

# 6th Annual Guide To Radio Stations And Indie Promoters

Vol. XXII, No. 21 10/12/98 to 10/25/98

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# MUSIC CONNECTION

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# FEATURES



NEWS-VARIETY

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## Hootie & The Blowfish

The platinum-selling band who the critics love to hate have returned with their third album, *Musical Chairs*, and *MC* catches up with lead singer Darius Rucker and guitarist Mark Bryan to discuss their latest release, their fans, and, of course, those nasty critics.

By Pat Lewis

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## Scoring Radio Airplay Without A Record Deal

As more and more artists and bands are recording and releasing their own CDs, the rules of the industry are changing for unsigned acts, although the importance of radio hasn't changed at all. So how does someone go about getting radio airplay when they don't have a record label behind them?

By Bernard Baur

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

## Current


A few workshops that are coming up in October at the Songwriters Guild Foundation include Phyllis Osman's Vocal Performance Workshop, which continues on Saturdays, from 10 a.m.-12 noon, for singer-songwriters of all levels; and the next session of the monthly "Ask-A-Pro/Song Critique" series takes place on Wednesday, October 21, from 7-9 p.m., with Rob Seidenberg, VP of A&R at Hollywood Records. Take advantage of this opportunity to have your music heard by a top-level industry pro. Recently, this event has been standing room only, so make your reservations a week in advance. This event is \$10 for non-members, and free to SGA members. Call 323-462-1108.

Memphis, Tennessee will be the scene for the 2nd Annual Bluestock Convention and Festival. Bluestock '98 promises to jam over seven decades of blues, R&B and soul into one action-packed weekend, October 23 & 24. Bluestock '98 offers educational panel discussions and hands-on workshops that range from sessions on management and bookings to a songwriting workshop. Artists will also be afforded the chance to have personal discussions with prominent industry professionals. For further info, call 909-526-4280, or e-mail: [info@bluestock.org](mailto:info@bluestock.org).

Throughout October, Roger Burnley, vocal coach, singer, and host of *Singing With Roger Burnley* on cable access, L.A. Channel, is offering free vocal evaluations and consultations to singers of all levels, from beginners to profession-

als. Each participant will have at least fifteen minutes in a private session; available by appointment only. Burnley's television series will be broadcast every Monday at 7:30 p.m., through November 30th. He is also currently in production with Bouquet Multimedia on a new network television show for singers. Anyone interested in being featured on the show should submit a tape or CD, plus photograph and resumé to: Bill Sweeney, Bouquet Multimedia, 881 Alma Real, Suite T-8, Pacific Palisades, CA 90272. Call 323-874-1458.

The California Copyright Conference (CCC) will present the second of a two-part series on "Music And The Internet," on Tuesday, October 27, 6:30 p.m., during a dinner meeting at The Sportsmen's Lodge (4234 Coldwater Canyon in Studio City). The presentation, titled "Collecting Money On The Internet Today And Tomorrow," will teach you how to take advantage of the technological advances on the Internet, and how to collect money for your services. The cost is \$32, or \$26 for CCC members (including one guest). Dinner is included. Call 818-848-6783.

The Career Success Weekend takes place on Saturday and Sunday, October 17 and 18, from 11 a.m.-6 p.m., at the Church Of Scientology Celebrity Centre International (5930 Franklin Ave. in Hollywood). Award-winning bassist Billy Sheehan, keyboardist John Novello and vocal instructor Gloria Rusch will be among the professionals who will tell you how to make it as an artist. For further information, call 323-960-3100. 

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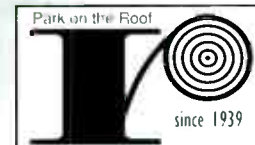
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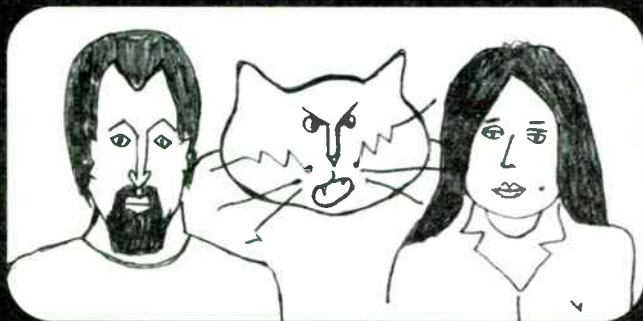
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A slew of top recording artists recently joined forces in the studio to record the title track from the upcoming Love Shouldn't Hurt CD, which is being released to help combat child abuse. Pictured in the studio are (front row, L-R): Steven Bishop, Jordan Hill, Richard Stites, Tamia, Wendy Wilson, Carnie Wilson, Owen Elliot and Bobby Caldwell, (back row, L-R) Emmanuel Officier, Jack Kugell, Steven A. Kipner, Gregory Curtis and McKenzie Phillips. Not pictured here, but also participating on the recording were All 4 One, Michael Bolton, Olivia Newton-John, Stephen Stills, Chris Stills and Ann Wilson.

Love Shouldn't Hurt

A roster of top recording stars have donated their talent and time to a recording project which calls attention to the abominable crime of child abuse. All proceeds from the sales of the Love Shouldn't Hurt CD, including artists and producers royalties, will be donated to the National Committee to Prevent Child Abuse (NCPA). The CD is slated for release in November on Qwest/Warner Bros. Records. The Executive Producer is music industry veteran and child welfare activist Mickey Shapiro. The title track, written and produced by Jack Kugell, Steve Kipner and Eva King, will be released as a single on October 20th.

The NCPA, which has chapters in 42 states, remains the only national organization working exclusively on the local, state and national level to help prevent child abuse.

Trick Or Treat

Domo Records is suggesting that we all consider giving a "treat" of a different kind this Halloween. The L.A.-based indie label has announced plans for an event to collect blood and funds for the American Red Cross at Tower Records (on the Sunset Strip), on Monday, October 26, 5-10 p.m. The evening highlights include a special appearance by Anthony Stewart Head, who portrays Rupert Giles on the popular TV series Buffy the Vampire Slayer. Domo's CD release of Behind The Day: Journey Of A Vampire will be on sale, with all proceeds being donated to the Red Cross. Blood donors will be presented with a commemorative T-shirt and be given the opportunity to have their photo taken with Domo's very own Luis the Vampire. For more information, contact Tom Kidd at Domo Records, 310-966-4414, x12.

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# CD Labs

By Jonathan Widran

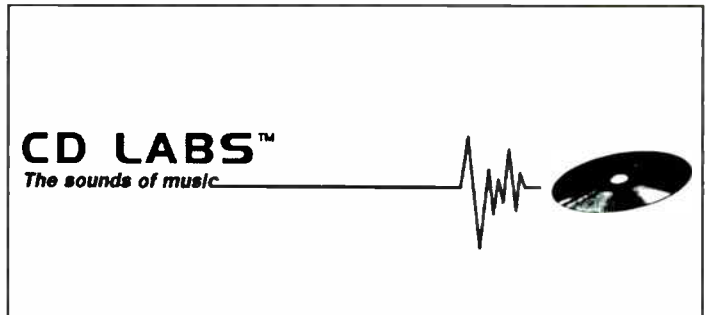
Many CD mastering and replication services in town could go with CD Labs' slogan: "The sounds of music. Look no further, you have found the best." But few are owned by sound industry veterans as storied and trustworthy as Fred Tushinsky and Hisashi Natajima.

It was Tushinsky and his brothers who first made Sony a household name in America when their Superscope company discovered Sony in Japan and began distributing Sony products in the U.S. back in the Sixties. Tushinsky worked during this time in design, development and sound quality. The company, Marantz, would later create high quality fidelity equipment, and was considered one of the world's most respected manufacturers before they sold out to Phillips of Holland in the mid-Eighties.

Natajima was Senior VP of Sony in the Eighties and worked for the Taiyo Yuden company, which invented the CD-R and is currently the world's largest manufacturer of those. He and Tushinsky founded CD Labs in 1992.

"We offer a full range of CD services, from mastering to replication, including short-run duplication of CDs which we can do on-site," says Tushinsky. "The thing that separates us from the other companies is customer service. We have direct, personal involvement with all of our customers on each order. We make sure our client hears a copy of the master before we send it out to be replicated—to check for any flaws in the sound quality. We also allow them to proof the artwork, which is another one of our services.

