted in various capacities, as agent, manager and record company executive, for almost every act in the punk/new wave scene. He toured with the Sex Pistols, managed Squeeze, as well as his brother Stewart's band the Police (he still manages Sting today). With the success of the Police, Copeland created I.R.S. Records which was home to such influential and commercially successful acts as Wall Of Voodoo, the Go-Go's and the Bangles, among others.

In 1997, Copeland established the independent label Ark 21, which is distributed by EMI worldwide, and whose diverse roster includes Waylon Jennings, Leon Russell, Liquid Soul, Belinda Carlisle, Paul Carrack, Maia Sharp, Howard Jones and Alannah Myles. Subsidiaries of the label include Mondo Melodia (world melodic music), Pagan Records (techno/dance) and Pangaea Records (co-owned by Sting and devoted to soundtracks, including such films as Leaving Las Vegas, The Object Of My Affection and The Mighty).

We spent some time with this industry entrepreneur to find out about his own business dealings, his latest label, and his view of the industry today.

**MC: Were your motivations for starting Ark 21 the same as when you began I.R.S. Records all those years ago?**

**Copeland:** I.R.S. was a label that started at the beginning of a movement, and it focused on a new generation of artists that were not finding a home at the record labels, because they were new, and traditional labels looked down on them. As that movement succeeded, the label went along with it, and also helped the movement succeed. It was a symbiotic relationship.

The ability to do that happens at peculiar moments in musical history, when something is starting. You can't start a label at any given moment, and say I'm going to be at the head of a new movement today.

**MC: And with Ark 21?**

**Copeland:** Ark 21 is a label that has responded to a niche in the marketplace. In the last number of years the record business has gotten bigger. The heads of these companies owe greater allegiance to the shareholder than they do to the artist they're working with. The labels have focused more on artists who are big, or new artists that can very quickly become big artists.

They've lost interest in the good solid artist with a proven track record. We feel there is a big gap in the market for quality artists, who may have reached a certain plateau that took them off the radar screen. Those have been the artists we've looked at working with.

**MC: Are you interested in signing new acts then?**

**Copeland:** We're interested in newer artists that have built a base, like Liquid Soul or Wayne Hancock, who are touring and are really exciting. We're not really interested in the crap-shot of some unknown act; spending \$300,000 making a record, putting it out, three weeks later realizing it isn't happening and drop them. That's not our game.

Ark 21 needs a catalog. If you sign a bunch of unknown acts, the majority of those acts will disappear and you won't



have a catalog. I'm not going to take big risks in the beginning. I'd rather have sure-fire minor winners than a whole series of disasters and maybe one major winner.

**MC: What do you think of the state of the industry today?**

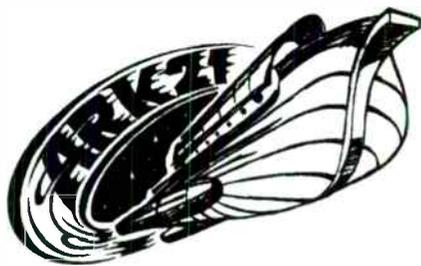
**Copeland:** We're at a period of great change, and we have customized our approach to adapt to that change and create opportunities for artists that we think still have great validity.

**MC: What can you say about your world label, Mondo Melodia?**

**Copeland:** I'm interested in new, interesting hybrids of music. It focuses on a particular kind of music overseas that we think might actually work. It also gives us an opportunity to create relationships with companies overseas, to put their records out in the U.S. We help companies that we're asking to put our records out in Germany for instance, or Italy or Spain.

**MC: What about the label you partner, Pangaea?**

**Copeland:** It's a joint-venture with Sting. If a project comes along that he's associated with, or it's a soundtrack, we use that as a vehicle so that he gets some benefit out of it. It's either Sting-related, or something Sting finds and likes.



**MC: Why did you have the Police sign with A&M Records way back when?**

**Copeland:** I did the first Police record myself, but I had no money. I could not take on the United States on my own. I quite simply didn't have the resources. You always have to recognize your limitations, which has always been difficult for me, but I recognized that I needed the muscle of a big company.

**MC: Another band you worked with early on was R.E.M. What was that professional relationship like?**

**Copeland:** R.E.M. was a hard-sell, because they would do nothing to help themselves. Their videos were terrible, you could hardly understand their lyrics, when they did gigs they wanted all green lights on the stage; you couldn't even see them.

They recognized this would create a slower build, and they accepted that. In the beginning, they were very obscure, but as time went on they started making great videos and kept growing. In the end I was

looking at their videos and thought, "Why didn't they do that for me? (laughs)"

**MC: What would you say are your business strengths?**

**Copeland:** I'm pretty good at dealing with eccentric, talented people. I'm more likely to be able to talk them into doing something they don't want to. I'm good for an artist that's been around, who isn't going to listen to some young A&R guy.

**MC: You seem to have a pit-bull persona...**

**Copeland:** When I represent an artist I have two jobs: representing the artist to the outside world, and doing battle for the artist. With some artists, you're battling them more than you are the outside world.

I can sit with Sting and accomplish more in five minutes than I can in three days with other artists. One of the worst dangers for an artist is that they agonize over a decision, spending more time thinking how it can hurt them, rather than how it can help.

**MC: What do you do that you think separates you from others in your line of work?**

**Copeland:** I do what I like to do and hope there will be enough people who will like it. I'm probably the only label in the industry that has a fairly wide cross-section of music where the head of the company listens to the records, himself. I want to do something that's a little bit extra, a little bit special.

Contact Ark 21 at 818-461-1700. **MC**

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## DEMO CRITIQUES



### Sam Lapides

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Style: Triple A

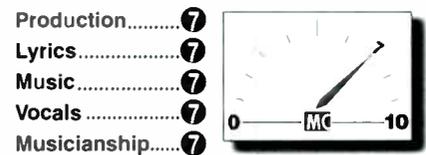
Formerly the head of the modestly successful L.A.-based band Ghosthouse, Sam Lapides has relocated to Boston and released his first solo CD with the German label Blue Rose Records. And like the time he spent with his former band, Lapides' songwriting talents shine through again, here. A formidable songwriting force and singer, Lapides also knows his way around the studio, as the production here sparkles within its simplicity. This is an artist who is tailor-made for the Triple A radio format.



### The Futurians

Contact: Gene Pool Talent  
818-985-8078  
Seeking: Label Deal  
Style: "Futurian Rock/Pop"

It could be said that this talented trio brings Ziggy Stardust into the Nineties, and beyond, with their unique sound and complex production. The interesting textures add to the overall vibe, rather than take away from the songs, themselves, which lesser bands always seem to fall victim to. The keyboard work is especially notable, although it's the entire package that makes it all work as well as it does. The Futurians are a very focused musical entity with an often engaging sound that should make talent scouts take notice.



### ZOLA MOON



ALMOST CRAZY

### Zola Moon

Contact: Cold Dish Mgmt.  
310-542-8307  
Seeking: Label/Dist. Deal  
Style: Blues

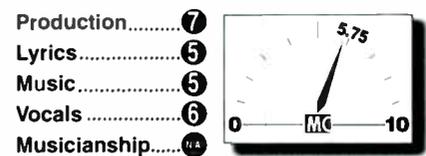
Zola Moon is a veteran Southern California blues artist who has put together her third independently released CD, and she rocks the blues to great effect with her versatile vocals (and harmonica prowess). These tracks were recorded live in the studio and the band is as tight as you need them to be in such a recording situation. The material is straight ahead simmering blues with some nice lyrical content thrown in for good measure. If talent is truly in the equation, this Moon should rise, indeed.



### D'V A

Contact: Artist Hot Line  
818-841-5429  
Seeking: Label Deal  
Style: Dance/Pop

The alluring Klimaszewski twins have recorded a dance/pop demo which won't break down any barriers in the artistic or songwriting departments, but that's probably not their intention. This is slick pop programming with a few memorable melodies, not unlike what female pop groups like Wild Orchid have had recent successes with. These two definitely have the looks and the special relationship to make the media sit up and take notice, and within the framework of this genre, that may be enough.



### Big Lick

Contact: Artist Hot Line  
508-528-5264  
Seeking: Label/Dist. Deal  
Style: Ska-Core

If you were to take a piece of the Mighty Mighty Bosstones and a helping of sublime, and throw it all into a musical blender, the resulting mixture would be very close to what this Boston-based seven-piece outfit is dishing out. While there's not a tremendous amount of originality here, Big Lick does what they do very well, and that's the creation of some horn-bashing ska. That fact, alone, should peak the interest of the A&R community in this day and age of ska success.



### Zodiac5

Contact: Artist Hot Line  
213-654-5841  
Seeking: Label Deal  
Style: Rock

Here's a foursome who perform in the same musical arena as bands like the Black Crowes. Zodiac5 demonstrate some nice moments in their songwriting, but the playing is quite sloppy, which can work to great effect in this style of rock, but here it only detracts from the entire package. The vocals of Danny Sands are the best part of what the group has to offer, but their sound is lacking the magic that is necessary to move this band away from the very crowded rock field.



### Val Peterson

Contact: Michael Rexford  
323-850-8181  
Seeking: Label Deal  
Style: Triple A/Pop

Val Peterson has some strong vocal skills, although she does have a tendency to overuse them on occasion. When she's more subtle, she's much more effective. Her material has some strong melodic textures, although the lyrics are a bit too clichéd. Still, the songs are held together by her voice and the often enticing arrangements. There is plenty of promise being shown here, but there are a few kinks that need to be worked out, especially in the lyrical department. A promising artist who has more work to do.



## DEMO SUBMISSION GUIDELINES

Send package to: Demo Critiques c/o Music Connection, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607. All submissions should include the following four items:

1. Cassette tape or CD, no more than three songs will be reviewed.
2. Unscreened black & white photograph (no larger than 8x10)
3. Brief biography with a contact name and phone number
4. Lyric sheet

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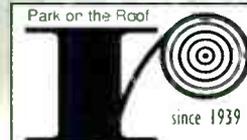
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**Brian May**  
*Another World*  
Hollywood Records

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Brian May  
**Top Cuts:** "China Belle," "On My Way Up," "Slow Down."  
**Summary:** The former Queen guitarist has returned with his second solo effort after six years, playing and singing everything with the exception of drumming duties (mainly handled by the late great Cozy Powell), and a guest appearance from Jeff Beck. Fans of Queen will hear the band's distinct trademark sound on cuts like the invigorating "China Belle" and "On My Way Up," in which you can almost hear Freddie Mercury singing the tracks up in the heavenly chorus where he resides. Much stronger than his previous solo effort.—*Ernie Dean*



**Ednaswap**  
*Wonderland Park*  
Island Records

1 2 3 4 5 6 7 ★ 9 10

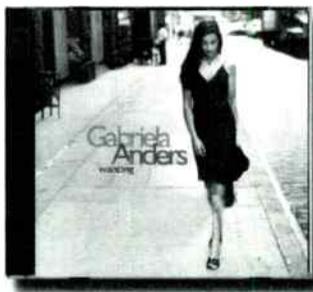
**Producer:** Scott Cutler & Anne Preven  
**Top Cuts:** "Back On The Sun," "74 Willow," "Safety Net."  
**Summary:** *Wonderland Park* sounds to be the album that will break this L.A. band into national notoriety, rather than just being known as the band behind the writing of Natalie Imbruglia's smash hit "Torn." The songwriting team of Anne Preven and Scott Cutler is a formidable one, and they're continuing to reach new levels of artistic achievement. But don't go getting the wrong idea—this isn't all about songwriting, as Preven's voice is just as captivating. Watch out, world.—*Steven P. Wheeler*



**Cracker**  
*Gentleman's Blues*  
Virgin Records

1 2 3 4 5 6 7 8 ★ 10

**Producer:** Don Smith  
**Top Cuts:** "The Good Life," "Seven Days," "James River."  
**Summary:** After three critically-acclaimed albums, David Lowery and Johnny Hickman will definitely be expanding their core audience with this nearly flawless effort, and with sixteen tunes, that's nothing to scoff at. The sound is brilliant in its rockin' simplicity, but they don't shy away from moody pieces, either, and the inspired songwriting clearly shows Lowery and Hickman at the top of their game. The instrumentation and textures are pure magic, as is the ultimate result. One of the year's finest.—*Steven P. Wheeler*



**Gabriela Anders**  
*Wanting*  
Warner Bros.

1 2 3 4 5 6 ★ 8 9 10

**Producer:** Paul Brown, George Duke, Alain Mallet, Gabriela Anders  
**Top Cuts:** "Fire Of Love," "Seven Days," "Wanting."  
**Summary:** This debut release is a soothing blend of silky jazz and seductive pop that could very easily work as a soundtrack to a cinematic romantic tale set in the cool sands of the Caribbean. Anders, who has a soft vocal style, but one that is full and subtly dynamic, projects a winning personality within the originals and the covers and would seem to be establishing a strong foundation on which to build a lengthy career. Very tasty, indeed.—*Charlie Ray*



**dada**  
*dada*  
MCA Records

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Danny Kortchmar & dada  
**Top Cuts:** "Playboy In Outer-space," "California Gold," "Sweet Dark Angel."  
**Summary:** It's been six years since this trio took their successful trip to "Dizz Knee Land," and now, with their MCA debut (their fourth overall), their catchy hooks and melodic alternative rock are very much in tact, and Michael Gurley remains one of the few true guitar heroes in the alternative rock world. Like their previous albums, there are a few misses among the thirteen tracks, but, overall, this switch to a new label marks their best effort.—*Paul Stevens*



**Royal Crown Revue**  
*The Contender*  
Warner Bros.

1 2 3 4 5 6 ★ 8 9 10

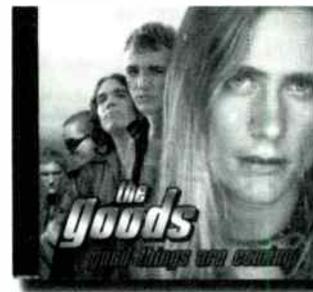
**Producer:** Ted Templeman  
**Top Cuts:** "Zip Gun Bop (Re-loaded)," "Morning Light," "Walkin' Like Brando."  
**Summary:** Royal Crown Revue is at the forefront of the infectious modern swing movement, and throughout this mix of eight originals and four covers from the Thirties, Forties and Fifties, these seven swingers keep the beats poppin' and the horns boppin'. The tongue-in-cheek lyrics help bring a refreshing optimism to the contemporary music scene, and it's clear that more and more fans are enjoying this aversion to the angst that permeates much of modern rock. Swing, baby, yeah! —*Ernie Dean*