"Another rare quality we offer is free advice, even to those who choose another service," he adds. "We tell them, 'Whether you use us or not, we are here to help you with any questions.' We guarantee our workmanship and your satisfaction. However, and often times, a client who begins with another service comes to us after ending up dissatisfied with either their quality or their slow turnaround time. Many times the ability to receive a check master before all the duplication attracts customers who



have tried other services. That goes for the graphic design and the printing on the actual CDs, too."

Working with small bands, up-and-comers and larger companies like MGM/UA, DreamWorks and Epic, CD Labs offers custom clones from a CD-R in one or two days; ten or more copies of a studio CD or CD-ROM at the lowest prices in the country; the finest printable surface CD-R blanks to make copies; and a ten CD-R custom demo package for \$115. Other deals include 1,000 CDs for \$799 (master-

ing included); 500 CDs with four-panel color for \$1,095; 1,000 CDs with four-panel color for \$1,495, and complete graphic design service for as low as \$285.

The general turnaround rate is from five days-to-two weeks in the spring and summer, and two-to-three weeks in the busier fall season. "It's great to work for big companies," says Tushinsky, "but there is a certain satisfaction that comes from doing good work for the young guys trying to make it."

Contact 818-505-9581.



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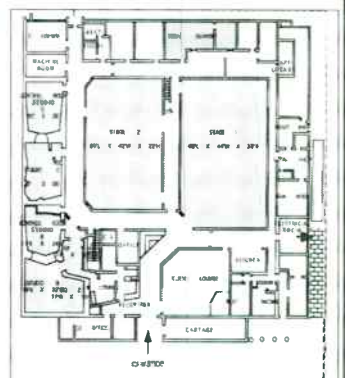
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**Luxie Aquino**

**Relativity Records** has upped **Luxie Aquino** to A&R Manager. Previously an A&R Assistant at the label, Aquino will now work with Relativity artists through the recording process, assist in setting up marketing and promotion campaigns, and work as an A&R representative. You can contact her at the company's New York headquarters (212-337-5300).



**Shante Paige**

Neo-classic soul label **Kedar Entertainment** has appointed **Shante Paige** Director, Publishing and Production. Paige, who was formerly a VP at Net2, can be reached at Kedar's New York offices (212-373-0750), where she will develop strategies to exploit the company's music catalog and assist label CEO/Chairman Kedar Massenburg with A&R.

**Atlantic Records** has promoted **Samantha Schwam** to Senior Vice President of Finance. Based at the company's New York headquarters (212-275-2000), Schwam will continue to oversee the daily financial affairs, and work closely with the joint ventures and various labels affiliated with The Atlantic Group.



**Joe Rakauskas**

**Joe Rakauskas** has been appointed Chief Operating Officer of new age indie label **Higher Octave Music**. He will run the day-to-day operations of the company, including finance, legal and business affairs, sales and marketing, as well as direct-to-consumer operations. Rakauskas, who can now be reached at the company's Malibu offices at 310-589-1515, joins the label after nine years with PolyGram, including posts as CFO of Mercury Records, CFO of PolyGram Mexico, and Controller of A&M Records.

**Island Records** has named **David Barbis** Associate Director, Rock Promotion. The former West Coast regional promotion director at A&M, Barbis will be based out of Island's LA office (310-208-6547). In a related item, Island appointed **Andrew Lewis** to Senior Vice President of Business Affairs. A graduate of Cambridge University and London Law School, Lewis will continue to oversee all business affairs and legal issues at the label. Lewis can be reached at Island's New York City headquarters (212-333-8000).



**Ron Boustead**

**Ron Boustead** has been appointed Chief Mastering Engineer at **CMS Mastering**. Boustead, who replaces Robert Vosgien at CMS, has worked with such producers as Don Was, David Foster and T-Bone Burnett. He now takes over the mastering reigns at CMS after a five-year stint at Precision Mastering in Hollywood. CMS can be reached at 626-405-8002.

**A&M Records** has announced a slew of new appointments and promotions. **Paul "Oogie" Lee** has been appointed to the position of Art Director, **Monica Owen** has been named Director, Financial Reporting, and **Alice Wong-Robins** has been appointed Vice President/Controller. For further information, contact A&M's Hollywood office at 213-856-2695. **MC**

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**BLAKE CHANCEY**

**VP, A&R  
Sony Nashville**

**Duties:** Live service  
**Years With Company:** 4  
1/2 years

**Mailing Address:** 34 Music  
Square East  
Nashville, TN 37203

**Phone:** 615-742-4321

**FAX:** 615-742-5739

**E-mail:** blake\_chancey@  
sonymusic.com

**Background:** For Blake Chancey country music is a passion. An astute business executive, Chancey is the son of famous country producer Ron Chancey, whose work with the late Conway Twitty and Loretta Lynn has made him a legend. Growing up in his father's shadow allowed Blake to see the business from the inside out. At home however, he was inspired by his mother's great love for the traditional country music genre.

Born and raised in Nashville, Chancey spent his youth inside a recording studio. As he developed his engineering skills, he began to spend weekends on the road, running sound for various acts. After earning a degree in business from Middle Tennessee State University, the younger Chancey began his professional music career as a song-plugger for Combine Music. The company eventually became a part of EMI Music Publishing, where his duties expanded to include signing new songwriters and new talent for development.

His rise to prominent record producer also included elevation to the position of Senior Director of A&R, Columbia Nashville, a division within the Sony Music family. And as Vice President of A&R for Sony Nashville, Chancey has also been able to expand his influence to include a label of his own under the Sony umbrella, Lucky Dog.

Blake Chancey is an unusual individual because he has managed to find a balance between the two, and continues to work the system in the manner of yesteryear. No stranger to Bakersfield, L.A., Denver, Austin or Memphis, Chancey forges ahead with an integrity that few executives in today's industry possess.

**Advice:** "If you're a songwriter, you should work really hard at writing songs. Hook up with publishers and writers in Nashville. The Nashville music community is really good to people they like. The second thing I would tell someone to do is to make sure you can play live. And play live a lot."

"That's something new here at Sony. We are not going to sign anybody who isn't already a performer. I've been down that road. You should already be a performer before you have a record. Get out there and be a performer and play. If you play a lot, word travels."

"Finally, don't quit trying, no matter what. Look at David Ball, that was his third record deal, if I'm not mistaken, and he was 40 years old. He didn't give up. And that's part of it, it is all timing."

**Age Discrimination:** "I find that if an artist has been an artist for a long, long time, like George Jones, [age discrimination] does come into play. Unfortunately, in country music, we don't take care of our older artists like the pop world. I was at a convention and they were honoring Bruce Springsteen for having something like 30 years with Columbia. I thought to myself that I can't name one person in the country music industry who can say that. George Strait is the closest. Dad signed him in '81, that's seventeen years."

**Traditional vs. Contemporary:** "What I listen to on the weekends is the old Johnny Paycheck stuff and the George Jones and the Carl Smith stuff. But that style of music is not really being done right now in country music. It's almost too country for country."

"Country music is always in cycles. By the middle Eighties, it got poppy sounding. Kenny Rogers was doing that stuff and Alabama got a little slick during that period. And then it gets back to country again. Right now, we are in a pop cycle. The Dixie Chicks are really country, but, it's weird, when I get songs pitched to me, everything is really poppy."

**The Look:** "With CMT and VH1, obviously the visual aspects have become extremely important. It's a lot different than it was. When I sign an artist here, we don't even introduce them to the rest of the building until we are sure they look and act like a star."

"First impressions are everything. When you present an artist to the community, they are going to make a judgement before they ever hear them sing. Before we cut one note or talk about music, we talk about how you are going to dress when you walk into this building."

"And when you are in public in Nashville—even in a bar—more than likely, whoever is sitting next to you is in the music business. You

have to know how to carry yourself from day one, and you have to work with people on that because this is a visual business now."

**Artist Development:** "An A&R department has to do artist development before they hand it over to the marketing department. You have to get it to a certain level, and that is very important when you are trying to be an artist. Not only are you an artist and a writer, but when you go out, you are always under a microscope."

"Lucky Dog is a bit different. I want it to be more of the outlaw label. We miss the days of Waylon and Willie and Johnny Cash getting into all kinds of trouble. That was part of the charm of country music."

**Finding Artists:** "If somebody tells me, 'Man, I was down at the Broken Spoke in Nashville and this girl got up and sang during so-and-so's set and she was incredible, and she's going to be back there on Monday.' Well, my butt is going to be back there next Monday to check it out. That's how I find artists, going into honky tonks."

"Word-of-mouth travels all the way from Texas to here to anywhere. I've been to Denver, Austin, and many different towns where the bar owner will call me and say, 'Hey Blake, this guy is playing here and he and his band are great.' I'm going to get on a plane for Denver, and go to the Grisley Rose."

"Jim Lauderdale is a good example. He plays all the time, and you can tell by the way he plays and by his songs. And word gets out that there is 'this guy.' It just naturally goes that way. We listen to a lot of things that come through here, but I find that what usually works best comes through some-

one already out there in the Nashville scene."

**Getting Signed:** "Sony does not accept unsolicited material. But, what I'm trying to find for Sony, Epic and Columbia, and all that, is artists who are vocally unique. When you hear them you identify them immediately. When something is played on the radio—the Dixie Chicks, for example—and you hear Natalie Maines' voice, you know it's the Dixie Chicks."

"I just signed this girl, Tammy Cochran. She's unbelievable; a cross between Connie Smith and Tammy Wynette. It was one of those deals where I saw her out in a honky tonk."

**Lucky Dog:** "That's my baby. Lucky Dog is a way for me to figure out a way to sell records without mainstream country radio. I'm trying to get to the people and see if I can't do what Willie Nelson did with the *Red Headed Stranger* album. He did it for low, low dough. It started growing out of Texas, and it just kept growing into millions, into a huge career. That's what I'm hoping I can do. Make these records at a very low budget, so these artists can continue to make records."

"Usually you have these big album budgets at the big labels, but if you don't have a huge hit, you are so far in the hole you can only go lower. At Lucky Dog, I can keep making albums for low dough and not be a huge burden on the bottom line of a company. What I look for at Lucky Dog is an artist that already tours, but doesn't have a record deal. The artist is touring and supporting himself and has a following. I want to get in the middle of that and see if I can make it bigger."

—Interview By  
MC Staff Writer Jana Pendragon

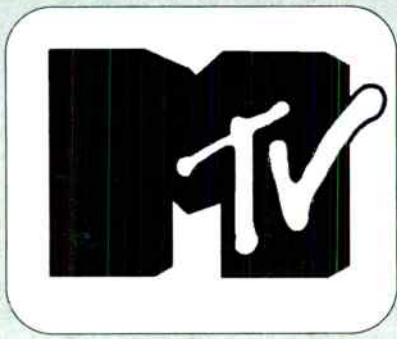
**PRODUCERS UNITE**



**TVT Records has entered into a unique partnership with United Producers, an innovative new label formed by some of the industry's most respected producers. The new label marks the first time a producers collective has joined forces to sign, develop and produce new talent. United Producers was conceived by Sandy Robertson, President of Worlds End (America) Inc., one of the industry's leading producer management firms; and TVT President Steve Gottlieb. Pictured (L-R) at the TVT offices in New York are: Steve Gottlieb, President, TVT; Sandy Robertson, President, Worlds End; Kevin Bacon; Roger Greenawalt; Tim Palmer; Danny Kortchmar; Jimmy Douglass; Jonathan Quarmby; Vera Savcic, General Manager, TVT; Peter Denenberg; Ed Tuton; Brad Wood; Steve Hitchcock; Ted Niceley; Paul Burgess, VP, Sales & Marketing, TVT; and Alia Fahlgren, VP, Worlds End.**



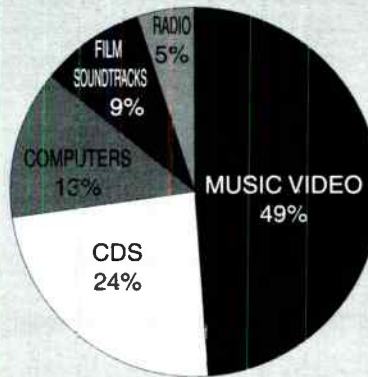
## MTV SURVEY REVEALS MUSIC IS MORE IMPORTANT THAN FOOD TO AMERICA'S YOUTH



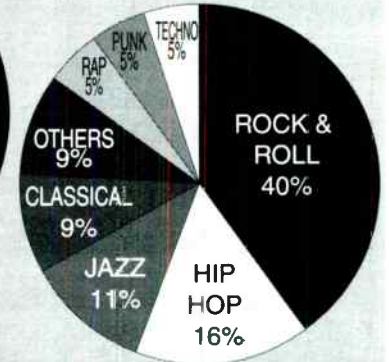
**M**TV and Youth Intelligence recently conducted *The Music Trendsetters Survey* to get a glimpse into the mindset of young Americans when it comes to their interest in music. The survey was based on interviews of 300 young people, between the ages of 14-30, in New York, L.A. and Austin, Texas.

Some of the more trivial answers were **Madonna** being named the top choice (36%) as the most influential person in music, and **Hanson** was the first choice (26%) as the group or artist those surveyed would most want to see go away (followed by Backstreet Boys, 21%; Spice Girls, 19%; and this issue's cover subject Hootie & The Blowfish, 14%).

As for the importance of music in their lives, 64% of young people said that they would rather give up food for a day than give up music. The majority would rather be music stars (56%) than movie stars (24%), politicians (10%), sports stars (7%) or TV stars (4%). And 65% would rather watch videos or listen to music than read books (14%), go to the movies (12%), watch non-music TV (5%) or surf the Internet (4%).



What has impacted music the most over the last 50 years?



What genre of music will be best remembered in 100 years?

### Crüe Contest

In conjunction with the release of their new **Beyond/Motley Records** album *Greatest Hits*, **Mötley Crüe** has announced the launch of their world tour, which kicks off on October 21st. And in keeping with their desire to give back to the music community, the group will be choosing local area bands in each market to open their shows.

The "Kick Start Your Career" contest is being sponsored by **Guitar Center** and local radio stations nationwide. Bands are invited to submit tapes and compete in a Battle Of The Bands scenario from which a finalist will be selected. Also, local talent will be considered for inclusion on a compilation CD scheduled for release next year on Beyond. For further info, contact the Guitar Center in your area.

### It's A Renaissance

The L.A.-based indie record label **New Renaissance Records** has returned. Founded in the mid-Eighties, the label began by releasing compilation albums featuring then-unknown metal bands like **Flotsam & Jetsam**. The label's catalog included over 70 albums and a roster that was bolstered by the likes of **Sepultura** and **Hellion**. The label closed its doors in 1992, but due to the popularity of its back catalog, the company has decided to reopen its doors.

The label is currently accepting demo tapes. Send your packages to: A&R Dept., The New Renaissance Entertainment Group, P.O. Box 4825, Valley Village, CA 91617. For more info about the label, you can visit their web site, at <http://www.freeyellow.com/members2/newrenaissance>.

### White Zombie Splits

After more than a dozen years, **White Zombie** has called it quits. Formed in 1985, the band had two double-platinum albums on **Geffen**—1992's *La Sexorcisto: Devil Music Vol. One* and 1995's *Astro-Creep: 2000, Songs Of Love, Destruction And Other Synthetic Delusions Of The Electric Head*. The final lineup consisted of vocalist **Rob Zombie** (whose solo album, *Hellbilly Deluxe*, recently debuted at #5), guitarist **J.**, bassist **Sean Yseult** and drummer **John Tempesta**.

### CMA Roundup

There were no big surprises at last month's 32nd Annual **CMA Awards**, honoring country stars. **Steve Wariner** ("Single Of The Year" and "Song Of The Year") and the **Dixie Chicks** ("Vocal Group Of The Year" and "Horizon Award") were the only multiple honorees. The other major winners included **Garth Brooks** ("Entertainer Of The Year"), **Tim McGraw** ("Album Of The Year"), **Trisha Yearwood** ("Female Vocalist Of The Year"), **George Strait** ("Male Vocalist Of The Year") and **Brooks & Dunn** ("Vocal Duo Of The Year").

### New Releases

**Java Records**, the co-venture label between producer **Glen Ballard** and **Capitol Records**, has released its first album, *Timing Is Everything* by **Block**. Incidentally, Block received a Demo Critique earlier this year (Vol. XXII, Issue #3), in which we stated: "Complete with inventive poetic images and riveting riddles...this artist is clearly paving his own path and building a strong artistic foundation."

**Columbia/Legacy** is finally releasing **Bob Dylan's** legendary 1966 concert performance that has been one of the most in-demand bootlegs in history. The newly mixed and mastered double-CD, *Live 1966: The "Royal Albert Hall" Concert*, hits the streets on October 13, and features Dylan's solo acoustic set as well as his performance with his backing band, later to become legends of their own as **The Band**. A monumental moment from rock's most enigmatic artist.