**Dolly Parton**  
*Hungry Again*  
Decca Records

1 2 3 4 5 6 ★ 8 9 10

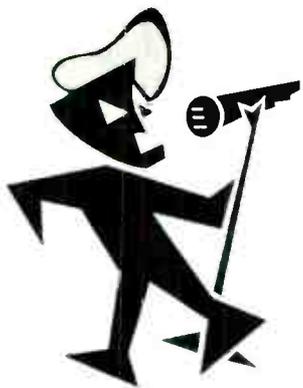
**Producer:** Dolly Parton & Richie Owens  
**Top Cuts:** "The Salt In My Tears," "Blue Valley Songbird," "Honky Tonk Songs."  
**Summary:** Dolly Parton has long been known for two things...oh, come on, I was talking about singing and acting. But with *Hungry Again*, the country legend flexes her writing muscles again (remember, she struck paydirt writing such hits as "9 To 5" and "I Will Always Love You"), writing and co-producing all twelve of the album's songs. This is tailor-made for the modern country formats, but it's also nice to see that Parton is sticking to her roots.—*Ernie Dean*



**The Goods**  
*Good Things Are Coming*  
Omega Records

1 2 3 4 ★ 6 7 8 9 10

**Producer:** Tom Dowd  
**Top Cuts:** "Good Things Are Coming," "I Love You," "Blow Your Mind."  
**Summary:** These Miami guys have been making noise in the land of the Dolphins for years, and finally inked a deal with veteran promoter Jack Utsick's new label. Enlisting the work of noted producer Tom Dowd, the Goods offer up some Cheap Trick-like pop-rock, with the grittier meat of the Smithe-reens occasionally tossed in for good measure. While some of the lyrics and melodies are a bit on the lightweight side, this outfit churns it out with heart. A harmless outing from a band who offer some melodic relief.—*Charlie Ray*



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## CLUB REVIEWS



**Rebel Rebel: Plenty of theatrics, but not much in the way of music.**

## Rebel Rebel

*Gabah*  
 Hollywood

**Contact:** Artist Hot Line: 909-875-9521

**The Players:** Jet, lead vocals; Teddy Heavens, lead guitar; Marcello, bass, backing vocals; Gizmo, drums.

**Material:** Rebel Rebel bases its material upon a post-apocalyptic vision of the future. Think of *Mad Max Beyond Thunderdome*-meets-Kiss-meets-*The Lost Boys*, and you're well on your way to understanding where this band is trying to go. Billed as an act that has been banned from performing at most clubs in L.A., it's easy to see why after viewing this spectacle at Gabah. As far as I could decipher, Rebel Rebel's material is really free association, performance art poetry set against the backdrop of a *Rocky Horror Picture Show* gone really, really bad.

**Musicianship:** A surreal, carnival atmosphere—complete with several attempts to smash a goat's head with a sledgehammer—enveloped Teddy, Gizmo and Marcello, who are actually pretty good. Marcello and Gizmo drone on and on as Jet struts and frets his hour upon the stage. Teddy is sort of a Steve Stevens trapped in a Plas-matics format.

**Performance:** Probably the band's strongest suit. If you're into performance art, Rebel Rebel may be the ticket for you. You get to see the effigy of a dead President get sodomized and sawn in half. A couple of roadies-turned-carnies walk through the crowd wearing flaming gloves, when they are not destroying the symbols of materialism prevalent in a society soon to meet its end. TVs, radios and other devices—commonplace in civilized society—get the sledge-hammer, or set on fire, or both. Needless to say, at the end of the set, there was a lot of trash. Jet's coup de grace was porting a baby's playpen out onto Melrose in front of the club as traffic slowed to a crawl.

**Summary:** Rebel Rebel will continue to be banned from a lot of clubs. The great advantage as a result will be plenty of time to woodshed. The songs are indistinguishable from one another, and the words are not intelligible. Rebel Rebel is the garage band of our failed Public School system. Take away all the theatrics, and there really is not much in the way of music happening here. But that's entertainment. —*Emerj Columna*

## Deepdown

*The Whisky*  
 West Hollywood

**Contact:** Artist Hot Line: 818-504-0544

**The Players:** Glenn Perham, vocals; Brendan Morris, guitar; Kris Hunter, bass; Chris Weible, drums.

**Material:** Deepdown is playing music that crosses many boundaries. It has elements of metal, alternative, rap, dub, and even some plain old rock. With all these different bases, it might seem like this music is a big mosh, but Deepdown does put it all together in a way that it comes off as sounding like it goes together all the time. The one problem with the songs is that, at times, the lyrics, which for the most part are fairly good, come off sounding a little whiny and self-absorbed. Now being whiny and self-absorbed may work for the Cure, but for most bands it is just annoying, and it is that here. When the lyrics deal with the frustrations of relationships or life in general, they tend to sound pretty good, but every once in a while, that "oh I'm so sorry, take pity on me," edge enters the vocals, and then it's all downhill.

**Musicianship:** As a whole, this group has a lot going for it, musically. Glenn Perham on vocals has an average voice, but it effectively captures the feel of the music most of the time. Also, and most importantly, his lyrics can always be made out and that is a plus in this situation. The real star, however, is

Brendan Morris, who plays guitar like a fiend possessed, coaxing all sorts of great sounds out of his instrument. Ranging from feedback fuzz to great howls and shrieks, Morris has a lot going for him. His solos are top-notch and right on the money every time. Kris Hunter on bass strongly supports the sounds that Morris is making on guitar with a lot of feeling and energy. Chris Weible on drums keeps the rhythm pounding along and makes sure that the beat is never lost within the context of the intricate soloing that Morris does so well.

**Performance:** This band has a great feel to them. They come across as four guys who not only enjoy creating their own music, but also love to perform it live. This is always a major plus. You can teach people to be better musicians, but you can't teach energy and enthusiasm. That is something that only comes from within and Deepdown has it. Everything else aside, that makes the set special. The band also has a great chemistry among the members. When one stupid fan jumped onstage and went head-first into the drum kit, all of the band members helped to get the drums upright and working again.

**Summary:** These are four young musicians who are in love with playing music, and that's the way it should be. With Morris' great guitar playing and some fairly strong material, this band seems to have built a strong foundation on which to continue their artistic and musical development. —*Jon Pepper*



**Deepdown: A band with a strong foundation on which to build.**

BERNARD BAUR



REXUS/B&B

Gene Loveland: Where Springsteen and Dylan meet the Cure.

Gene Loveland
The Roxy
West Hollywood

Contact: Artist Hot Line: 310-399-9177
The Players: Gene Loveland, vocals, guitar.

Material: Gene Loveland is performing songs which could be said to be a mix of Bruce Springsteen and Bob Dylan as filtered through a bard like the Cure. This is bleak material about the ironies of life.

Musicianship: Loveland is both a good singer and a good guitar player, but both of these areas could still use some work. The best thing about the vocals is that they are always understandable. This is important in music like this, where the lyrics are a big part of the whole.

Loveland succeeded in this, even getting some hand clapping and excitement towards the end of his set. He makes the audience feel very at home. In fact, this may be the best thing about the whole act, in that Loveland is very natural and at ease at all times.

Summary: With this kind of material, most of which is very good, and the ease and natural grace of performing which Loveland has, he could go a long way as a solo. The few minor things that could be improved are not show killers and still allow for a very good set. This is an artist who should only improve with time.

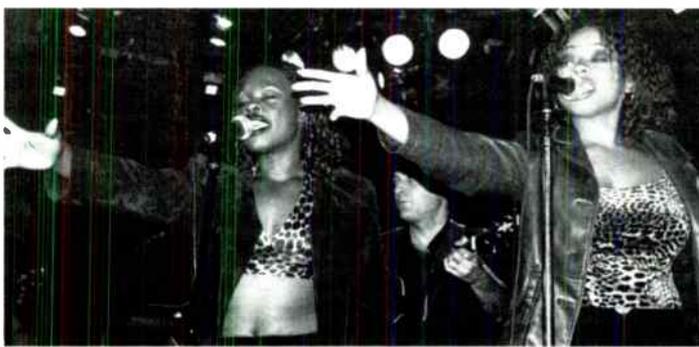
—Jon Pepper

Little Sister
The Viper Room
West Hollywood

Contact: Patrick Gorman: 310-788-3951

The Players: Cara Henry, lead vocals; Andrea Williams, lead vocals; Erin Henry, vocals; Camille Henry, vocals; Michal Pena, vocals; Darryl Henry, acoustic rhythm guitar; Raymon Williams, bass; Calvin Popejoy, lead electric guitar; Iian Herman, rhythm acoustic guitar; Rick Parnell, drums.

Material: With a group like Little Sister, it's a shame that these reviews begin with material rather than performance, because they are a phenomenal act—with appealing, but only average material. Their musical approach is intriguing enough, combining soul and rock, but this particular recipe is nothing new; Tina Turner perfected it years ago (with better material). Moreover, the music is simply too generic and their stage act too dazzling to really enable the songs to stand on their own.



Brianston/B&B

Little Sister: An exceptionally talented family and phenomenal live act.

have already gotten the visuals down pat; it's now time for them to take a long hard look at their songwriting, and bring in some help where they need it.

Musicianship: This group is built around the Henry family, with five singing sisters and their brother, Darryl. And much like other family groups, shared genetics produce spectacular harmonies. Although Cara and Andrea trade off leads from song to song, the prominent vocalizations are, in fact, the harmonies, and these sisters can really get into them. Their vocal style is very much R&B, and the rock instrumentation behind them had moments of Pink Floyd, with more than a glimpse of what they could be if they improved the material.

Performance: Close to perfection. This is the real reason to see this act. The air was energized with excitement as they worked it to a fever pitch. Never still, they're in perpetual motion; moving, dancing and playing with the crowd. Their choreography was polished and their personalities sexy. The audience responded in kind, and a sort of give-and-take took place which brought the crowd so close to the stage that they became part of the act. The sisters played off this reaction and upped the ante—teasing the male members, who were drooling with desire, and encouraging the females to lose their inhibitions. This was one wild show that had everything going for it—beautiful women, a wild-eyed audience and enough energy to power a small city. Little Sister could grace any stage in Vegas and give the showgirls a run for their money.

Summary: This is one exceptionally talented family. The Henry sisters have looks, voices and charisma. But their show begs the question of whether or not a brilliant performance is enough to overcome not-so-great material. If they could find stronger songs, Little Sister could also find the break they're looking for. This is a definite "watch for" group, and it'll be interesting to see what they do.

—Bernard Baur

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**CLUB REVIEWS**



**Brian Auger: Veteran keyboardist plays his brand of lounge jazz.**

**Brian Auger**  
*The Mint*  
Los Angeles

**Contact:** Artist Hot Line: 310-396-4760

**The Players:** Brian Auger, keyboards; Karma Auger, drums; Ali Auger, vocals; Dan Lutz, bass; Chris Clermont, guitar.

**Material:** Brian Auger, former sideman for Eric Burdon and other assorted rockers, played a wide selection of tunes from his seemingly countless solo albums. In fact, it seemed as if every other song was from a different album. He's certainly prolific, but he didn't talk much about it. Instead, he simply called out the song's name and played the music. In this particular case, however, more talking would have been nice, since Auger is very into martini music for over-the-hill yuppies. And it's not the entertaining, sexy kind of acid jazz you might expect, but rather lightweight lounge stuff that is more suitable for elevators and shopping malls than a nightclub. There were a few engaging instrumental interludes, especially in the grooves, but none were particularly memorable or impressive. You would think that with his background, his music would have had more substance, but without superstars leading the way for him, you're left with Auger's disenchanting productions.

**Musicianship:** There was a time when Brian Auger was an excellent keyboardist. And he hasn't lost much of his passion, but his fingers were noticeably slower and his licks less than inspired. Of course, the music didn't demand a whole lot from him, and he didn't seem inclined to give it up, anyway. His band, however, managed to spark some lively moments now and then, but the music was so innocuous that nobody got very excited about it. His group is a fam-

ily affair, with his son, Karma, doing a fine job on drums, and vocalist Ali appearing confident and competent, though she was so underused that she seemed to be more of a decoration than a band member. Auger still has a strong approach to the keys, he just doesn't display his chops anymore. The group seemed to click best when they went into their long jazz grooves with double pockets going, where Lutz and Clermont locked together and Brian and Karma did the same. But when they returned to the format of the songs, they flattened out and had no life.

**Performance:** This seemed to be a bunch of veteran musicians getting together for what they considered some cool jam time. And I suppose it might sustain your attention if you were cruising on the Love Boat and couldn't get off. But this club had a door, and people used it. It seemed that those who stayed, clapped, but not because they were aroused, but rather to get Auger to end his solos. This performance was the ultimate indulgence of an aging rocker, and the crowd seemed to sense this, because, by the end of the show, the club had emptied as if there were a fire drill.

**Summary:** Why senior rockers continue playing until they embarrass themselves is beyond me. With his talent already proven, Auger would be well advised to raise the bar instead of lowering it. As it is, he seems to be shortchanging his audience with this simplistic music; and if he's trying to help the next generation of musicians in his family, he's not doing them any favors. If you're a Brian Auger fan, you'd probably love him for who he is. But wouldn't it be even nicer if he was being all he could be?

—Bernard Baur

**Rotten Rod And The Warheads**

*The Roxy*  
West Hollywood

**Contact:** Artist Hot Line: 714-229-1503

**The Players:** Rotten Rod, vocals; Derek Storm, guitar; Chris Napalm, guitar; Wanda Smartbomb, bass; Lee Panzer, drums.

**Material:** Rotten Rod And The Warheads play a mix of metal and punk, but they cannot seem to make up their mind as to which it is. Their original material was sort of a melange of both styles, never really one or the other. And while this may be one problem, their choice for a cover was another. It is one thing to do a cover song, but why does any band pick a cover from a group like the Sex Pistols, who virtually defined a style of music. This is only inviting very unfair comparisons upon yourself.

**Musicianship:** Rotten Rod is a good lead singer, but spends most of his time trying to sound like AC/DC's late vocalist, Bon Scott. Of course, that is not entirely a bad thing, but it does tend to diminish what is, in itself, a good voice. When Rod sings in what sounds like his natural voice, he comes off sounding a lot better. Guitarists Chris Napalm and Derek Storm both attack the music and play solos with a lot of sharp edges to them, which is very important in this type of music, maybe even more important than the vocals. Wanda Smartbomb, on bass, adds a great deal to the band's overall sound, weaving her way between Napalm and Storm and adding a great third presence to the stage presentation. And Lee Panzer, on drums, rumbles up more noise than, well, an entire Panzer division.