On October 20, **Epic Records** releases *Reunion*, the first live album by all four of the original members of **Black Sabbath**. Recorded last December, the album

includes sixteen live tracks and two new studio tracks.

On that same day, **Geffen Records** unleashes *A Little South Of Sanity*, a double-CD concert album from **Aerosmith**. Recorded during the band's 1993-94 and 1997-98 tours, these 23 tracks show the band at their best, and these CDs effectively serve as the only compilation to cover all of the group's hits from their 25-year history.

Also, on October 20, **Fuel 2000 Records** will release *Kool Trash*, the third album from L.A.'s **Plimsouls**, and their first since their 1984 breakup.

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

### A DOUBLE-PLATINUM FIRE



*This Fire*, the smash debut album from Grammy-winning vocalist and songwriter **Paula Cole** on **Imago/Warner Bros.**, has been certified double-platinum by the RIAA, and the folks at Warner Bros. recently made a special presentation to the artist at the label's Burbank headquarters. Pictured (L-R) are: **Andy Schuon, Sr. VP/GM**; **Marcia Welch, National Director, Adult Top 40**; **Ed Nuhfer, Director, National Promotion/Information Services**; **Phil Quartararo, President**; **Barney Kilpatrick, VP, Promotion**; **Paula Cole**; **Jon Leshay, Sr. VP, Marketing**; **Peter Standish, VP, Product Management**; **Tom Biery, VP, Alternative Promotion**; and **John Carter, Cole's manager**.





**RAVIN' AT THE HIP-HOP HAVEN**



SHERINA SIMS

ASCAP recently hosted their Hip-Hop Haven showcase with such performers as Kremlyn Yard, Func Junc, Big Daddy Rah Rah, Soul Jahz, Cocky, Khari Santiago & Tiny Tiger featuring DJ Adam 12. There was also a special performance by Aftermath recording artist King T.

**ASCAP Workshop**

The 1999 ASCAP/Lester Sill West Coast Songwriters' Workshop will begin the second week of January, 1999. Submissions for the workshop, which is geared toward advanced songwriter participants, are being accepted now until the November 30 deadline.

Renamed in 1995 to honor ASCAP's late board member and industry pioneer Lester Sill, the session will be held two nights-a-week for a total of four weeks at ASCAP's Los Angeles office, beginning on January 11 of next year. The workshop will feature prominent guests from all facets of the business, including songwriters, publishers and producers. Past industry guests have included

Sir George Martin, Don Was and Glen Ballard. The workshop will culminate with a series of live performances at Largo Pub.

Writers interested in applying are required to submit a tape containing two original songs, along with typed or neatly written lyric sheets. Applicants are also required to include a resume or bio, and a written explanation as to why they would like to participate.

Materials should be sent to ASCAP/Lester Sill Songwriters Workshop, 7929 Sunset Blvd., 3rd Floor, L.A., CA 90046. Entry deadline is November 30th. Tapes will not be returned. Applicants are asked to include their address, as well as daytime and home phone numbers. Only a limited number of applicants will be selected.

**KASET AND TAYLOR-GOODE REAFFILIATE WITH SESAC**



Hit singer-songwriters Angela Kaset and Karen Taylor-Goode have both reaffiliated with SESAC for exclusive representation of their song catalogs. Both are previous SESAC Country Songwriters Of The Year. Pictured at the signing are (L-R): Karen Taylor-Goode; Pat Rogers, Senior VP Writer/Publisher Relations, SESAC; and Angela Kaset.

**YEAH ALF!**



DANA GREENE/NEWSY

Alf Clausen, composer of *The Simpsons*, was awarded with an Emmy for his continuing work with the series. Pictured (L-R) are: ASCAP's Pamela Allen, Alf Clausen and ASCAP's Nancy Knutsen.

In further ASCAP news, fifteen composers have been invited to attend this year's IFFM (Independent Feature Film Market) to introduce them to the independent film music community, including Mikel Rouse, composer of the talk show opera *Dennis Cleveland*; Stewart Wallace, who wrote the opera *Harvey Milk*; Emmy nominee Sheldon Mirowitz; and composer David Shapiro who has written music for Nike, Adidas and Comedy Central, as well as feature films. Songwriters attending include Jeff Franzel, Larry John McNally and David Wolfert.

Solis was named "Songwriter Of The Year" at the 1998 SESAC Latin Music Awards, held in Miami Beach. Solis, a reigning king of Latin music for the past several years, has been *Billboard's* Composer and Producer Of The Year and Permio Lo Nuestro Male Vocalist Of The Year. This past year, Solis had nine singles on the charts, including two Number One hits, "La Venida Bendita" (which was named Regional Mexican Song Of The Year by SESAC) and "Asi Como Re Conoci."

Fonomusic, the publishing arm of the largest Latin music label in North America, Fonovisa, was named "Publisher Of The Year." During the past twelve months, the company, which has offices in Los

**SESAC Salutes Solis**

Latin superstar Marco Antonio

**ONE OF THOSE DAYS AT BMG**



BMG Nashville held a Number One party to celebrate the chart-topping success of "One Of These Days," which was recorded by Tim McGraw and written by BMG writer Marcus Hummon, along with Monty Powell and Kip Raines. Pictured (L-R) are: Byron Gallimore, producer; James Stroud, producer; Michele Berlin, BMG; Tim McGraw; Marcus Hummon; Ron Stuve, BMG; and Chris Oglesby, BMG.



Angeles (and headquarters in Mexico City), has had hit singles by such artists as Enrique Iglesias and Cristian.

## BMI's Film Workshop

The BMI Foundation has announced the opening of the 12th Annual Pete Carpenter Fellowship for aspiring film composers under the age of 35. The fellowship was established by the BMI Foundation and Mr. Carpenter's family, colleagues and friends to honor the late composer.

The successful candidate will have the opportunity to work for one month on a day-to-day basis with distinguished theatrical film and television composers. The winner will also receive up to \$2,000 for travel and living expenses for the period of the fellowship. The program is supervised by Mike Post, the legendary music composer for some of the most popular television shows in history.

Applications for the 1999 Pete Carpenter Fellowship are available through BMI's web site at <http://bmi.com/about/foundation/>, or via e-mail at [foundation@bmi.com](mailto:foundation@bmi.com), or by writing BMI Foundation, Inc., 320 West 57th Street, New York, NY 10019. Deadline for entries is December 4th.


## Goodbye L.A.

L.A.'s own Bob Malone is out there terrorizing audiences across America in support of his latest release, the imaginatively titled *Bob*

*Malone*. In addition to ten original opuses—a combination of new songs and others written and recorded at various times in the songsmith's career (like the rollicking "Goodbye L.A.")—Malone also covers John Hiatt's "Have A Little Faith In Me" and Loudon Wainwright III's "Road Ode," which was rescued from a never-released tribute album to Wainwright. This album, which features Malone's impressive ivory-tickling magic and horn arrangements, is filled with 'Nawlins-styled soulful rock and is distributed by Chartmaker Records. For further information, you can call 213-993-6544.

## Publishing Grapevine

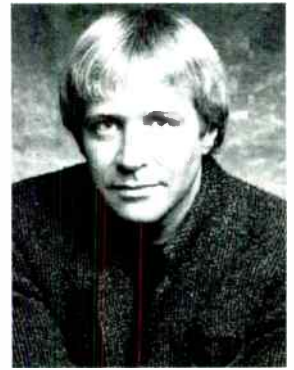
BMI has named Michael Tortora Senior Director, Performing Rights. Previously Senior Director, Clearance and Logging, Tortora is based in Nashville. In his new position, he will act as liaison with publishers to secure work registrations for charting songs and educate them about electronic file transmission of works in a standardized format known as CWR2. He will also visit BMI publishers on a regular basis to answer questions about BMI policies, procedures and services. He can be reached at 615-401-2000.

Zomba Music announces the appointment of Jack Bourlas as Assistant Controller. Bourlas' background includes financial experience in both the music publishing and entertainment industries. Contact 212-824-1744. 

# MICHAEL MASSER

This veteran hit-maker continues to develop his pop music legacy

By Dan Kimpel



Songwriter/producer Michael Masser's vast catalog of platinum pop classics includes "Do You Know Where You're Going To?" (Theme from *Mahogany*) and "Touch Me In The Morning" (both by Diana Ross), "It's My Turn" (renditions by Ross and Aretha Franklin), "Tonight I Celebrate My Love For You" (Roberta Flack/Peabo Bryson), "Miss You Like Crazy" (Natalie Cole), "Saving All My Love For You," "All At Once" and "Didn't We Almost Have It All" (Whitney Houston) and "The Greatest Love of All" (recorded by both Houston and George Benson).

For such major musical accomplishments, Masser had surprisingly little training. "I never studied music," he explains. "When you're from a Jewish family you're supposed to go to school, not into show business. I couldn't go near a piano until I was almost 30."

Consequently, Masser became a lawyer. "In Manhattan, I was in finance. I had an office in the Pan Am Building, but I moved to Topanga and got my Volkswagen. My wife left me with the two kids. That's why the urgency of 'Touch Me In The Morning' and 'Do You Know Where You're Going To?' came out with such strength. I was really expressing myself. You pass through pain to beauty.

"I was crying when I first played 'Do You Know Where You're Going To?,'" Masser explains. "I didn't even think it was a song, but when I played it for someone they had tears in their eyes. Diana Ross had tears in her eyes too, and was looking at her children's picture when she first heard it."

Mariah Carey has also just cut her version of this song, to which Masser says, "I think the question posed by the title is just as valid now. Another generation will hear a new version."

As a songwriter/producer, Masser maintained control over many of his most successful songs, including tracks with Miss Ross. Recalls Masser, "At Motown, you could record as much as you wanted. Berry [Gordy] challenged you with that. They tried to take 'Touch Me In The Morning,' which has all these parts to it, and cut it up and make it a regular song. I took Diana's vocals from over 100 takes. She wasn't used to this. At Motown, they would record right at the moment, which was a great thing, that's why the tracks had so much feeling. Here I was coming in with tracks that were more classical in nature."

"The Greatest Love Of All," which Masser co-wrote with the late lyricist Linda Creed, has also enjoyed an enduring legacy. "I wrote that song for Muhammad Ali," says Masser. "The first recording of the song was by George Benson. I'm not a great piano player, but I did it in one take with George. It wasn't a great production, but it had a feel."

But when Masser heard an unknown singer in an Upper Westside Manhattan club, he witnessed the song's future. "When I first met Whitney Houston, she was seventeen years old and performing at Sweetwaters in New York. Clive [Davis] asked me to come over there. As I was walking in, she was singing 'The Greatest Love Of All.' I never forgot that. It was the b-side of the first single." Masser, along with co-writer Gerry Goffin, also penned Whitney's breakthrough hit, "Saving All My Love For You."

"I always ask people to listen to my songs more than once," Masser maintains. "The demo becomes the writer's honest voice. I would urge writers to assert their privileges with the labels and publishers who are creative, but need reminders, by saying, 'This is how I hear the song.'"

Masser is also planning a collaboration with another modern pop master: Kenny "Babyface" Edmonds. "He told me he used to sing 'The Greatest Love Of All' at camp when he was a counselor," laughs Masser. "Kenny is so relaxed, and Tracy [his wife and partner] is so lovely and smart. There was a song I played for them that I thought was special, and I guess I'm going to co-produce it with Babyface for an artist named Beverly. I could not think of a better gift than to work with Babyface and Tracy."

Commenting on both his history and future as a producer, Masser muses, "I didn't know much more about putting tracks together then, than I do now. You just know when it's right or not right, or as good as you can get it. That's another kind of freedom." He concludes by saying, "This is a wonderful time. The music comes to me as meaningfully as it ever did. I sit and talk music, and it just comes right out of my hand."

Contact Prince Street Music at 213-937-0104.



## BMI HONORS TOP LATIN WRITERS & PUBLISHERS



BMI recently honored the songwriters and publishers of the top 50 Latin songs of the year with its 5th Annual Latin Music Awards. Accepting the Publisher Of The Year award are (L-R): Jorge Naimen, Managing Director, Warner/Chappell Argentina; Patrick Sonseil, Vice President, Creative Services, Warner-Tamerlane; Diane Almodovar, Senior Director, Latin Music, BMI; Ellen Moraskie, Senior Vice President, Latin Music Warner-Tamerlane; Frances W. Preston, President and CEO, BMI; Les Bider, Chairman and CEO, Warner/Chappell; Jesus Perez-Martin, Managing Director, Warner/Chappell Mexico; Rick Shoemaker, President, Warner/Chappell; Miguel Aranega, Vice President, Latin and South America, Warner-Tamerlane; and Carola Serrano, Managing Director, Warner/Chappell, Chile.





**POWERHOUSE POSSE:** Geffen/Republic's Bloodhound Gang are putting the final touches on their second release, *Hooray For Boobies*, at Powerhouse Multimedia, a Northridge-based studio. Teamed with co-producer Richard Gavalis, the Gang are hoping to continue the success of their platinum debut, *One Fierce Beer Coaster*.

**MIX & MATCH:** Veteran mix engineer Rob Chiarelli has been all over Los Angeles of late, mixing tracks for a number of Red Ant Entertainment artists, including Love & Rockets, Aaron Skyy, Tami Davis and TreWay. Chiarelli's mixing rooms of choice were at Vista Studios and Skip Saylor Studios, both in Hollywood. **MC**

**VONDA VOCALIZES AT THE VILLAGE**



Vonda Shepard (above, left) stopped by The Village studios recently to lay down some tracks for the new season of Fox's hit TV series *Ally McBeal*. Shepard set up shop in Studio D where she worked with engineer Paul Dieter (above, right) and his assistant Mike Zainer.

**A FIENDISH PUNK PLOT FROM NEW JERSEY?**



New Jersey's do-it-yourself legends the Fiendz, who formed back in 1987, have released their fourth full-length album. Entitled *Cole*, the new record is currently out on the band's own Black Pumpkin Records label, and is as uncategorizable as anything they have done before. Call it progressive punk—or "pronk" as they have in the U.K.—*Cole* is a genre-bending thrill ride that blends elements of punk, pop, prog-rock, and even doo-wop. Pictured in the studio are: (L-R, rear) Joe Darone and Jerry Jones and (L-R, front) Joe Mahoney and Larry Assuntino.

ALBERT MORIA

**TIME (CAPSULE) HAS COME (TO HOLLYWOOD) TODAY**



Mastering Engineer Herb Jung (above, left) settles into Time Capsule Mastering's new digs in Hollywood, CA, with Dave Hekhouse of the band Tearways, to work on the group's next release, *In Your Ear*, for Pinch Hit Records. Time Capsule's new four-room facility is located adjacent to Ocean Way Recording on Sunset Blvd., in the site formerly occupied by Bernie Grundman Mastering which has moved to a larger facility nearby. Recent projects at TCM include releases for MCA's Sublime; Indigo Swing and Disappointment Inc. for Time Bomb/BMG; and Manic Hispanic for Dr. Dream Records.

**PRACTICALLY MAGIC**



KUHN MCM

Rock divas Sheryl Crow and Stevie Nicks put their heads together recently for two tunes appearing on the new Warner Sunset/Reprise Records release, *Music From The Motion Picture Practical Magic*. Nicks performs her originals, "If You Ever Did Believe" and "Crystal," both produced by Crow, who also contributed backing vocals. The film soundtrack also features songs by Faith Hill, Joni Mitchell and newcomer Michelle Lewis.

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# Guy Roche

**This studio wizard is a favorite producer of songwriters, as well as artists**

By Jonathan Widran

While he's not yet the household name David Foster is, Guy Roche has to be high on the list for any artist looking for a hit ballad these days. Best known for his productions of Diane Warren-penned hits, beginning with Cher's "If I Could Turn Back Time," Roche claims no special studio magic for his remarkable success. Quite simply, beyond the singer and a great track, he says that what makes a hit is the song, itself.

"I don't get hung up on artistry, as much as I involve myself with the songwriting craft and how best to convey the writer's intention," says Roche, who has scored hits in recent years for Xscape, Brandy, Aaliyah, Selena, Celine Dion and Michael Bolton. "If I like the song, I will do something with it. As for what makes a hit, I think it's the energy of the tune, an emotion and a hook that doesn't let you down, where every two-bar or four-bar section evolves and keeps the listener involved."

Although he has worked with some of the best pop voices of our time (let's not forget Wynonna and Jon Secada), he insists that the song, rather than the style of the particular artist, dictates where he will go sonically with each track.

"When I work with a particular artist, I don't really come in with a grand plan," he says. "I'm more a chameleon, and I mold myself to them. The song dictates more to me than where the artist's career is at, but, like every producer," he continues, "my aim is to make the artist feel the best they can, and help them get close to the tune, emotionally. I listen to their previous album and take clues as to where they are emotionally, and in their career. But in the end, we are in service to the song."