**Performance:** Rotten Rod And The Warheads do possess a lot of energy onstage. Rod is a good frontman and doesn't let the crowd simmer down. The only problem is that, at times, it feels like the band may not be totally committed to this music, like they are not quite sold on the whole concept themselves. That may just be because it was late, but, at times, even Rod's energy seemed to flag a little. On the other hand, the band does have a very good internal feel, with a lot of communication between the players. They all seem to know where the others are going and the band never seems out of sync. **Summary:** Perhaps the whole concept behind this energetic band needs a little reexamination. There is good musicianship and some good energy, but the band does not seem 100 percent behind its music. Then again, it might just have been a slightly off night.

—Jon Pepper

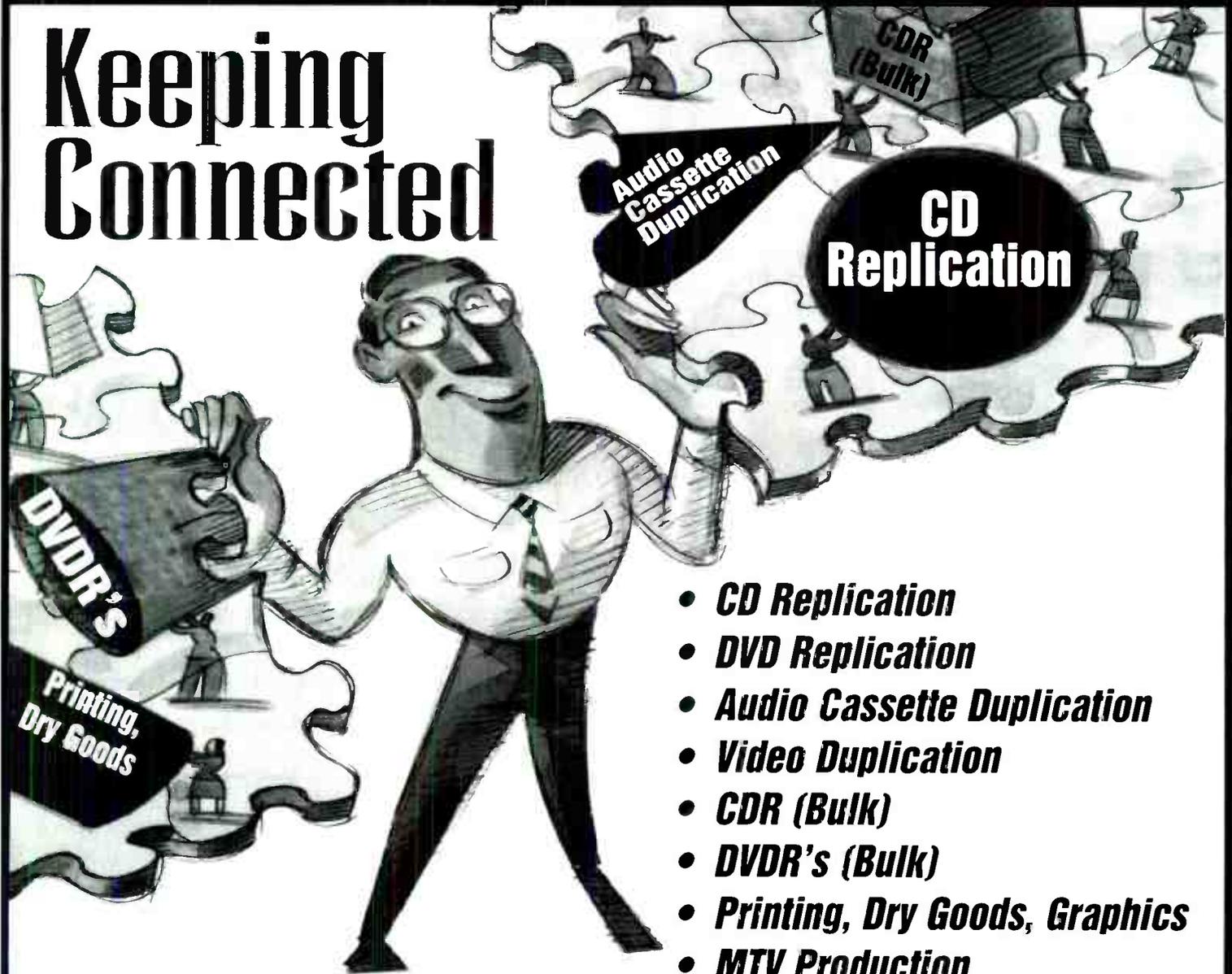


**Rotten Rod And The Warheads: A lot of energy and engaging frontman.**

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## FREE CLASSIFIEDS

Free ads are reserved for musicians looking to buy or sell equipment or to connect with each other. You do not qualify for free ads if you or your business charge any kind of a fee for your products or services.

- You may place your free ad 7 days a week, 24 hours a day.
- Choose only one of the following ways to place your ad:  
**24 hr. Free Classified Hot Line: 818-755-0103**  
**E-mail: muscon@earthlink.net**  
**FAX: 818-755-0102**

- Deadline:** The free ad deadline is printed at the top of every page in the Marketplace section.

When placing your free ad, follow these simple guidelines:

- 1) State the category # where you want your ad to appear.
- 2) State your ad in 25 words or less. (Please remember to spell equipment & band names)
- 3) State your name, area code and phone number.

**Note:** Your name counts as one word, and your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category. All ads placed are final and cannot be canceled or changed. Free ads will run for one issue only. To renew your ad, simply repeat the above procedure.



## PRO PLAYERS

Pro Player ads are located throughout the free classified section and are easily identified by their "floating" location and "fixed" format. These ads are reserved for musicians, singers, songwriters, producers, engineers, etc. who wish to further promote their talent and services.

Each Pro Player ad is only \$30 per issue. White on Black ads are \$35 per issue.

**Deadline:** The Pro Player deadline is printed at the top of every page in the Marketplace section. Call Carrie, our Pro Player representative, to reserve your ad: 818-755-0101.

**PRO PLAYERS**



## ODDS & ENDS

Located at the very end of the Marketplace section, the Odds & Ends page is easily identified by the 1" box ads that fill the page. This popular section continues to sellout every issue. There is a waiting list, and reservations are a must. Call our main office at 818-755-0101 and ask for an advertising representative to assist you.

**ODDS & ENDS**



## DISPLAY ADS

A display ad in *Music Connection* magazine will land in the hands of over 75,000 people, each and every issue. We have a variety of sizes, shapes and colors to choose from. Allow one of our friendly advertising representatives to assist you with designing a promotion campaign that fits your budget, and gets you fast results. Call our ad department at 818-755-0101.

**DISPLAY ADS**

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Disclaimer: Always be vigilant of people attempting to make a "last buck" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, or if you are contacted by a dishonest or "shady" operation drop us a note informing us of the details. No phone calls please. MC is not responsible for unsolicited or annoying calls. We reserve the right not to publish ads that we declare are in poor taste or do not fit our guidelines.



EQUIPMENT

2. PAs & AMPS

- 1967 Vox Kensington amp, rare, xint cond, \$375. 1 1/2" Jensen spkr. 310-379-7915.
- 2 JBL G734 PA skrs, \$250. 818-763-1287.
- Digitech RP12 guit pre-amp/proc, almost brand new, w/box & manual. \$325 obo. 213-939-3144, dorianheah@earthlink.net
- Groove Tube Solo 150 watts, class A/w/ 1/2 pwr switch-GT. Mint cond, used only in studio, Fender Sparkle. Marshl crunch. \$1,500 firm. 213-550-9550.
- JBL Cabaret bass cab w/single 15" & road case, \$300. Carvin slant 4x12 w/Alnico spkrs, \$250. Zoom 8050 midi pedal control, \$150. 310-990-4904.
- Leslie rotating spkr cab, beautif vintg wood, sncls incredbl on keybrds or guit. Model 25, gd cond. \$400. 818-888-0588.
- Marahl 8x10 vintg cabs, basketweave, xint cond, must see. '69-'67 cab, very gd cond. 626-331-3108.
- Marahl Supread 100 watt head, 1973. \$475 obo. 818-559-7459.
- Marahl 30th anniv 3 chnl combo amp w/fx sends, \$500. SDuncan pckups, 59 Duckbrk, Hotrail \$50 ea/\$100 all. Anthony 818-701-1853.
- Marahl 8412 4x12" cab w/orig Celestons, wheels, lo hours, great cond, \$300. Tim 310-838-7216.
- Mesa Boogie 50/50 pwr amp w/SKB 2 spc case, xint cond, \$600. 818-343-7855.

EQUIPMENT

- Mesa Boogie MK IV combo amp, perf cond, Celest or EV spkr, w/Anvil case, \$1,250. Allen 323-667-3385.
- Mesa Boogie Stratgy 500 pwr amp stereo, tremends pwr, gd cond, great pwr amp, \$600 obo. 213-595-3807.
- PA/bass equip. Yamaha P2200 pwr amp \$200. 4 JBL 4530 scoop spkr cabs w/JBL 2205 & K140 spkrs. all \$275 obo. Will separate. 310-763-4206.
- Peavey bass cab for sale. 400 watts progrm. 200 rms. 2 8" spkrs & a 15". \$175. 310-285-3043.
- Peavey bass head, ClassC Mark VI, \$300 firm. Fender bass combo, BXR 25 watts, \$100 firm. 818-501-5607.
- Peavey TMax bass head, 2 chnl, tube/solid state, 900 watts. \$300. 818-779-1259.
- SndcrA 200B 24 chnl mixing console w/road case, \$1,850 US. Dave 519-451-0615.
- Vintg, classic, old 1980 Yamaha B150 50 watt bass amp. Single 15" spkr. \$100 obo or trade. Doug 213-857-7420.

3. RECORDING EQUIPMENT

- AmeK Angela console, 28/24/24, brown, 1991, full TT patch, VCA faders, automtn ready, 4 band eq. Mogami harness. \$16,000. 310-271-6969.
- Creatware Mastport snd card & editing swfare. TripleDat ready. Xint pro hard disk recrdng pkg. Cost \$950, sell \$300. Steve 818-887-2248.
- Foatec D/80 8 trk, multi trk recrdng, 818-604-5649.
- Recrdng equip wntd for Christn singng grp. If you have equip, pls email. praise45@hotmail.com, joey1002@hotmail.com
- Roland VS880 8 trk digitl studio, xpandd, 1 gig hrd drive, stereo fx card, like new, complt w/box & manual, \$1,550. Steve 818-609-7829.

EQUIPMENT

- Tascam 688 8 trk cass midi studio, gd cond, only used in studio, have manual. \$1,000. 310-632-4462.
- Tascam DA30 dat plyr/recrdr, \$425 obo. Roland RBM drum percuss unit, in box w/manuals, \$200. Roland GR50 guit synth, great cond, \$250. 626-331-3108.
- Tascam Porta 07, 4 trk recrdr, xint cond, \$300. 818-377-4322.
- Yamaha MTBX analog 8 trk recrdr, mint cond, w/box & instruc. 7 mono inputs, 1 stereo. \$600 obo. Richard 626-431-1621.
- Yamaha RM804 recrdng mxr. Dual monitrng/mixng on ea chnl. 8x4x2. \$400. Kelly, before 10pm, 626-338-9595.

4. MUSIC ACCESSORIES

- Anvil cases, 4 lrg cases fit 8 pc drum kit, wardrobe, or ? Cost \$1,600, sell \$200 obo for all. will separate. 310-763-4206. itsacurse@aol.com
- ART/SGE mint cond multi fx procesr, \$250 obo. Kevin 213-465-4615.
- DBX 160XT compresr, \$225. DBX 1531X, dual stereo/mono eq, \$195. Both \$400. Rack mntd, never abused, xint cond. Manuals incl. Jeff 310-374-2554.
- MXR diatorn pedal, brand new, still in box, must sell. \$50. 213-465-6828.
- Pro tamborine, brand new, \$75. Debra 213-935-7613.
- Roland GR09 guit synth, GK2A pckup, xint cond, great sncls, \$550. 818-377-4322.
- SKB 16 shck mnt rack road case, brand new in box, never used, 3 yr warranty from mfg. \$425 obo. Michael pgr. 310-636-3605.
- Wntd: Shure B7C 87 mic. Shakeh 310-826-3315.

5. GUITARS

- 1997 Fender Strat, USA made, tobacco sunbrst, SDuncan JB Jr pckups. Humbuckng single coils, killr sncl, xint cond. \$650 obo. 310-316-1359.
- 6 string acous guit w/case. German brand. Debra 213-935-7613.
- Acous Applause by Ovatin, grey/blk burst, deep bowl, \$175. 323-285-3043.
- Blk Epiphone LPaul, like new cond, paid \$280, sell for \$175 obo. Adam 323-660-4505.
- Classc cherry sunbrst Gibson LPaul Delux, xint orig cond. Must sacrfc for \$1,000, cash only. 512-447-6363, henna1@mindspring.com
- ESP guit, vintg, SDuncan pckups, mint cond, \$500 firm. Fate 818-594-4123.
- Fender Strat, 1962 vintg reissue, tobacco sunbrst, rosewd fngbrd w/tremelo, xint cond w/case. \$900 obo. Must sell no trade. 626-577-5931.
- Martin 000-1 Dreadnght acous guit, solid top & back, beautif, great tone, lo action, like new, \$700. 818-888-0588.
- Rare Ibanez GB12 Anniv model for sale. Srs incl only pls. 2 13-320-1455.
- Strat body, 2 mos old from Guit Ctr, blk finish, \$85 obo. 818-753-0372.
- Wntd. If anyone has Fender Musicmastr to sell, pls

EQUIPMENT

let me know. Pref not such gd cond, only lking to spend \$1,000, pref red. janway98@hotmail.com  
 •Wntd: arml body elec acous w/tono & volume control, e.g. Guild Sngbrd. Shakeh 310-826-3315.

6. BASS GUITARS

- Fender Praelan bass, mid 70s, natrl blonde, xint, \$1,000. NYC. Drew 212-334-4797.
- Hofner Bette bass, 1967, xint cond, sncls great, w/case, \$1,150. 310-379-7915.
- Late 60s Fender Musicmastr bass, ltle blue, xint cond, \$400. Adam 323-660-4505.

8. KEYBOARDS

- Korg M1-R rack mnt snd module, 8 trk seqncr, xtra drum & orch cards, all books. \$450. Kelly, before 10pm, 626-338-9595.
- Ensonic ASR10, \$1,350 obo. 323-856-4317.
- Novation BassStatn rack, analog synth module in great cond, \$375. Korg OSRW multi-timbral multi-midi rack module, gd cond, \$250. Keith 818-553-1159.
- Oberheim OB-XA synth, Asking \$700. 310-457-8721.
- Roland MPU-101 midi-CV interface. \$365. 310-457-8062.
- Roland XP80, 76 key, 64 vox, multi timbral, curr opating system, instruc video, \$1,400. 818-377-4322.
- Wurltizr elec piano, vintg, gd cond. \$500. 213-465-6828.