Though he likes to say that things evolve naturally, and his relations with his artists are very casual, Roche's meticulous work ethic indicates a great love of detail—for example, he'll often spend three weeks on getting a vocal track perfect, after spending two weeks in the pre-vocal stage, making sure the track behind the voice works.

While insisting that he doesn't set out each time to be so nitpicky, Roche claims that once he gets into a song, he puts on blinders and lives and breathes it. "I basically go fishing without any intention of catching any specific thing," he says, "but then things start to happen in the studio. I find the right key, I change colors midstream, I sit at the keyboard and get inspired, experimenting with harmony, chords and rhythms to get it right."

"Even if I like the original demo," he adds, "I might play with it a little—taking bars out or modulating slightly. Sometimes that half-step change in key makes the difference between good and perfect. In the end, it's about your gut feeling."

Roche was working as a production assistant at an L.A. studio in the early Eighties when he began making demos for local performers and songwriters. One of the struggling songwriters he clicked with was Diane Warren, who, he says, was originally doing eccentric music before hitting upon a formula that would make her the queen of pop songwriting for the past two decades. Warren has been a good influence on Roche's own evolving songcraft, and the multi-instrumentalist has placed songs, himself, with Brandy, Dru Hill, TLC and the Backstreet Boys.

"Diane writes what some call schmaltzy ballads, and I produce them," Roche says, "but we don't really fear getting stereotyped in that mold. As long as we do what we like and work hard, there are good results which listeners respond to. Anytime I go into the studio, I simply ask myself, is this song, is this artist, worth getting excited about? The fun part comes not when I hear the song on the radio, because by that time I've moved on, it's when you've done a good job in the studio and everyone is happy."

Contact All Ears Management (310-399-0922).



## DIGITECH TALKER

The Talker is a vocal synthesis processor that allows guitarists, bassists or keyboardists to make their instruments "talk." Talking or singing into a microphone while playing creates intelligible words and phrases superimposed over your instrument's sound. A vocoder stomp box, the Talker has six presets: NuVo, NuWah, Taz-Mania, Talkbox, Alien and Auto-Talk. These descriptive names indicate the nature, tonality and sound of the process as your voice wraps and dynamically re-envelopes the sound of your instrument.

The back panel of the Talker has both XLR balanced and 1/4-inch unbalanced inputs and output. There is also a switchable -10/+4dBu pad to accommodate different impedances and levels. LED's indicate one of the six presets in use, guitar signal input clipping and bypass. The Talker sells for \$300 retail.

For further information about it,



you can contact DigiTech, a division of Harman Music Corp. They can be reached by phone at 801-566-8800, by FAX at 801-566-7005, or you can visit their web site at <http://www.digitech.com>.

## UFIP'S VINTAGE RIDE CYMBALS



By using the same tools, techniques and molds that were used 30 or 40 years ago, UFIP has come up with the Experience Series of Vintage Ride cymbals. The five new cymbals are like the current Class, Natural and Bionic lines, but have the articulation and spread of much older ride cymbals.

These cymbals come with serial numbers and a "Vintage" stamp.

The 19-inch and 20-inch Natural finish Vintage Rides are very thin, very dark and ancient sounding, and are recommended for traditional jazz. For Latin music, the 21-inch Bionic finish Vintage has a clear ping with well-balanced overtones and a large bell. The 20-inch and 22-inch Original or Class finish is light and bright with deep body and clean articulation. This cymbal is good for big band and general playing. For much more information about these new cymbals, you can contact DW Workshop Inc. in Oxnard, CA. Call them at 805-485-6999, or FAX them at 805-485-1334. You can also check the Internet, at <http://www.dwdrums.com>.

## POD FROM LINE 6

POD is a direct recording device for electric guitar. The blob-shaped desktop unit is a fully programmable stereo amplifier/cabinet/speaker/microphone emulator that allows you to get realistic guitar tones and record them directly to your tape deck or workstation. POD uses the patented TubeTone digital modeling technology found in the Line 6 AX2 212, FlexTone Series Digital Guitar Amp Systems and the Amp Farm TDM plug-in for Pro Tools. In fact, the front panel controls on POD are identical to the knob-driven front panel controls on the FlexTone amp. There are sixteen TubeTone Amp Models and sixteen digital effects to choose from with all parameters MIDI programmable. Es-



entially you are getting the front end of the FlexTone Series Combo Amp, sans speakers, power amp and cabinet. POD only costs \$399 retail, and is available this month.

For further information, check with Line 6 in Culver City, CA. Call them at 1-877-TOLINE6, or you can check out their web site, which is located at <http://www.line6.com>.





Kiss teams up with... Smashing Pumpkins

was a founding editor at *Rapsheet* magazine. **Kathy Lee** will be handling Connelly's former booking chores. Lee was a former talent buyer for the AS at UCSD. You can reach LunaPark at 310-652-0611.

**MISSING PERSONS**

Seminal Los Angeles new wave band **Missing Persons** were indeed missing a few persons at their recent **Key Club** gig. The only original "person" present was their recognizable lead singer, **Dale Bozzio**, whose once-sparkling panache disappeared behind a lackluster baggy black suit that looked as uninspired as her performance.

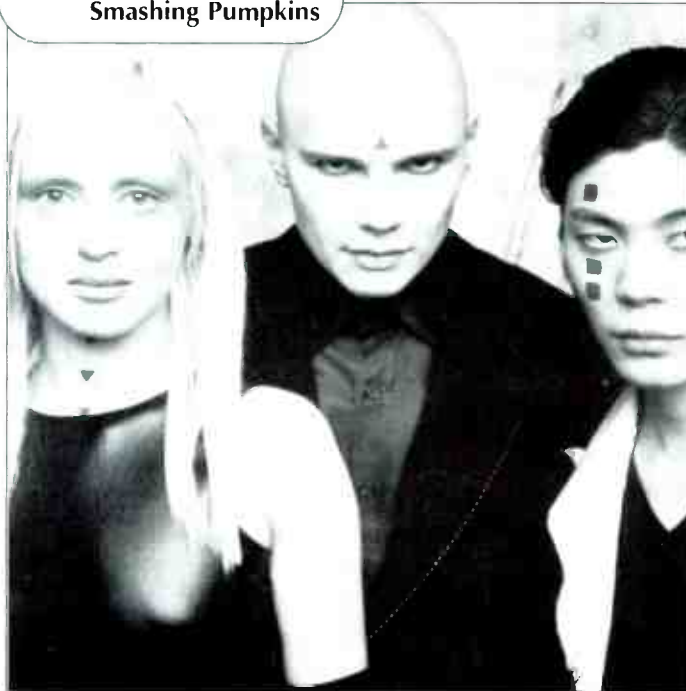
Along with the Go-Go's and the Knack, **Missing Persons** were one of L.A.'s great, short-lived new wave success stories. Like many of their contemporaries, the band foundered when the new wave movement ebbed. For the record, here's what the "no show" ex-members of **Missing Persons** are up to: bassist **Patrick Hearn** is doing new age/light jazz albums; guitarist **Warren Cucurillo** has been in **Duran Duran** for over a de-



**Missing Persons' Dale Bozzio** during the band's performance at the **Key Club**.

**GIG OF THE YEAR**

In what is certain to be one of the most memorable gigs of the year, **Kiss** will team up with the **Smashing Pumpkins** for a Halloween night gig at **Dodger Stadium**. Tickets went on sale for the event on September 26, but there are a few tickets still available. We also hear that **Kiss** will be pulling a few extra tricks out of their hats for this show, and that they will definitely be ones for the record books. This one earns my vote for gig of the year, hands down.



**CONNELLY JOINS THE BOWL**

After nearly three years, **LunaPark's** amiable in-house promotions director/booker **Laura Connelly** has left her position to work for the **Hollywood Bowl** in their programming department. **Connelly** was one of those rare industry individuals, who always returned calls promptly and took the time to deal with the industry in a very likeable manner.

Taking over for **Connelly** in the promotions department at **LunaPark** will be **Johanna Rees**, who

cade now; and hyperactive drummer **Terry Bozzio** now plays for fellow L.A. ex-wavers the **Knack**.

And speaking of the **Knack**, the band that fired the new wave shot heard 'round the world has released **ZOOM** (their first album in seven years) for the **Rhino** label.