9. HORN/WINDS

- 75 yr old alto plyr lking for Selmer Mark VI alto to replace my stolen Balancd Action. altcoll@aol.com
- Selmer Mark VI tenor sax, gd cond, but non-orig lacquer, orig case but beat. \$2,600. Steve 760-323-1629, EJaco47073@aol.com
- Yamaha alto sax for sale. Perfct cond, w/case. Payed \$1,200, asking \$500 obo. Melruler21@aol.com

10. DRUMS/PERCUSSION

- 2 Lp orig congas. Tumba & conga, wht fiberglass w/chrome, great cond, \$500. NYC. Drew 212-334-4797.
- Complt 5 pc drum set w/cymbals & hrdwr, perfct cond, sncls great, chain drive pedals, 22, 16, 13, 12, 14x5 1/2 chrome snare. \$425 818-888-0588.
- Roland TDE-7, total drum systm w/h/hat, cymbal, manual, chair, was used only several times. \$880. 310-532-4888

12. TRADES/FREEBIES/ETC.

- Pro alt singr avail for recrdng. Many infl. Will trade work for studio time. Steve 310-306-5314.

13. GUITARISTS AVAILABLE

- #1 supratar guit. Infl by hit songs & success, lking for hottest sit around. 818-928-1232, AHot45@aol.com
- 1 A lead guit sks gigs, band. Pro sits only. Are you srs? Arik 818-948-3001.
- 4th man avail for band on verge. Voccs, songs, studio, keybrds, guit, mandolin. Adults & childrn only. Tom 818-896-7347.
- A guit/keybrdat, 16 yrs exp, pro equip, xint att & ear, avail for studio/live perfmrncs. All styles. Julian 818-985-8731, juliano0@yahoo.com

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•Dead, Matthews. Phish grp improv. Pro guit/wrtr w/tons of recrdng/tour exp sks pro ong band. Gd vibe. Patti 714-377-9096
•Exp pro plyr lking for workng/near workng band. Pros only. Blues, rock & orig music. No drugs or alcohol Cary 310-542-1546.
•Guit & bass avail for studio sessns or gigs. Srs only. 818-753-0372
•Guit avail for band or singr. Exp, equip, commitmt. Infr JBuckley, Radiohd, U2, Kravitz. 323-512-8536
•Guit avail to form hvy groove metal 1-guit band w/hvy

MUSICIANS AVAILABLE

tone. I have exp & equip. Srs only. Nicholas 818-992-5477.
•Guit avail, elec/acous, lead/bckgrnd vocs, have equip for any sit. have touring, TV exp. 818-377-2070.
•Guit avail. Infr Joy Div, Smiths, Sonic Yth. Ron 626-732-5941.
•Guit sks totally hvy blk metal/deth metal band. Have pro gear, transpo. exp. srs only. Delcide, Morbid Angels, Emperor. Andrew 626-915-0082.
•Guit w/great songs, sks musics to form kick ass rock grp. PJam meets GnR, Joe 818-703-6136. mojo98@yahoo.com
•Guit/drmmr, sngwrting drmmr/guit ready to tour Chris chnshouhton@hotmail.com
•Guit/lead voc/lead guit, 29, pro chops, pro equip, gd image, fit. Lking for already working top 40 band or orig band, hvy. Joe 626-331-3108.

MUSICIANS AVAILABLE

•Guit/wrtr/voc avail, UK indie chart single. Screaming Trees, Foos, Iggy, PJ Harvey Nd rockng band w/brains, style & mgmt. Axel 818-761-6337
•Lead guit/singr/sngwrtr lking for musics to collab w/or band. No drugs. Infr Kiss, Beatles, Ramones. Mark 626-967-9114.
•Lking to join band as 1st or 2nd guit & play fast, hrd pwrpop, punk. Lumach cks, Veruca, Ramones Sam 818-248-9777.
•Orig guit avail Great stage presnc, lks. I drop jaws, subtle or intense. I am the best. 818-753-0781.
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•Pro guit lking for orig rock band. Lots of exp, diffrnt

MUSICIANS AVAILABLE

style: Bluesy meloic hvy, xtreme hvy, Have amazng tone. Srs pros only. 818-506-4457, pp va@aol.com
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•Seasond guit Ynr lk. Gd vox, Great pen. Sks band, deal, sessns, gigs. Chops, clock, groove, reliable. Anything but cntry. Hrdcore punk. Kevin 213-465-4615.

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\*Suprstar guit avail. Image, gear, chops, the works. Lking for xtremly career minnd band w/at least mgmt. 818-413-0643.
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\*Versatil guit avail for live & studio gigs. Album credits, endorsmnts, int'l magazine appearances & airplay. 818-985-8601.
\*Very gd guit plyr w/very gd equip, very pro. Sks cover bands only. Sammy 818-786-7520.

14. BASSISTS AVAILABLE

SLOBO

Bassist - Back-up Vocalist

Young European pro. 15 yrs of international touring & recording experience. 11 albums released worldwide. Major endorsee. Easy to work with, excellent timing, solid, fast in the studio. Plays by ear. Alternative groove, chops & sounds. Rates negotiable.
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CLARK SOUTER

Bassist - Vocalist

Former model with two music degrees and thousands of club gigs experience. Tenor vocals. Looks, vibe, and groove. Paid gigs and signed acts only.
.....818-788-4884

\*A1 bass w/complt pkg sks working cover band. Funk, reggae, rock, tribute. Fat pocket & groove. Great act, pro snts pls. Jeff 310-374-2554.
\*Bass & drmr avail for band/pro sit, gigs, recrdng. Solid pocket plyrs. Srs only. Infl Beatles, Costello, hooks & melodies. Jason 626-266-1410.

MUSICIANS AVAILABLE

\*Bass & drmr avail for band/pro sit, gigs, recrdng. Solid pocket plyrs. Srs only. Infl Beatles, Costello, hooks & melodies. Jason 909-603-3771.
\*Bass avail for stand-in or studio work. All styles. Ray C. 818-989-2205.
\*Bass avail. Dedicatd, pro gear, ready to play, tour etc. for srs proj. Into Janes, Filter, Tool, Tricky, Ministry. 818-955-9022.
\*Bass, 33, avail for touring, recrdng, to join estab band on way up. Infl Stick, Suptramp, Seal, Sting, Alanis. Roger 805-947-2142.
\*Drmr & bass plyr skng srs snts. Infl Janes, Massv Attack, Portlshd, Tool, Bobby 562-695-8424.
\*Drmr & bass plyr. Rock, pop, 323-962-8765.
\*Fretls w/decent chops. Infl PJones, AJohnson. Sks musics actually int'l making music, not just techno wankers. Mick 323-644-2955.
\*Gd plyrs only. Total pkg bass, great at but tired of hacks. Sks schoold musics w/xint time in orig proj. Funkin groovn & hvy. 800-425-3724.
\*Guit & bass avail for studio sessns or gigs. Srs only. 818-753-0372.
\*McCartney type sks band on verge. Adults & childrn only. Tom 818-896-7347.

15. STRING PLAYERS AVAIL.

MARIA PAUL

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.....626-359-7838

MUSICIANS AVAILABLE

\*Jazz & blues violinist avail. Xtensv recrdng & live exp. 818-248-3229.

16. KEYBOARDISTS AVAIL.

\*For synth-based, moody industrl in LA area. Can do bckup vocs. Infl Depeche, Puppy, Die Form, Proj Pitchford, Wumpscut. Brandon 805-296-7551.
\*Guit/voc avail. Drk, disturbd, versatl & hvy. Demo at http://people.wed.mediaone.net/clint or 310-550-8195.
\*Keybrdst avail. Speclzng in gospel, R&B, African. Srs only. 213-971-4461.
\*Keybrdst/sng/sngwrtr w/2 albums avail for band w/maj label deal. 818-342-3100.
\*Music sng/sngwrtr/keybrdst, own equip. Korg N364. Avail for gigs. Live SanGab Pomona area. 909-624-3388.

17. DRUMMERS/PERCS. AVAIL.

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\*A monst groove drmr sks HR hvy groove band w/kitout. Pwrful plyr, recrd credits, visual trlx. 18 yrs stage/studio exp. Pros. Pete 213-464-6257.
\*Call only if you know about Curve, Garbage, GVSB, Ruby, Suprgrass, Imprl Drag. Pros only. 213-304-8381.
\*Classc rock roots modernzd. Moon, Mltlchell. Sks great band or plyrs. Tour & studio exp. Open minnd & sincerely cool. France 310-798-8294.
\*Drmr & bass avail for band/pro sit, gigs, recrdng. Solid pocket plyrs. Srs only. Infl Beatles, Costello, hooks & melodies. Jason 626-266-1410.
\*Drmr & bass avail for band/pro sit, gigs, recrdng. Solid pocket plyrs. Srs only. Infl Beatles, Costello, hooks & melodies. Jason 909-603-3771.
\*Drmr & bass plyr. Rock, pop, 323-962-8765.
\*Drmr avail for jazz gigs, recrdng sessn, creatv orig proj. 310-548-5399, clevegroove@artnet.net
\*Drmr avail for live, studio, touring credits: MFerguson US tour, Bach of Music from NTexas, film, CDs etc. Craig 818-589-8924, pilowee@gte.net
\*Drmr avail. 26. Hd hitting pwr grooves. Infl Bonham, Grohl, Chambrin, Cameron. Many tour/album credits. Prof working pros w/mgmt. Brian 213-748-7883, pgr 818-716-1377.
\*Drmr In Salem, OR area sks band. 16 yrs playing. I have playd rock, blues etc. Srs only. pennydrumz@aol.com
\*Drmr lking for working orig/cover band. All styles. Dave 818-763-7608.
\*Drmr lking to work in electrnc based music. Djs, MCs, turntblst, product, techno, drum & bass, jungle, break beat etc. Pros only. Rich 818-769-6247.
\*Drmr sks working social band. Michele home 213-658-7482, pgr 213-349-3492.
\*Drmr w/20+ yrs exp in all styles. Tour exp, casinos, clubs. Mike Fletchmanone@prodigy.com
\*Drmr w/xint att & ear avail for live/studio perfrmncs. Flg 818-766-7303, rlgval@yahoo.com
\*Ex-Berklee rock, funk, soul, blues, jazz avail for live & studio perfrmnc. Doug pgr 310-556-6152.
\*GARY TAYLOR, drmr, London, NY Named bands. Tour w/members of Damned, Replace, Husker, Dead Boys CDs. world tours. Proficnt w/clck, pr 213-883-1837.
\*GB drmr avail. Tasiell. secure, readng drmr w/xint time, feel, dynamics, big ears. Berklee grad Pro gear & transpo. Michael 323-850-8181.
\*Greg DeLuca, versatl drmr avail for local work.

MUSICIANS AVAILABLE

Locatd in Easton, PA. Much exp, midi & acous equipd. delmed@enter.net.
\*Groove, jazz sensibility, dynamic, acous/elec/machn int, subtile simplcty or rhythmic complexnts. michael@andalexintl.com
\*Jazz, R&B, rock infl drmr avail for recrdng sessns, touring, club gigs, casuals, demos ok. Work for artist, producer or band. Very versatl. 818-705-3709.
\*Living in Las Vegas, moving to LA. Ready to be rich/famous, have potentl to do so. Nd rockn band on way to top. 702-645-5716, jerry@investgas.com
\*Lking for rockabilly drmr? I'm your man. That's all I love to play. Stray Cats to Perkins. Richard 626-912-2415.
\*Musicl drmr avail for pro gigs, recrdng. Fast learnr. All rock styles, jazz, R&B, blues, reggae. Adam 323-660-4505.
\*Percusnat avail for stage or studio. Conga, djembe, talking drum, hand percns etc. Much exp, many styles, pro snts only. Joselyn 310-967-4426.
\*Pro percusnat avail for sessns, showss etc. Have slew of instrum & chops. Have cmpr? Visit my website http://members.aol.com/holjonmit/Home.htm
\*Pwrhouse pro drmr w/20 yrs tour/concert exp. Dbl kick acous, dbl kick Roland TDK elec. Plays all styles. Avail for gigs, tours. 818-981-0545.
\*Solid rhythm sectn lking to form band. Infl Janes, early Pumpkins, Massv Attack, Dead/Dance. 562-867-4828.

18. HORN/WIND PLAYERS AVAIL.

\*Fem sax plyr, lyric wrtr, sks working band. Funk, R&B, pop, jazz, rock, hip-hop. Live/studio. 818-509-8217.
\*Sax, harmnca, vocs avail. Blues, jazz, rock, reggae. Alto, tenor, baritone. Srs inq only. Joseph 310-235-1196.
\*Sax, woodwnds & wind synth plyr avail for studio work, demos. All styles. Also for horn sectn arrange. Rick 818-845-9318.
\*Trumpet plyr avail. 310-820-8413.

20. VOCALISTS AVAILABLE

BRUCE MICHAEL PAINE

VOCALS

4 albums released with various artists. Extensive experience studio & live. Starred in Broadway shows Hair & J.C. Superstar. Roots in blues, rock, & jazz. Led 11 piece group "Iguana" in latin, R&B, funk project. I guarantee you'll be happy with my vocals.
310-399-4486.....310-917-6995

\*25 yr old voc/sngwrtr/lyrist, xint melodies, pwrfl vocs, dynamic presnc. Sks band for shows & recrdng. Mark 310-207-6464.
\*4th man avail for band on verge. Vocs, songs, studio, keybrds, guit, mandolin. Adults & childrn only. Tom 818-896-7347.
\*Ace male voc avail. Have songs in movies, just released CD, S'king exposr & possibl matrl. Rock, pop, alt. Pros only. 818-998-3074.
\*Attractv fem voc sks cntry &/or swing band in LA area. Wide range, great rhythm. Infl Wynonna, T.Clark, Yearwood etc. gs2la@yahoo.com
\*Awesome pop & R&B fem voc, 23, w/great lks & snd, sks pro gignng sit. Orig or cover. Minam 818-703-7086.
\*Bubble gum rock recrdng proj nds guit/sngwrtr Collab w/fem voc/lyricst for CD, webpage. Srs musics, any age ok. 310-379-9654.
\*Distinctv seasond soul/voc avail now for demos, proj. Speclzng in R&B, pop, gospel. Demetri 310-712-5724.
\*Exp blk Chrstin inspiratnl gospel sng/sngwrtr avail for Chrstin proj. play, movie score, commercials etc. Have music & vox for success. Perry 310-674-1493.
\*Exp EastCst voc/sngwrtr/guit w/great vocs, Bowe, P.Murphy, Lightht style, skng band/artists w/style & taste. Terry 213-953-9557.
\*Exp male pop/rock sng/lking for band w/org matrl for

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MUSICIANS AVAILABLE

gigs, recrdng, 310-449-7148.
Exp mature singr sngs LA area blues based band, covers/orgs. Easy going team plyr, trained tenor, some guit/percuss Transpo. Jimmy 310-540-6396, jle-va@earthlink.net
Fem jazz voc avail. Also other styles, alt, groove, R&B, funk. Have org matrl & exp in recrdng. Much stage exp. Skng other musicians. 310-845-0650.
Fem lead voc/sngwrtr avail. lo-mid range + harmny Who, Pretendr, RRodgers, Split Love, STP, 30s, day job, no rock stars pls. Blue 626-584-0463.
Fem pro voc instrum, will enhance & wake up demo or recrdng. Jazz, R&B, scat, this n that. No drugs. KC 323-292-5562.
Fem R&B voc lking for keybrd plyr for org band set. Srs only 323-461-9698.
Fem voc avail for projs Styles jazz, pop, dance, tech-no, 818-567-9655.
Fem voc avail, pro Xtensv recrdng, live exp For sessons, jngles, bckups, albums, compms, demo projs. Studio music, perfmcng grad, UM. Srs projs 818-705-3042.
Fem voc/sngwrtr avail & skng to join/form org band. Perfmcng instrum Pop rock style. Cyrthia 818-753-5965.
Fem, HR blues voc, pwrfl, skng org sllts w/mgmt, pro-duct deals. No pop, no R&B Alex 310-458-6122.
Got great songs, exp plyrs, drivng ambitn but no singr? Versatl singr/sngwrtr/instrum sks AAA/modern rock band, CCrows, Matchbx, Wallllwrs, 213-467-5413.
Great voc sks band to perfm with. Infrl Cath/Wheel, Ride, Oasis, Tricky, Portlshd, Everythng/Girl. Stephan 310-236-7278.
Male pop singr avail for demos & other sessn work. Have talent, exp, range. Pop, R&B, cntry, foreign lang. GMichael sndalike Steven 213-876-3703.
Male voc skng fem musicians R&B based, hiphop seaso-n, funk favorit or gm. Be mnrns welcome/encourgd. 213-759-7021.
Pro alt singr avail for recrdng. Many infl, Will trade voc work for studio time. Steve 310-306-5314.
Pro voc perfmrng swing & rockn blues avail for working band or soon/working band. 310-645-5476.
R&B/pop voc. Totally unique snd & lk, sks funk ensemble for trax & gigs. Michael, Marvin, Luther, Otis, Withers, 818-789-4655, soulitr@aol.com
Singr & guit lking to complt band for upcoming R&B proj. Ndd: bass, keys, for Bill W. convenin in Feb. Steve 818-906-8722.
Singr lking for band in Boston area. All types, Mariah, Streisand, Celine etc. Also my own orgs. Nd right band to make it happen. Isa@interactive.com
Singr/guit ready for pro sit. Infrl ELO, CTnick, Kravitz, Sublime, Esthero, Hendrix. Brian 213-728-6953.
Singr/sngwrtr lking for pro partnr to form dance, pop, electrca duo like Erasure, DREAM. Srs only. 310-205-8493.
Singr/sngwrtr/guit has mktbl potentl hit songs, great demo, want to start plyng out. Nd drmr, bass plyr. Alt rock infl. Foom, BMould etc. Mike 781-642-7532.
Singr/sngwrtr/guit inspired by Versus, U2, Radiohd, Drug users, pseudo-ecentr, pop culture victims nd not apply. Adam 818-578-5350, apmy@earthlink.net
Singr/sngwrtr/guit sks to start band. Nds lead guit, bass, keybrds, drums, I have songs, Floyd, Dylan, Lennon main infl. Fed 323-466-5296.
Stone Roses, Cure, Bowie, Jagger type image & vox Devon 213-508-5879.
Strong, xpresv fem voc, lead/harmny, + guit, banjo, bass, sks band/infrs for LA area gigs. Celtic, folk, CWV, pop, rock. 310-316-9313, susanmccw@aol.com
Talentd org voc, xint range, lks, vibs. Can play guit, keys if needed. Tour ready, shrt hair. Mike 818-753-0781.
Talentd yng lady skng advance towards singng career. Srs & dedicatd voc, Gospel, blues, pop, R&B Very versatl. Lnglsland NY Shonnaye7@nac.net
Versatl singr/sngwrtr ala KDLang, Lennox, sks working sills. Studio exp, avail for recrdng & live. Srs only. Valene 323-450-8181.
Very talentd fem singr. Dance, pop, R&B. Nd sngwrtr to work with, org songs for recrdng. 323-461-1628.
Voc avail, w/all org matrl, for bard st. Linda 818-762-1825.
Voc lking for band w/unusual yet xpresv matrl for srs collab. Quiet to very hrd, open minds, orch/music productn knowldg a+ Alex 818-563-1464.
Voc/sngwrtr & multi instrum sks band or musicians to start org band. Infl by every style known to man. 818-848-0359.
Xint writing capbl STP, Goos, Alice, Aero, Dish, KROQ New to old school R&B, srs commit, Scott 818-948-3806.
Xtremely pwrfl, melodic, versatl male voc sks non-paid demo work. Pref cntry, contemp, soft rock. Terry 2-Bpm 714-522-3218.

21. VOCALISTS WANTED

2 fem vocs wnt for strn rock type band. Ala Eagles, Allmans, Dobies. Must be exp, great pitch. 805-581-4861
Alt pop band sks yng fem singr w/lks, att, style. Infrl Elastica, Veruca, Oasis. Great songs, maj atty, mgmt, label int. 818-786-0776.
Any true voc that admires Queen, Yes, CTrick.

MUSICIANS WANTED

Faith/More, Beatles, Radiohd etc. We nd you.
Progress, org. Kurt 818-891-7016
AREA 51 lking for focusd hrd/progress rock voc, 30+ to finish 2nd CD. Tate, Coverdale, Dennis 818-271-2330.
Blues-rock band skng pwrfl lead voc/frntman/harp plyr. Recrdng orgs. No egomancs. Hi desert nrth of LA. 805-261-9351, crosslyre@webtv.net
Christn sngwrtr/guit/sng, 300+ songs, sks Christn fem voc, piano/keybrd, guit. Pref great vocs, great lks, in shape. Road trip gd promo person ndd also. frankco@integrityol.com
Estab Boston tribute band w/bkng agent, nds to replace lead voc. Nd Brad Delt sndalike, guit abtl also nec. 818-368-7870.
Estab musicians w/matrl sk souflf melodic rock artist w/plenty singng exp to collab Radiohd, Beatles Kravitz, Prince, Blk Crows, 213-936-0530.
Estab pro pop band sks sngwrtr/infrl JFaulknr, Spacehog, Radiohd, Toad. Pat 818-986-2623, Jeff 213-650-1635.
Evedder voc wnt to complt PJam tribute band. Must lks/nd lke him. No drugs, no att. Ready to gig 818-506-1470.
Exp musicians ndd singr for OC funk, rock proj. Must be hrd working, have strong presnc, mad skills. No egos, dorks or republicns. 949-487-4880.
Fem bckgrnd voc wnt for artist w/CD Flexibl sched. LA & OC area. 949-642-1310, http://www.mis-skyrueger.com
Fem bckup vocs wnt for org funky blues rock band. Must be attractv inside/out. Chris 310-445-1151.
Fem lead voc ndd to complt pro org R&B solo to hiphop show band proj. Must have stage presnc & lk 310-488-3560.
Fem singr for loop produced proj. Souflf, trip electro groove, electrca styles. 310-585-7891.
Fem singr w/gd image & strong signtr vox ndd for electrcl rock, recrdng proj. Pref spritly mindd. Ken 562-927-8070.
Fem voc w/gd image ndd for srs recrdng proj. Pop, R&B, dance Larry 818-718-6044.
Fem voc wntd by guit for pop recrdng proj, Infrl McLachlan, Lucerito, Bilingl a+, 213-462-1078.
Fem voc wntd for 90s rock band. Acous to HR edge. Have matrl & lking to collab to create org nnd. Dave 818-261-4206.
Fem voc wntd for atmos/electc pop ala Roxly, Stereolab, Sundays, XTC, VU, DCD, You Family w/KBush, BOrton, Nco, NDrake, MFaithfl, SPhillips. 310-990-4904.
Fem voc wntd for collab on new school punk proj ala Fat Wreck chords, no Lilth Faire types pls. I have some connex. Lunachicks, Tilt. Sam 818-248-9777.
Fem voc wntd, 20-25 Formng all fem multi-instrc R&B/pop band. Main infl 92.3 The Beat. Joelle 818-754-2554.
Fem voc wntd. Infrl BloodyVal, James, Cure, Zep, Slowdive, Floyd, Hendrix, Curve etc. Down the psych-edic delta. Pgr 818-490-2937.
Fem voc wntd. Music sks fem to complt electro pop, distortd dance duo, Writing skills & suprstr qualities req. 818-569-5566.
Fem voc/lyricst w/maj connex, wntd by sngwrtr/keybrd w/2 albums. Must have deal in works. 818-342-3100.
Flamboyant lead frnt person ndd for rock band. Pref fem, male. Rudy 626-536-5069.
Funky vocs for cover band to smoke Prnce, Time, SWonder type grooves. Have fun & make some \$\$ Mike 805-499-3927.
Great raspy voc/lyncst wntd for kick ass head banging band. Rehrse in Chatsworth. Spike 818-700-8616.
Hrd hitting R&B band sks lead singr. Rehrse in Burbank. Wes pgr 310-380-2331.
Lead singr wntd. Must be willing to work as team. Infrl U2, Police, Radiohd, Sunny Day, James. Rhythm guit a+, Tim 310-838-7216.
Male guit, 34, frustratd, skng fem front/voc/sngwrtr w/pwrful org songs to collab on proj. Infl Zep, Veruca. Stage presnc a must. 909-597-3973.
Male voc wntd to collab, to create revoltrny music

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that people want to hear. Styles Radiohd, JBuckley, Prince, Portlshd, late Beatles. Chad 213-512-8536
Points/Deparrt, Massv Attack, GVSB, New Order, Cure, Killing Joke, SBarrett, Kiss. 310-271-6969
Pop, rock fem voc ndd for frt work in estab 4 pc cabaret band. Must relocate to Reno, NV. Sharon, afternoons. 702-331-8102.
Pro voc ndd for highly musical band w/creatv songs, great connex & own recrdng studio. Vocs, equip & transpo a must. Frank 818-881-7475.
Ready to go rock voc wntd for stage & recrdng. Must have transpo, exp, team plyr. srs only. Jay 213-461-3708.
RIMCMA working on new multi-artist CD proj. Get ar-play all music venues. Misty 719-372-0915.
Singr/music wntd for Nirvana type band. Have rehrsl room w/PA. Give it a shot. 818-764-6958.
Sking srs R&B fem singrs to form trio lem grp. I write, arrange, sing, dance, you be the same. Kisha 800-221-3243.
Souflf fem voc/wrtr/collab ndd by male guit/wrtr w/studio & industry contax. Infrl Sundays, Fiona, Lennox, Sade. 310-476-1905.
Swedish musicn w/studio sks singrs who wld like to explore varied music styles. Both commrc & progressv. Gd persnlty req, no flakes. OC. Fredde 949-425-9491.
Tyler/JDylan nnd. Have indie deal, mgmt, licout in Reseda. 626-856-1506.
Voc wntd for bluesy funk all pop rock band for upcoming gigs & recrdng. Style Prince, Zep, Radiohd, Kravitz, Blk Crows, Beatles. Chad 213-512-8536.
Voc wntd for bluesy funk all pop rock band, for upcoming gigs & recrdng. Styles like Prince, Zep, Radiohd, Kravitz, Blk Crows, Beatles. 213-936-0530.
Voc wntd for org rock band. Must have 4 octvs, Have pro mgmt, productn deal. Infrl Dokken, Scorpions. Halen. 909-399-3874.
Voc wntd w/infl of 80s. You must have equip, transpo & image. Infrl Clubar, Duran, Beatles, Bowie, Collins. Inxs. 818-986-6487.
We nd an artist. Srs frntman w/Bowie creatvity & style. Ready to gig & recrd. Call now. Oscar 213-812-6060.
We're lking for singr w/strong 80s infl. Srs or pros. Infrl Duran, Culture Club, PGabriel, Inxs. 310-358-7194.
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22. GUITARISTS WANTED

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2nd guit wntd. Infl Zep, Aero, MDavis, Metheny 19-22 yrs old. Totally srs only. 323-962-8338.
A new band lking for bass & guit to complt Infrl MCarey, CDion, WHouston, Beatles Music, top 40 & contemp. Close to Buena Pk, Anaheim, OC. laagi@aol.com.
A rhythm guit/keybrdst nnd to take existing 4 pc mod-ern rock band over top. Estab w/infrl CD. Think Radiohd, Pumpkins, Tool, Floyd. 310-792-0965.
Acous guit nnd by male sngr/sngwrtr in live acous gigs. Gendr unimporg Org matrl. Infl pop ballady, blues, Maxwell, mello jazz. Gain exp & xpos. 310-205-8493.
Acous/elec guit wntd for showcsng. Alt pop style. If you're a flake & you know it, don't call. Srs only. no druggys. Lisa 818-762-4895.
Acous/elec guit wntd to write, form band w/voc/sngwrtr. Infrl BHarper, Zep, Floyd, Radiohd. No drugs. Michael 310-585-8871.
Acous/elec lead guit wntd by sngwrtr/wgigs. Infrl Wilco, Stones, Kinks, Mats, Beatles. Brady 323-467-7376.
Aggressv, passiont loud guit nnd for demntd strong trio. Music snds what you snd like. Release our music. Org style. Broadway the hrd way. 818-352-8580.
Band skng guit. Punk, funk, rap. All org music. Only srs nd apply. Band has strong followng. Jay 310-737-1121.
Bubble gum rock recrdng proj nds guit/sngwrtr. Collab w/fem voc/lyricst for CD, webpage, Srs musicns, any age ok. 310-379-9654.
Cool guit nnd for estab band w/gd connex, gigs. Fastibal, James. U2. Pop to rntense rock. New ideas, songs welcome. No lng hair. 818-753-0781.
Creatv guit wntd for org band. Infrl Duran, Radiohd. 213-650-5014.
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estab band w/lockout, shows, ambtn, groove, talent, songs. PJHarvey, Radiohd. 213-994-7177.
\*CRÉEP, rock band w/fem singr, snds like Garbage. Foons. Have recrd deal in Japan, Euro. Sks guit to recrd & tour asap. 323-436-0340.
\*Dynamic & creatv guit wntd for modern new age/fusion proj, Creatvty & energy a must. Age 21-30, male/fem, Tom 714-871-3774.
\*Exp EastCst voc/sngwrtr/guit w/great vocs, Bowie, PMurphy, Lightht style, sks 2nd guit/sngwrtr w/style & taste to form proj. Terry 213-953-9557.
\*Fem guit wntd, 20-26. Formng all fem multi-ethnic R&B/pop band. Main infl 92.3 The Beat. Joelle 818-754-2554.
\*Fem lead voc/sngwrtr avail. lo-mid range + harmny.