The release of the album coincides unintentionally with the birth of the **Knack**, who formed 20 years ago out of the ashes of a mid-western outfit called **Sky**. Like many other bands, the **Knack** had evolved to tap into the punk and new wave movement that was developing on the local club scene.

The **Knack** became regulars at the **Troubadour**, where they were signed to **Capitol** in January of 1979, after being joined onstage by none other than **Bruce Springsteen**.

The group, which had been together for less than nine months, recorded their debut album, **Get The Knack**, in just eleven days for the ridiculously low figure of \$18,000. By the end of the year, "My Sharona" was topping the charts, and would go on to sell a staggering 10 million copies.

The effect of the **Knack's** global success was immediately perceptible on the Los Angeles club circuit, as the amount of bands migrating to play the Los Angeles punk/new wave club scene tripled overnight. The **Knack** had fired the first and loudest shot of the new wave revolution, launching the Los Angeles club circuit into a full-blown scene that would prove profitable for years to come. The **Knack** broke up in 1983, but reformed several years later, prior to their latest reformation.

**CLUB RUBBER BOUNCES ALONG**

**John Huntington** and **Damian Sanders** of **Spiritworld Productions** have brought **Club Rubber**, an ersatz fetish club, to the **Key Club** every Friday night. **Club Rubber** is also held monthly in Long Beach, Costa Mesa, Las Vegas and San Diego. **Huntington** and **Sanders** are also known locally as the production and promotion team behind the rather schmaltzy **Pimp N' Ho** and **Sextasy** balls.

I attended **Club Rubber** a couple of nights after its grand opening, and I must say that it looked like any other tedious dance club, except for a small handful of people in fetish gear, the occasional over-siliconed self-gratuitous porn starlet, and blaring dance music. I left around midnight, but was told by a pretty waitress that things picked up a little bit after the **Witching Hour**. Perhaps that's when the real freaks head out.





The crowd parties it up at Club Rubber.

## NASHVILLE CATS

Who plays painfully loud hard rock, is signed to Mercury Records, and has a 6'3" bass player who breathes fire? It's Kiss, right? Well, actually, in this case, it's **Nashville Pussy**, a loud raucous band that has been getting quite the industry buzz, via their road trips and subsequent performances on the L.A. circuit.



Ruyter Suys of Nashville Pussy during the band's recent performance at the Opium Den.

The group, which takes its name from Ted Nugent's memorable introduction to his song "Wang Dang Sweet Poontang," from his *Double Live Gonzo* album, features a fire-breathing Amazon bassist named **Corey Parks** who makes out on-stage with shredding female guitarist **Ruyter Suys**. And let's not forget powerhouse drummer **Jeremy Thompson** or lead screamer **Blaine Cartwright**.

The band played a string of shows in September as part of the **MTV Music Awards** club promotion, and as a Mercury-sponsored showcase to herald the re-release of their newly remastered debut, *Let Them Eat Pussy*, which features six rare tracks, an extra bonus disc, new photos and a fold-out poster. Their **Opium Den** performance, which was sponsored in part by MTV, was a real hoot, with bassist Parks breathing fire twice on the stage and then leaping into the crowd (which parted quickly)

and blasting out two more jets of flame. Lead singer Cartwright kept asking the Opium Den crew to turn up the almost non-existent stage lights until somebody told him that they were turned up. The one thing that didn't need turning up was the band's stage volume, which was so loud I thought the airport was going to call and ask them to turn the noise down. Nashville Pussy kicked up a godawful loud racket, born in the spirit of Seventies hard rock noise. For press information on Nashville Pussy, call **Mike Cabillos** at Mercury (310-996-7244).

## SMOKING BAN UPDATE

The Los Angeles Public Safety Committee will meet on October 19, to discuss ways of increasing enforcement of the statewide smoking ban. Last month, Councilwoman **Laura Chick** complained that the city has failed in its efforts to enforce the ban, which was enacted in January. To date, only three citations have been issued by the **Los Angeles Fire Department**, who asserted that although the responsibility of enforcing the smoking ban has been given to them, the city has failed to allot the funds and manpower necessary to enforce the ban. The eight-person team that inspects building code violations has been saddled with the extra work of enforcing the smoking ban as well.

Chick told the *Daily News*, "To be fair to the Fire Department, they clearly have not been given the resources they need."

In the first six months of 1998, the city received over 400 complaints of people not obeying the smoking ban. Over 100 letters were mailed out in response, with a total of thirteen cases being referred to the Fire Department. Only three citations have been issued so far.

Councilman **Richard Alarcon** has suggested that the LAPD's ABC unit, which investigates area bars and nightclubs for alcohol and bar-related violations, such as illegally serving minors, illegally serving those known to be intoxicated, etc., take over enforcement. **MC**

## BOOKER PROFILE

With the amount of live music they book, it's no wonder that the Coconut Teaser has two talent buyers. Earlier this year, we interviewed Len Fagan, the venue's head booker, and now, we profile his booking other half, **Audrey Marpol**.

Fagan has come to be so associated with the Teaser that there are many people who don't realize that Marpol has been working for the Coconut Teaser for nearly ten years. Marpol started fresh out of high school with her booking chores—February will mark her tenth anniversary as a Teaser employee—around the time she became a radio monitor for ASCAP, which she still does.



## Coconut Teaser

# Audrey Marpol

## The Coconut Teaser

**8119 Sunset Blvd.  
Hollywood, CA  
90067  
213-860-6659**

Marpol was a musician on the local scene prior to starting at the Teaser. "I was out practically every night," she explains, "and since I knew a lot of bands and what was going on, Len Fagan hired me."

The two began splitting the booking duties, as Marpol explains, "I do the Wednesdays, Thursdays, Fridays and Saturdays, and Len handles the Sundays, Mondays and Tuesdays."

Fagan and Marpol also represent a bit of a dichotomy in their musical tastes. While both are looking for good bands in any rock related genre ("We're looking for good music in any

genre," she clarifies), Marpol also goes "for the real quirky shows, like Piss Ant and the Darlings. I like the oddball stuff, it's generally interesting. I've got Dukey Flyswatter [former vocalist for the long-defunct theatrical metal/splatter gore troupe Haunted Garage] coming in on Thanksgiving for his annual 'Blood Bash,' plus he'll be doing his take-off on the Lilith Fair, which he is calling the 'Endorphin Fair.'"

"I'm looking for something interesting, fun, and appealing to the public," Marpol continues. "I'm looking to book shows, where we have a handful of bands with a common ground. There are so many different pockets [of genres] out there, [but] I always try to find a common ground in the bands, but it doesn't always happen with the amount of bands I book."

Like most large venue shows, Marpol sees the benefit of putting on 'shows' as opposed to just booking bands willy-nilly. "It generally works when you do a show where the bands help put it together with other bands that are musical kin and friends of theirs. The bands seem to work harder and are more excited to be on a show like that."

And since most bands tend to form alliances with others of their genre, Marpol finds a great deal of her acts through referrals. "If they are recommended by a band I like, I'll usually book them even without hearing their tape."

Marpol's strange geographical situation is what many might see as another obstacle, as Marpol has commuted about every two weeks between Los Angeles and her residence in Arizona over the past few years. "Nobody really cares where I call from, as long as I call," she says. "I've been going back and forth between the two cities for years. I've just never told anybody about it until recently. It works for me, and I like having the best of both worlds."

After a decade of booking on the L.A. club scene, Marpol states, "Nowadays, bands need to bring in their own followings, whereas before everyone was out every night and bands could just play in front of whoever was at the clubs. It's not like that anymore. There's none of this built-in crowd stuff anywhere. Times have changed. People don't go out as much as they used to. They've got their Playstations, home computers, satellite TV, etc."

Her advice to bands and solo artists? "Get out there and play," she says, without hesitation. "Some bands try to be picky and choosy about the right shows, and you're not going to get on those until you're the right band, and you're never going to be the right band unless you get out there and play." **MC**



**MARILYN, MAN!:** Controversial rocker Marilyn Manson launched his official web site, <http://www.marilynmanson.net>, in conjunction with the release of his latest album, *Mechanical Animals*. The web site, available in both hi-fi (with lots of multimedia content, including Java and Shockwave animations and audio) and lo-fi (for older browsers and slower computers), is loaded with artwork, images, text and music. It also has interactive chatrooms and links to various unofficial Manson web sites, which seem to number in the thousands.

**EAR 1 MUSICFEST:** Warner Music Group, in association with **Cornerpost.com**, has announced the launch of ear 1 MusicFest '98 (<http://www.ear1.com>), a month-long concert festival taking place on the Internet, with at least one exclusive concert being Webcast each day throughout the month of October.