MUSICIANS WANTED

Who, Pretends, RRodgers, Split Love, STP. 30s, day job, no rock stars pls. Blue 626-584-0463.
\*Fem musicn wntd for Hllywd hrd-pop act. Throw Muses, Pixies vein. Shrt hair, silvrake style. We gig, want girl vibe, bckng voc a+. 323-463-1193.
\*Fem sngtr/sngwrtr sks hot guit/sngwrtr. Egyptn, African, Indian, R&R. Spiritl mindd, maj recrd labels/mgmt int. 310-281-7174.
\*Fem voc/lyncst sks guit/sngwrtr for orig matr. Style McLachln to Matthews to Zep. Many infl, srs only. Renee 213-469-3245.
\*Flamenco style rhythm/lead guit for gigng proj. Latin, smooth jazz, strhn rock flavors. 818-380-1230.
\*Guit & bass plyr lking for solid rock drmr. Infl Zep, Aero, Kiss. Jim 626-398-9464.
\*Guit wntd by bass & drmr. Metlod, aggrsv style. Exp. Infl Tool, AIC, Rage. 818-704-7313.
\*Guit wntd by indie band. Chamelns UK, Adorable, Kitchens. If you don't know them, don't call. Steve 310-306-5314.
\*Guit wntd for 2-guit band. God-insprd songs ready to go. Think mountns & valleys, calm & storm, be pro. petrinauha@hotmail.com
\*Guit wntd to complt hrd & soufl orig proj, for album & showcng. Audin now. Samson 909-931-1928.
\*Guit wntd to make magic. If you miss, it could be tragic. If you sing that's great, call me before it's too late. Jeremy 213-258-4211.
\*Guit/sngtr sks membs for band. All types music invcl. Male/fem welcome. Infl Pumpkins, Janes, all rock.

MUSICIANS WANTED

Hank 626-288-5662, chasofmoon@aol.com
\*Guit/sngwrtr wntd to recrd CD in pro studio w/drmr, bass, samples. Live gigs. Creatvty, patience, commit a must. Steve 818-832-5182.
\*I'm lking for elec guit who lives in Tulsa. Must be 16-18. Must be gd. 492-8329.
\*Industrl strength performc art act. SPARKLE PEOPLE, sks guit. Muscly from Prodigy to Garbage, visu-ally from ZStarz to MManson. Dan 310-915-9001.
\*KWShep, JPerry ndd. Top gun for band w/financng, aty, label int. Band ages 23-30. LA rehrls. 626-338-3106.
\*Lead guit ndd for 50s/60s R&B & R&B band. 2nd posln sub but plenty of oppor to play. Must really know this type music. Wally 323-257-0549.
\*Lead guit, 30+, for cover band, pmrly 80s/90s. Infl B52s, Blondie, GooGoes, Oasis etc Kerry 818-767-1107.
\*Lead guit/bckup voc ndd to complt band. Infl KXLU radio. Sebadoh, Guided/Voxs, Radiohd, Dino Jr. Replac. 818-972-9979.
\*Lead guit/rhythm, hrd, hvy, xtremly groove orientd snds Sabbath, Prong, Wht Zombie, Tool, Metallica + many others. 310-305-1009.
\*Male/fem rhythm guit w/vocs wntd for orig strhn rock type band. Ala Eagles, Allmans, Doobies. Must be very exp. 805-581-4861.
\*Matthews, Buckley, Zep, Radiohd. Aggrsv hrd hitng 4 pc nds guit for career trip. Steady gigs, devoted followng, debut album. 323-464-6441.
\*Paid to play? Sure, if you aren't a jerk, can play/bckng vox covers, & get what its about. Where are ya? Mike 881-551-1923, jodymmike@earthlink.net
\*Pro band lking for innovaty pro guit w/90s approach, edge, comit, Team plyr, contrib to songs, dynamc. No ing hair, lk import. 310-543-5217.
\*Pro UK touring band sks eager, team plyr, pro guit. Male/fem. 12 string, baritone. Comprehnd idea of Stomp, Prince, Chumba'W. 310-669-4666, Emerald466@aol.com
\*Reggae w/Braziln twist skng dedicatd Chrstn musicns: drmr, guit, keybrdst. Be srs, dedicatd, exp & ready to go where he leads. Onelove, jahquest@hotmail.com
\*Rhythm guit, keybrdst ndd for UFO, MSG tribute. Pro only. Ron 310-359-6336.
\*Single guit for single guit band. Hvy blues infl street rock w/groove. Infl Gnr, Zep, Chains, Cruce etc. Lng hair & cash +. 323-469-4117.
\*Sngtr/sngwrtr w/CD sks guit for recrdng & showcng. Music is Amerca ntry folk. Rod 310-397-2752.
\*Sngtr/sngwrtr/guit skng musicns to form band. All orig matr, rock. Cool dreamy elec snd, 20-30. Brian 818-995-6649.
\*Sngtr/sngwrtr/guit sks to start band. Nds lead guit, bass, keybrds, drums. I have songs. Floyd, Dylan, Lennon main infl. Fed 323-466-5296.
\*Stradlin/SRV ndd. Have indie deal, mgmt, lockout in Reseda. 626-856-1506.

MUSICIANS WANTED

\*Strong plyr for tno. Challengng, aggrsv, creatv. Zappa, Godflesh. 818-352-8580.
\*We're lking for lead guit plyr/sngtr w/strong 80s infl Srs or pros. Infl Duran, Culture Club, PGabriel, Inxs. 310-358-7194.
\*Wntd, pro mndd rhythm guit plyr for great formng head bssng 80s type metal band. Have lead guit, drums, tunes. Rehse Chatsworth, Spike 818-700-8616.

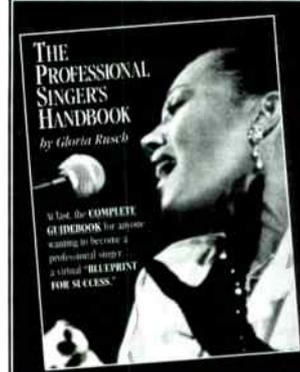
23. BASSISTS WANTED

\*#1 supstr bass ndd immed. Aggrsv, singable R&R. Label connex, CD, radio play, tour. Early-mid 20s. Foons, STP, Our Lady, Beattles. 818-343-8181.
\*I'm lking for rock bass plyr wntd for gigng all orig rock band w/CD & label contax. Infl Matthews, Seal, U2, Gabriel. Derek 213-389-6619, www.mannaces-ouls.com.
\*A curr gigng 3 pc HR band sks equally energtc bass plyr w/bckup vocs. Pro gear & att a must. Reid 213-653-2650.
\*A fem frontid band sks bass who sings strong bck-grounds. Maj label int. Have mdep CD release. Infl PJam, Bjork, Hole. Srs only! 213-673-7367.
\*A1 dedicatd, hngr plyr, moving around the chords for diverse melod blues/late 60s Eng infl rock. Hvy to acc. Infl Zep, Floyd. 310-453-8628.
\*Aggrsv bass ndd for SoCal punk snd w/melodc edge. Srs only. Pgr 818-877-1045, 818-595-4892.
\*Aggrsv modern rock band w/blues & funk infl, fem sngtr, nds srs reliable bass plyr immed. Orig matrly only. Peter 818-506-4457.
\*Att pop band sks dedicatd & creatv bass. Loops & samples used. Have lockout & recrdng studio. 213-852-1107.
\*ALTERNATE FAITH, flavorng modern rock w/star, tabla, dumbek, mandolin, sks bass. Have product deal, studio, lockout, airplay, press, shopping by top indus pro. 818-704-5772.
\*AREA 51 lking for focused hrd/progrsv rock bass. 30+, to finish 2nd CD. Tate, Coverdale, Dennis 818-271-2330.
\*Attn new band sks bass to play orig/covers ala Ziggy & lgg, Stones, Blk Crows, Humble Pie. 70s energy, WtSide Hillywd. 310-449-1429.
\*Bass & drums wntd to recrd & play shows. Infl Radiohd, Nirvana, Cream. Must be dedicatd. 818/213 pls call. 310-540-1804.
\*Bass ala Boosy, LGraham, w/great image, wntd for orig funk/dc glitter mop. Infl Parimnt, Hendrix, early Prince, Zep. 818-872-0588.
\*Bass ndd by formng band. Groovy, jammy, PJam style. Joe 818-703-6136, moje98@yahoo.com
\*Bass ndd by industrl band. Dik gothic image req. 213-769-5140.
\*Bass ndd for industrl/electro. Infl NIN, Foetus, CMethod. Exp pref, play to midi, srs only. Have studio, upcoming video proj, gigs. Ben 510-837-2873.
\*Bass ndd to complt 911. Upcomng gigs & recrdngs

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Label int. Srs pros. Ala Sabbath, Sndgardn. Fem voc. 2 guits. 818-708-2379. fetisheye@aol.com
•Bass nnd to complt act. Stones, Clash, roots infl Have songs, credits. No drugs pls. 323-957-0845.
•Bass nnd to form orig band. Inspired by Versus, U2. Radiohd. Drug users, pseudo-eccentric, pop culture victims nrd not apply. Adam 818-578-6350. apmy@earthlink.net
•Bass nnd, gigs bookd. If you dig 70s, but are hip to 90s, & you're funky groove blues monsr call. Jimmy 213-962-2802.
•Bass plyr & drmr wntd to complt hvy blues band. 2 guits, singr, Ala SRV, GMoore, PRodgers. Have gigs, pros only. 310-314-7280.
•Bass plyr for artist w/pending deal & great songs, really!, to join band. Creatvty, gd listerns, grooves, McLachln, Morcheeba, Gabriel. 818-906-0656 x2.
•Bass plyr nnd for upcoming latin proj. 18-25. Must be into salsa, hip-hop, rock, jazz etc. Pros only. Dan 213-810-9192.
•Bass plyr wntd for exp orig band w/fem singrs, gd harmny. Team proj. Lite modern rock pop. LngBch. 562-985-0705.
•Bass plyr wntd. Groove plyr, song smart. Wntd for orig proj. AA format w/producn deal. Infl CCrows, Santana, Journey. Alex 310-262-1881.
•Bass plyr wntd. Pro, versatil, exp. For 4 pc alt rock band w/maj label exp & int, contax. aty. POLYANNA. Jerry 818-567-9766.
•Bass plyr/wkngnd voc nnd to work w/incredbl 19 yr old guit plyr. Rock soul blues from the raw gut music. Label int. 818-592-6536.
•Bass wntd by lead guit/singr/sngwrtr. Lkng for musicns to collab w/for band. No drugs. Infl Kiss, Beatles, Ramones. Mark 626-967-9114.
•Bass wntd for 2-guit band. God-insprid songs ready to go. Think mounins & valleys, calm & storm, be pro. peirnauha@hotmail.com
•Bass wntd for bluesy funk alt pop rock band, for upcoming gigs & recrdng. Styles like Prince, Zep, Radiohd, Kravitz, Blk Crows, Beatles. 213-936-0530.
•Bass wntd for hrd drivng orig rock band. Must be pro. Have mgmt, studio, recrdng, gigs. Infl Dokken, Ozzy, Scorpions. 909-399-3874.
•Bass wntd for intermed band, hrd to hvy music. Phily area. JD 215-508-5405.
•Bass wntd for orig rock/pop band. Have CD & gigs. Must have gd equip & transpo. StnBay, 310-261-6658.
•Bass wntd for pop proj. Infl Primal Scrm, Meters, Dino Jr. 213-365-8959.
•Bass wntd for psychdc rock band w/albums, mgmt, agent. Tourng, catchy songs, great vocals. Floyd, Dead. Exp w/great gear. 323-883-1953
•Bass wntd for ska, dub, reggae infl band. Sublime, Poice, Clash. Hltwd area. Michael 213-782-0317.
•Bass wntd for song orientd pop band w/rehrl spc on WstSide. Beatles, Police, Burt, Bowie, Zep, Beach Boys, JGault, Kiss. 310-398-4198.
•Bass wntd to complt band. Infl Radiohd, CrwdHse. Practc 3-4 nites/wk. Have songs, rehrl spc. 310-260-4970.
•Bass wntd to complt pop rock band w/punk edge & new CD. Open mind, career orientd, easy going musicns only. Fun orig tunes. 818-475-3186.
•Bass wntd to make magic. If you miss, it could be tragic. Beatles have been infltd. My songs have great potentl. Jeremy 213-258-4211.
•Bass wntd, male/fem. Infl BloodyVal, Janes, Cure, Zep, Slowdive, Floyd, Hendrix, Curv etc. Down the psychdc delta. Pgr 818-490-2937.
•Bass wntd. Infl Zep, Aero, MDavis, Methylene. 19-22 yrs old. Totally srs only. 323-962-8338.

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•Bass wntd. Texas guit & drmr formng funky soull shake/booty fun time band. 310-314-3207.
•Can you mix it up? Fretd/fretls acous/elec singr/cream. Truly innovaty bass nnd by emergng AAA band. CCrows, Matchbx, Wallfhrs. 213-467-5413.
•CLEANSED sks bass plyr. Have produc, gigs, recrdng pending. Infl Funkdcl, Tool, Floyd, Faith+More. Jason 818-840-2768, Roger 818-767-7359.
•Creatv jazz bass wntd. Infl Mingus, LAFare, Peacock, Gomez, Carter, Chamb, Pastorius, Holland, Clarke, Johns, Moffit, Swallow, Tacoma, Vitous. 310-548-5399. clavegroove@arnet.net
•Creatv, passionat band w/unique voc skng Chrstin bass w/groove & melody, drive & purpose. Recrdng & gig ready. Smiths, Kravitz, Maxwell. 626-432-0530.
•Curr gllgng 3pc HR band sks equally energic bass plyr/wckup vocs. Pro gear & att a must. Reid 213-653-2650.
•Drmr & bass wntd by Euro duo to develop electrnc rock proj. Infl 80s, Brit pop, Bowie, Radiohd. Alex 310-659-9320.
•Drmr, guit & singr lknng for Led Hendrix or Cream Vaughn Halen to play bass. Srs orig proj. Want \$\$, get a job! Dave 818-769-1390.
•Dynamc & creatv bass wntd for modern new age/fusion proj. Creatvity & energy a must. Age 21-30, male/fem. Tom 714-871-3774.
•Estab alt pop band nds great bass plyr style. Band has unique snd & Brit infl. 213-851-1680.
•Estab blues band nds solid blues bass for occasn paid gigs. Must be willing to learn matrl. Pls know the blues. JR 818-843-6091, blues@bluesong.com
•Estab R&B band w/hiphop jazz infl sks bass. Infl Me'shell, Jamiro, Stevie, Snoop, Marvin. Mgmt pendng, pro demo, gigs bookd, under 30. Stu 818-990-6781.
•Exp bass wntd by fem frontd band w/CD/tourng exp. Moody groove orientd. Bjork, Tamos, JBuckley, Zep, PJ Harvey, Michelle 310-392-2918.
•Exp EastCst voc/sngwrtr/guit w/great vocs, Bowie, PMurphy, Lightn style, w/many songs sks bass w/style & taste to form proj. Terry 213-953-9557.
•Fem bass plyr nnd to join indie act. Rock/pop style. Able to sing big+. Must be quick learnr & pro plyr. 818-753-5825.
•Fem/male bass nnd for co-ed band. Rock, pop w/dk edge. Fleetwd, PJHarvey, Doors, early U2. Pro mindd, comitd only. 310-479-5333.
•Flamenco, latin, jazz trio w/CD sks bass plyr to help expand our snd for payng gigs. Steve 213-660-2527. SteveDick@aol.com
•Folk alt pop outfit nds bass plyr. Fretts, uprite & elec. Infl DelAmtrli, Bush, Sundays, SVega, Oasis, Gabriel. OC area. Songs & CD. 714-429-5301.
•Groove orientd bass plyr wntd to join/form ska/dub/latin infl band. 213-782-0317.
•Guit/wingr sks membrs for band. All types music infltd. Male/fem welcome. Infl Pumpkins, Janes, all rock. Hank 626-288-5662. chasofmoon@aol.com
•HUBA-LOOSA sks bass. Songs melodic, energic, jangly. Srs about havng fun, have demo. No beginnrs or pros. Infl REM, Oasis, Blossoms. 818-789-5219.
•Jazz bass plyr wntd for trio. Poss pyng gigs. Over 25. Infl Metheny, Miles, Coltrane. Dave 213-654-4972.
•Jazz funk blues bass for gigs w/fem voc. Covers at

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1st, then collab. Infl Badu, Sade, Maxwell, D'Angelo, Roots. Lv msg 213-880-9499.
•KWSheprd, Blk Crows type band w/financng, aty. label int nds bass plyr. Band ages 23-30. LA rehrls. 626-336-3106.
•Lkng for bass plyr that loves to play cool grooves & sngs, knows instrum deeply yet able to be simple. Very orig music happenng here. Bennet 310-842-7467.
•Loudest 2 pc in Hlywdng kng for real bass plyr, bckup vocs a+. Ashton 213-465-8223.
•Male/fem bass plyr wntd by guit, 34. Frustratd but srs for orig rock proj. Infl Zep, Veruca. Anythng goes. 909-597-3973. Srs. 909-597-3973.
•Melodic bass plyr wntd. Infl REM, Radiohd, Janes, Cure, Vocs, other instrum: a+. Tim 310-838-7216.
•Nirvana type band skng Sid. Have rehrl room w/PA, SVT & Pbass. Give it a shot. 818-764-6958.
•Pro bass plyr nnd for highly music band w/creatv songs, great connex & own recrdng studio. Vocs, equip & transpo a must. Frank 818-881-7475.
•Pro bass w/stong bckng vocs nnd for all but singd, by our choice. pop rock band. Infl Lange, Warren & Childs. Relocate to Nashv, TN. tige2112@concentric.net
•Progress jazz/rock/guit/sngwrtr lknng for mature, 30 something, bass for wkend plyng & recrdng. No \$\$ involved, just enjoy. Music theory knowldg pref. Michael 818-784-0922.

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•ROADHOUSE, headline blues based HR band w/mgmt, aty, ready to release 2nd recrd. Sks pro bass plyr. Pro gear, att. Steve 818-985-5397.
•SCARLET BLUE sks bass/voc for rock act. Have CD in Euro, Wst Coast, East Coast. Pros only. Mark 310-534-5920.
•Singr & guit lknng to complt band for upcoming R&B proj. Ndd: bass, keys, for Bill W. convenitn in Feb. Steve 818-906-8722.
•Singr/sngwrtr w/indie recrd deal formng pop rock

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MUSICIANS WANTED

band. Bass nnd. No pay yet. Demo avail. Emily 562-435-1024.
\*Singer/guitarist/guitar has mktbl potenti hit songs. great demo, want to start playing out. Nd drmr, bass plyr. Alt rock infl. Focs, Bmould etc. Mike 781-642-7532.
\*Singer/guitarist/guitar skng muscians to form band. All orig matrl, rock. Cool dreamy elec snd, 20-30. Brian 818-995-6649.
\*Singer/guitarist/multi instrum starting new band. Many infl, great orig snd. Skng pro dedicatd bass. 213-994-5545.
\*So you play bass? Yes, but can you sing bckng voc? If you like Radiohd, Local H, Hrd Beatles & are commid to making it, call. 323-463-1193.
\*Uprite bass plyr wntd. Must be famlr w/pop, jazz, swing standrs. Avail to rehse w/pianist & voc. Soon/performng as trio for paid gigs. 310-645-5476.
\*Way hvy groove/grind core band sks bass immed. Pantera, Machndh etc. Must have transpo. Dedicatd a must. 213-878-2261.
\*Wntd, bass plyr. All R&R. David 310-362-1059.
\*Wntd: bass plyr for bluesy pop rock band. We play covers & orig. Shane 714-778-3647.
Toneczar@aol.com
\*Xceptnl bass nnd immed for modern rock band. Estab locally, indie CD release pendng. Infl Radiohd, Pumpkins, Janes, PJam, Tool, Floyd. 310-792-0965.
\*Yng lng haird solid bass plyr wntd by hot top 40/orig band w/CD & payng gigs. No maj exp or equip nec. Ernie 805-964-3035.

24. STRING PLAYERS WANTED

\*Elec violinat wnt to complmt modern new age/fusion ensemble. Age 21-30, fem prf. Energy & creativy a must. Tom 714-871-3774.
\*Violinist/viddle plyr for gigng proj. Strm rock flavors. Able to play other instrum a+. 818-380-1230.

25. KEYBOARDISTS WANTED

\*A keybrdt/rhythm gtm nnd to take existing 4 pc modern rock band over top. Estab w/indie CD. Think Radiohd, Pumpkins, Tool, Floyd. 310-792-0965.

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DRUMMER WANTED

MUSICIANS WANTED

\*A1 old school keybrdt w/unique snd nnd for demos & gigs. I have tight trax. If you feel the funk call. 818-789-4655, soulrtrier@aol.com
\*Creatv jazz keybrdt wntd. 310-548-5399, clave-groove@artnet.net
\*Doors cover band sks keybrdt to play like Manzarek. Jazz bckgrnd a must. Tour the world, make great pay. Image not priority. 818-341-0850.
\*Estab 6 pc old school R&B grp w/hiphop edge sks sampr. Band snd: Stevie, Roots, Me'shell, Jamiro, Infl PE, Beasties, Tribe/Qwest. Stu 818-990-6781.
\*Estab 90s band w/CD nds synth plyr. Numan, Mode, NIN, Yes. 2 handd jazzbo ivory ticking no. Anu 818-782-8637, anukirk@ix.netcom.com
\*Fem keybrdt wntd, 20-28. 323-957-4646, neologic13@yahoo.com
\*Fem R&B voc lkg for keybrdt plyr for orig band sit. Srs only. 323-461-9698.
\*Funky keys for cover band to groove. Fun, R&B, disco. Heavies, JB, Prince, Rufus. Have fun & make some \$\$, Mike 805-499-3927.
\*Industri strength performnc art act, SPARKLE PEO-PIE, sks keybrdt/programr, Muscily Prodigy to Garbage, visually ZStarust to MIManson. Dan 310-915-9001.
\*Jazz funk blues keybrdt for gigs w/fem voc. Covers at 1st, then collab. Infl Badu, Sade, Maxwell, D'Angelo. Rts. Lv msg 213-880-9499.
\*Keybrdt nnd for upcoming latin band. 18-30. Must be into salsa, jazz, rock, hipop, funk etc. Pros only. Dan 213-810-9192.
\*Keybrdt plyr/guit wntd for pwrfl artistc band into Bowie, Radiohd, Janes, etc. Let's work together to create art. Clay 213-938-7521.
\*Keybrdt wntd for atmos/electc pop sit w/fem voc. Eno, Sylvian, Stereolab, Roxo, Floyd, B.Nelson snds, color & pads. 310-990-4904.
\*Keybrdt wntd for NAKED PICASSOS. Will 310-379-8115.
\*Keybrdt wntd for org rock/pop band. Lkg for B3/Rhodes. Have CD & gigs. Must have gd equip & transpo. SihBay, 310-521-6658.
\*Keybrdt wntd for org strhm rock type band. Ala Eagles, Allmans, Doobies. Must be very exp. 805-581-4861.
\*Keybrdt wntd. Profnt plyr w/pro alt for payng gig to support indie album. We have pwrfl songs & outstanding muscshp. Brad 310-837-4563.
\*Keybrdt, rhythm gtm nnd for UFO, MSG tribute. Pros only Ron 310-359-6336.
\*Keybrdt/guit wntd for pwrpop band w/great

MUSICIANS WANTED

Plimsouls, Squeeze, CrwdHse w/balls. We have gear. Wurlly & Vox organ. You have gut tone, bckup vocs. Matt 310-370-8294.
\*Keybrdt/synth plyr nnd to compit pro orig R&B soul to hipop show band proj. Must have pro exp. 310-488-3560.
\*Keys for artist w/pending deal & great songs. To join band. Creativy, textures, gd listnr. McLachin, Morcheeba, Matthews. Xint oppor for team plyr. 818-906-0656 x2.
\*Keys/programr nnd by voc & guit. Have 13 songs compitd, but open to collab. Have demo CD & video. Gig ready. Yng Gods, Giger etc. 818-846-6103.
\*Local Tulsa keybrdt, 13-16, wntd. Must be gd. 492-8329.
\*Male voc skng fem keybrdt R&B based, hipop sear-son, funk lmg or orig mix. R&Bns welcome/encourgd. 213-759-7021.
\*Piano plyr wntd. Must be famlr w/pop, jazz, swing standrs. Avail to rehse w/uprite bass & voc. Soon/performng as trio for paid gigs. 310-645-5476.
\*Pro blues band sks pro keybrdt to recrd demo, to shop to labels, & for gigs. Piano/organ snds only. 213-465-6828.
\*Pro keybrdt wntd. Signd nat'l act sks plyr. Collectv Soul, Tonic, Everclear, orch arrange, bckng vocs, yng plyrs only pls. 213-467-1712.
\*Progreav jazz/rock gtm/sngwtr lkg for mature, 30 something, keybrdt for wkend plyng & recrdng. No \$\$ involved, just enjoy. Music theory knowldg pref. Michael 818-784-0922.
\*Sngtr lkg for keybrdt & voc arrangr for cabaret performncs, who wanna make music & share the show w/keybrdt. Byron 323-466-5777.
\*Singer/guitarist/skng keybrdt to recrd demo. I have over 200 songs & nd to take 1st step Mainly R&B, mostly ballads. Bay area. cjhawk27@hotmail.com
\*Singer/guitarist/w/CD sks keybrdt for recrdng & showncng. Music is Amercna cntry folk. Rod 310-397-2752.
\*Singer/guitarist w/indie recrd deal formng pop rock band. Keybrdt nnd. No pay yet. Demo avail. Emily 562-435-1024.
\*Singer/guitarist/multi instrum starting new band. Many infl, great orig snd. Skng pro dedicatd keybrdt. 213-994-5545.
\*Sngwtrng keybrdt wntd. Working pop singer/sngwtr sks tastfl, secure, sngng plyr w/commit & att income. Michael 323-850-8181.
\*Srs, dedicatd keys plyr nnd for moloed rock band. Flakes nnd wntd. Rudy 626-536-5069.

26. DRUMMERS/PERCS. WANTED

\*#1 aggreav drmr wntd to push band into millenium. Bonham meets indial indian. Pros only. If you don't possess greatns, don't call. Kenny 818-785-5095.
\*7 pc org funk R&B & rock proj sks drmr w/winesse & pwr, such as MBland form Prince. Robby 818-769-4727.
\*A\* drmr nnd for signd solo artist indie act w/rock/pop snd. Must be solid plyr w/flexbl style. Voccs &/or percusn abil a+. 818-753-5285.
\*A#1 nat'lly signd rock band lkg for drmr. Infl MBrooks, Matthews, Sheryl, Garbage, Heart etc. Lv msg 714-355-9378.

MUSICIANS WANTED

\*A1 dedicatd emotn/dynamic hvy sngtr kick for diverse meloic blues/late 80s Eng infl rock. Hvy to accuro. Pushed & pulled. Zep, Floyd 310-453-8628.
\*Aggreav drmr nnd for SoCal punk snd w/meloic edge. Srs only. Pgr 818-877-1045, 818-595-4892.
\*Aggreav, progreav, hrd edged drmr wntd by aggreav, progreav hrd edged band. Quick chops, orig matrl, srs only. Stan 818-343-8045.
\*ASTRALIGHT lkg for groove mast rock drmr for gigs & recrdng. Must have exp, srs only. 213-656-3170.
\*Att'n new band sks drmr to play org/covers ala Ziggy & Iggy, Stones, Blk Crowes, Humble Pie. 70s energy. WestSide Hilywd. 310-449-1429.
\*Band skng drmr. Modern rock, some blues. Paid gigs avail. Focs, STP Filter. Xtreme diversity nnd. 310-991-7158, 818-782-8762.
\*Band wants drmr. Transpo, dedicatd, Styles Fear Factory, Prodigy, Souly, Morbid Angel, Metal Industri 213-962-8518.
\*Bomb drmr wntd, under 35. Infl Copelnd, Moon, Chambrin, For meloic pop w/sonic surprizes. ESmith, Radiohd, Failure. 323-469-8870.
\*Christn drmr/percnsnt, imagnv, fluid, pwrfl, to compit eclectic fem frontd melanchly rock band. Non Ministry. Pasadena area. 213-857-7420.
\*CUSTOM MADE SCARE lkg for drmr, Hot rod cow punk. Fast & loud. Zek, Snpkruckrs, Nashvl Pussy. Kevin 213-662-2907.
\*Dedicatd drmr wntd for shows. Fem sngtr/orig matrl Rock/pop style. Musc writtn & ready to go. Allison/Paul 323-436-0351, AllisonAllison@yahoo.com
\*Doors cover band sks drmr to play like DanSmore. Jazz bckgrnd a must. Tour the world, make great pay. Image not priority. 818-341-0850.
\*Drmr & bass plyr wntd to compit hvy blues band. 2 gigs, singr. Ala SRV, GMoore, P.Rodgers. Have gigs, pros only. 310-314-7289.
\*Drmr & bass wntd by Euro duo to develop electrnc rock proj. Infl 80s, Brit pop, Bowie, Radiohd. Alec 310-659-9320.
\*Doors ala Bonham, wntd for org lunkdic glitter band. Infl Parimtr, Hendrix, early Prince, Zep. 818-872-0688.
\*Drmr for fem frontd org pop band w/edge, POLYRHYTHM. Have rehsl, recrdng studio, Gignng. Wiling to work w/click, seq music. 818-346-5186.
\*Drmr nnd by industri band. Elec drums & showmshp a must. 213-769-5585.
\*Drmr nnd for org band formng. Inspired by Tool, Pailhd, Nada Surf, Sacrmnto, CA. Mike 916-691-2986, Fallvan99@aol.com
\*Drmr nnd to compit pro orig R&B soul to hipop show band proj. Must have pro exp. 310-488-3560.
\*Drmr nnd to form org band. Inspired by Versus, U2, Radiohd. Drug users, pseudo-eccentric, pop culture victims nd not apply. Adam 818-578-6350, apmy@earthlink.net
\*Drmr nnd, NYC, by elec hrd alt/rock band w/indie CD for gigs, recrdng, toung etc. Lv msg, we'll call back. 212-252-6829.
\*Drmr/percnsnt wntd to compit band GRASSHOP-PER, Infl Toad, SHazel, Lonnie 818-343-7795.
\*Drmr w/soul wntd for gut pop band of Christns Gigs & recrdng. Chns 714-744-3275.

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MUSICIANS WANTED

•Drmr wntd by lead guit/sngvr/sngwrtr. Lkng for musicns to collab w/for band. No drugs. Infl Kiss, Beatles, Ramones. Mark 626-967-9114.
•Drmr wntd for 2-guit band. God-insprd songs ready to go. Think mountns & valleys, calm & storm, be pro. perinauha@hotmail.com
•Drmr wntd for intermed band, hrd to hvy music. Philly area. JD 215-508-5405.
•Drmr wntd for org rock/pop band. Have tunes, must be willing to work hrd. Infl Stones, Byrds, Petty. Sml kits only. 25-34. Tom 818-348-1399.
•Drmr wntd for psychd rock band w/albums, mgmt, agent, Tourng, catchy songs, great vocs. Floyd, Dead. Exp w/great gear. 323-883-1953.
•Drmr wntd for pwrfl artistc band into Bowie, Radiohd, James etc. Let's work togethr. Clay 213-938-7521.
•Drmr wntd for ROCKS, ultimate Aero tribute. Must be JKramer style plyr. Drmr also ndd for orig band w/smlr style. 323-993-7233.
•Drmr wntd for ska, dub, reggae infl band. Sublime, Police, Clash. Hillwyd area. Michael 213-782-0317
•Drmr wntd for song orientd pop band w/hrsfl spc on WestSide, Beatles, Police, Burt, Bowie, Zep, Beach Boys, JGault, Kiss. 310-398-4198.
•Drmr wntd for UFO MSG tribute. Pros only. Gigs pending. Ron 310-359-6336.
•Drmr wntd to complt band. Infl Beatles, Radiohd, Jellyfish, Bowie 310-247-9845
•Drmr wntd, hrd hntfr, for ong HR act w/pro mgmt. Infl ACDC, Dokken, Scorpions, Halen, 909-399-3874
•Drmr wntd, into Radiohd, CwddHse. Srs practic 3-4 ntes/wk. Have songs, hrsfl spc. 310-260-4970.
•Drmr wntd, loops, impng, groove ala Basend. Prody. 310-585-7891
•Drmr wntd, male/fem, for signd indie band. Snd ala Folk Impson, Modest Mouse, Built/Spill. 310-898-7558
•Drmr wntd, Groove plyr, song smart. Wntd for ong proj, AA format w/productn deal. Infl CCrows, Santana, Journey, Alex 310-262-1881.
•Drmr wntd, Infl BloodyVal, James, Cure, Zep, Slowdive, Floyd, Hendrx, Curve etc. Down the psychc dlc delta. Pgr 818-490-2937.
•Drmr wntd, Infl Zep, Aero, MDavis, Metheny, 19-22 yrs old. Totalty srs only. 323-962-8338

MUSICIANS WANTED

•Drmr, 21-27, ndd to join hvy progress rock band. Focus on musicnshp, directn. No drugs. Srs only. 310-576-2056.
•Drmr/percnsnt ndd for formng rock band. Bonham, Jirons style wntd. Joe 818-703-6136, mojo98@yahoo.com
•Drmr/percnsnt wntd for gigngng proj. Latin, smooth jazz, strn rock flavors. 818-380-1230.
•Drums & bass wntd to recrd & play shows. Infl Radiohd, Nirvana, Cream. Must be dedicatd. 818/213 pls call. 310-540-1804.
•Dynamic drmr wntd for aggress, fem frontd, rock band w/maj label int. 310-476-0171.
•Elec drmr for in-house mini disc recrdng w/CD presbty, wntd by versatl gutt & bass w/songs & vocs 818-982-3181.
•Estab all pop band nds great drmr w/timing & feel Band has unique snd & Brit infl. 213-851-1680.
•Fem accous gutt/sngwrtr curr plyng coffeeshs gigs, lkg to form solid band to mkt for label deal 662-449-4951
•Fem slngvr/sngwrtr sxs hot drmr/percnsnt. Egyptn, Afrcan, Indian, R&R. Spiritl mindd, maj recrd labels/mgmt int. 310-281-7174.
•FRACTURA sxs brutal drmr. No drugs, no att, dedicatd. Transpo a must. Souflly, Prodyng. No amateurs Steve 310-473-3822.
•Great drmr ndd to work w/incredbl 19 yr old plyr Rock soul blues from the raw gut music. Label int. 818-592-6536.
•Groove orientd drmr wntd to join/form ska/dub/latin infl band. 213-782-0317.
•Gutt/sngvr sxs membs for band. All types music invtd. Male/fem welcome. Infl Pumpkins, James, all rock. Hank 626-288-5662, chasfomoon@aol.com
•HD LOUDERTRAIN skng versatl pro drmr. Hrd drivng ass kuckng rock style w/CD & video. No drugs. Rehse in Hillwyd. 213-694-8006.
•Hrd hitting dbl kick drmr, for hvy blues in OC & LngBch area. Ages 18-25, no grandpas. Roach 562-402-7098.
•If you can rock on kit & groove w/hand percussn, this AAA band has home for you. Xceptnl matrl. CCrows, Matchbx, Wallflwrs. 213-467-5413.

MUSICIANS WANTED

•Industrl strength perfmnc art act, SPARKLE PEOPLE, sxs drmr/percnsnt. Muscly Prody to Garbage, visually ZStardust to MManson. Dan 310-915-9001.
•Jazz funk blues drmr for gigs w/fem voc. Covers at 1st, then collab. Infl Badu, Sade, Maxwell, D'Angelo, Roots. Lv msg 213-880-9499
•Knox, TN all orig band lkg to replace ousted drmr. Full CD's worth of gd orig matrl. Gigs, airplay. Hvy rock. Korn. Tool. http://bon.net/reach
•Local LA rock act sxs srs pro drmr. Kelly 213-626-6918
•Metal band w/shows pendng sxs immed drmr. Dbl kick a+. Also gd abil to switch to odd meters. Ed 310-837-9657, Rod 818-318-9844.
•Orig 10 pc band nds blk drmr. Style of Sly, Kravitz, Ohio Plyrs. We have CD, label, dist. 818-980-7251.
•Orig band, fem voc, demos, gigs. skng groove/pockt versatl, melodic to hvy rock. 90s drmr. Pros only. No drugs. Easy going. 310-316-1359
•PALUKA skng groove orientd drmr for pro sit. We have gigs, lkout, recrdng pendng. Srs inq only. Tig 310-589-5012.
•Pop blues cntry band, SALUTE, w/strong songs, sxs pro quality drmr. Sainle 323-650-4456.
•Reggae w/Brazln twst skng dedicatd Christn musicns: drmr, gutt, keybrst. Be srs, dedicatd, exp & ready to go whete he leads. OneLove. jahquest@hotmail.com
•Sngvr/sngwrtr w/indie recrd deal formng pop rock band. Drmr ndd. No pay yet. Demo avail. Emily 562-435-1024.
•Sngvr/sngwrtr/gutt has mktbl potentl hit songs, great demo, want to start plyng out. Nd drmr, bass plyr. Alt rock infl. Foss, BMould etc. Mike 781-642-7532.
•Sngvr/sngwrtr/gutt skng musicns to form band. All orig matrl, rock, Cool dreamy elec snd, 20-30. Bnan 818-995-6649.
•Sngvr/sngwrtr/multi instrum starting new band. Many

MUSICIANS WANTED

infl, great orig snd. Skng pro drmr/percnsnt. 213-994-5545.
•STAFF lkg for drmr. Great songs, w/mgt, gigs, poss deal Radiohd, U2, Lady Peace, KROQ vibe. Alex 323-460-6814.
•STEAMROLLER nds real rock drmr. Hrd hitting, hi energy rock. Halen meets Metallica, somewhr in betwn. Gigs curr bookd. Bonham, Moon, Aldridge. 818-845-5275.
•Way hvy groove/grnd core band sxs drmr immed. Pantera, Machnd etc. Must have transpo. Dedicatn a must. 213-878-2261.
•Wntd, drmr, all styles R&R. David 310-362-1059.

27. HORN/WIND PLAYERS WTD.

•8 pc org funk rock R&B band sxs trombone plyr w/gd vibe & gd chops to join. Robby 818-980-7251.
•Jazz sax plyr wntd for combo mainstrm & contemp elec jazz band. Infl WShorter, MBrecker. Bill 213-874-7118.
•Sax & trumpet plyr wntd for orig funky blues rock band. Chrs 310-445-1151.
•Sax plyr wntd for 50s/60s R&B & R&R band. 2nd positn sub but plenty of oppor to play. Must really know this type music. Wally 323-257-0549

28. SPECIALTIES WANTED

•DJ/Arrng into techno ambient trance music, for recrdng proj, CD release by Brit sngvr/sngwrtr. Robn 323-874-6356.

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Neumann U87 or U89 \$80/wk
AKG C414 \$65/wk
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\*Guit skng DJ to jam on some psychobilly surf dub stylee type music. Sublime, Revernd, Ziggn. Srs only. 818-980-6030, dtroy@earthlink.net
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29. SONGWRITING

\*25 yr old tenor skng pr artist to write for or collab. Eng/Spanish. Styles prf Madonna, Babyface, DWarren, DFoster, JGabriel. Rick 619-291-4161.
\*Active sngwrtr sks to place songs w/artists. I write rock, pop, mixd styles, some cntry & R&B. Broad appeal, hit potentl. Doug 626-913-0761.
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\*Bubble gum rock recrdng proj nds guit/sngwrtr. Collab w/fem voclyricst for CD, webpage. Srs muscns, any age ok. 310-379-9654.
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\*Fem lead voc/sngwrtr avail. lo-mid range + harmnys. Who, Pretends, RRodgers, Split Love, STP. 30s, day job, no rock stars pls. Blue 626-584-0463.
\*Fem lyricst/voc wntd to help flesh out folk, pop, rock, surf, torch song ideas & demos. Ythlul att & vox. Kelly, before 10pm. 626-338-9595.
\*Hi. I'm a BMI accreditd writr. Been writing for 8 yrs now. Ronpim@aol.com
\*Lyricst wntd by recrdng artist/keybrdst w/2 albums. Must have maj connex to get songs placed. 818-342-3100.
\*Pop soul snglr/sngwrtr sks sngwrtr for collab. Infl GMichael. Kevin 310-373-2222.
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\*Very talentd fem snglr. Dance, pop, R&B. Nd sngwrtr to work with, orig songs for recrdng. 323-461-1628.
\*Yng Europn fem lknng for nice songs w/soul, lyrics for R&B, pop, dance etc. laagi@aol.com, or UAT-Agi, 7924, La Habra Cir. Buena Pk, CA 90620.

30. COMPOSERS/ARRANGERS WTD.
If you are an AVAILABLE Composer/Arranger you must call our display ad dept.

\*Arrangr/DJ into techno ambient trance music, for recrdng proj, CD release by Brit snglr/sngwrtr. Robin 323-874-6356.
\*Drmr lknng to work in electrnc based music. DJs, MCs, turntblst, produc, techno, drum & bass, jungle, break beat etc. Pros only. Rich 818-769-6247.
\*Famous Russian fem snglr, just moved to USA, lknng for compos/arrangr. Nd couple of really gd pop songs w/gd hook. 818-567-9655.
\*Movies, andtrax are waiting for your disco trax & my vocs & lyrics. We could be watching our credits roll. T.A.P. 213-933-4470.

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\*Fem snglr/sngwrtr sks hot produc/sngwrtr. Egyptn, African, Indian, R&R, Spiritl mndd, maj recrd labels/mgmt int. 310-281-7174.
\*Multi talentd firm/TV sngwrtr w/many talents, has connex w/all top exec in field yet lacks finances to creat next big thing. Must have credits/credits. 213-550-9550.
\*Music programm nnd for platnm artist proj. Club music, electro funk, triphop. 310-585-7891.
\*Snglr/sngwrtr lknng for produc partnr to form dance, pop, electrnc duo like Erasure, D'ream. Srs only. 310-205-8493.

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If you are an AVAILABLE Distributor you must call our display ad dept.

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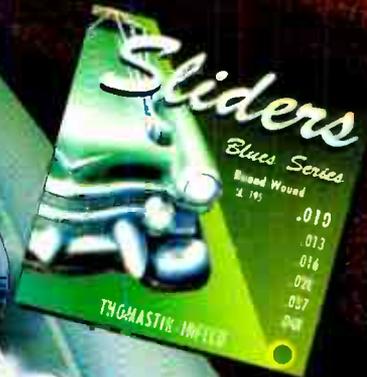
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