This groundbreaking undertaking began on October 2 with a performance from this issue's cover subject, **Hootie & The Blowfish**, at the **House Of Blues** in Chicago. For the first time, 'Net surfers were allowed to choose from six differ-

**VIRTUAL PRINT:** Many established music industry magazines have created a web presence, mostly as a way to find more subscribers for their print publications. For them, the 'Net serves as a virtual masthead, a table of contents of current and past issues, as well as a potential revenue source (by including logos and banner ads of their regular print advertisers).

**Indie Scene Online** (<http://www.indiescene.com>), an online version of their industry newsletter and compilation CD, does post current news and articles, and encourages industry professionals to fill out a limited-time-only free subscription form. It also offers an "opportunity for independent artists to receive valuable exposure among music industry VIPs," by providing an address to send band press kits for possible review. Mail those press kits to: Indie Scene, P.O. Box 121856, Nashville, TN 37212.

country. It also features an Internet-only "radio" program, **KMAG**, a monthly Real Audio show featuring complete songs from up to a dozen unsigned bands.



**C'MON, FEEL THE NOIZE:** Another online-only music publication, **Webnoize** (<http://www.webnoize.com>) bills itself as "the unequivocal authority on music and new media." Focused exclusively on the music industry's relationship with the Web, new media, cross-markets and emerging technology, **Webnoize** provides daily news, market reports, articles and interviews.

A production of **DMN (Digital Music Network, Inc.)**, **Webnoize** will be hosting the **WEBNOIZE '98** three-day conference in L.A., Monday-Wednesday, November 2-4. The conference will bring together leaders from the entertainment, technology, media and financial communities to explore their various roles in the inevitable convergence of the entertainment, information and technology industries. Confirmed speakers include executives and representatives from **CDnow**, **N2K**, **Liquid Audio**, **DreamWorks**, **PolyGram**, **Universal New Media**, **Warner Bros.** and **Real Networks**. For further information, you can visit the previously mentioned web site.

**SEE JANE GO:** When Canadian singer-songwriter **Jane Siberry's** major label record company did not renew her contract a couple of years ago, she started her own record company. She got books on business, accounting and web page design, and **Sheeba Records** was born. Her web site, <http://www.sheeba.ca> (but NOT [www.sheeba.com](http://www.sheeba.com), which is a site devoted to fighter planes), features news, CDs and merchandise, one-of-a-kind items available for auction, tour and performance sched-

## MARILYN MANSON



This artist is so popular on the Internet that, by the time he got around to posting his "official site" someone had already taken the most obvious URL, <http://www.marilynmanson.com>, as well as <http://www.marilyn-manson.com>, forcing him to use the ".net" suffix commonly assigned to Internet-related companies (like service providers and computer networking companies). Just to make sure he was covered, it seems that the "official" site can also be found by going to <http://www.mar1lynman5on.com> and <http://www.mar1lynman5on.net> (utilizing the "alternate" spelling he uses on his albums and artwork).

The fact that **AltaVista** recently paid millions to buy the <http://www.altavista.com> URL from a small company that had grabbed the address years ago illustrates the value of having the "right" internet address (with the .com suffix). Mr. Manson (or whoever is responsible for the putting together of the web site) seems to be making sure that no other variation is up for grabs.

ent live camera feeds to create a custom-tailored viewing experience.

Admission to ear 1 MusicFest '98 is free on the Internet—fans need only to sign up for a virtual pass at the ear 1 site. Once you have secured your pass, you will be able to choose from a variety of features, including streamed audio and video (utilizing **RealPlayer**), 360-degree panoramic views of venues, band photos, chats and interviews, backstage access and daily trivia contests. During the festival, viewers can watch Webcast encores at any time.

The event's supervising producer **Donna Cohen** says, "With MusicFest '98, we've employed cutting-edge technology to create an event that is artist-oriented and fan-friendly. It takes full advantage of the immediacy of the Internet, the multimedia capabilities of the Web and the interactive possibilities of cyberspace."

For further info, you can check out the ear 1 site, or visit the site of the **Baker/Northrop Media Group** (<http://www.bakernorthrop.com>).



However, there are hundreds—if not thousands—of Internet-only web "magazines," ranging from fanzines to professional monthly music publications. They tend to cater to more independent tastes, and most accept submissions from bands and artists all over the world looking for reviews and attention.

**POP-I** (<http://www.popi.com>) has been around for a couple of years, and features reviews, interviews, "most irritating sound of the week" and "riff of the day" audio clips, and a chatroom to offer viewers thoughts and opinions.

Across the pond, UK's **Sampler Magazine** (<http://www.sampler.co.uk>) regularly features reviews (including audio clips), interviews and competitions, and through its affiliated **iMVS.com** service allows international viewers to read reviews, listen to clips, and then buy the CDs online.

**Indie Journal** (<http://www.maggellanmusic.com/indiejournal.htm>), based in the Twin Cities area, tends to give extra copy to local Minnesota bands, but encourages and regularly reviews independent music from all over the

# Indie Journal

*A Home for the Independent Artist*



ules, reviews and media information. Her regular e-mail newsletter, entitled **Siberry Pipeline**, was originally attributed to **Peoria Fontaine**, the credited webmistress, but Siberry eventually 'fessed up that she, in fact, was the culprit. Reducing the overhead of her record label and web site down to the bare minimum, the artist posts the site info, e-mails and replies herself. Here's one site where you have direct contact with the artist in question.

In addition to handling the mailing of CDs and merchandise, writing, recording and occasional international touring, her current *Pipeline* newsletter and web site featured information on her innovative private performances. The second of these took place in Dublin, Ireland on October 2 and 3, and featured Siberry performing in an intimate, private setting for a group that was limited to 65 audience member/participants. The only way to find out about these performances is through the *Pipeline* e-mail newsletter and the Sheeba web site.



**NOW STREAMING ON A MONITOR NEAR YOU:** Got a video? Well, the **Indie Music Video Showcase** (<http://www.cdart.com>) will post your music video online for free (using RealVideo), along with a short bio and

**ONLINE BUSINESS:** SoundStone Entertainment has acquired **Rock.com** for \$1 million. The acquisition from **Thinking Pictures, Inc.**, a New York-based content developer for the entertain-



photo montage of images from the video. Then they will encourage viewers to vote for their favorites, posting the winners regularly on their site and in their regular e-mailings.

Starting out in the **Garage**, your music video can move up to the **Club, Music Hall, Arena** and the **Stadium** levels, based on how many votes they get from online visitors. Posting videos is done at no charge to you and your band, and the **CDART** guys will go out of their way to fully explain how to set up the RealVideo viewer on your computer, as well as how to view the videos, how to vote, and their philosophy on why they do all this stuff. As we mentioned, it's free, and it's fairly quick and painless, as long as your computer and modem is fairly current.

ment and media industries, provides SoundStone.com with the URL for a second online music retailer in a series of sites that cater to age-segmented audiences. **Rock.com**, which is geared to GenXers, will launch in November.

*If you have online information that would be valuable to our readers, you can send your e-mail to: [joelp@wayhome.com](mailto:joelp@wayhome.com)* 

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Paul McCartney has taken up where his late wife, Linda, left off in the animal rights campaign. The former Beatle recently spoke out against upcoming UC San Francisco experiments that will expose monkeys to loud noise in order to discover why rock music fans suffer hearing loss.

In related news, to help celebrate the 35th anniversary of its release next year, look for a new version of the Beatles' *A Hard Day's Night* in theaters. The film will feature several minutes of footage from behind-the-scenes that has never been seen before. Miramax will release it in March.

features guest appearances by Eddie Van Halen, Queen's Brian May and Aerosmith's Joe Perry. Check your radio listings for when this syndicated program airs in your area.

The Wilson World Hotel near Graceland was purchased recently by Elvis Presley Enterprises. The 134-room Memphis facility will reopen next spring as The Heartbreak Hotel.

At the Alex, you can catch up with an old friend, as Billy Ray Cyrus takes over Glendale's legendary theatre for one-night only, Friday, October 16, at 8 p.m. The achy breaky boy will perform new



The Firesign Theatre return with *Give Me Immortality Or Give Me Death*.

albums over a 30-year career—the last, *Back From The Shadows*, commemorating their 25th anniversary reunion tour in 1993. Then this country's premier sociological humorists sat around waiting for the next big event: the turn of the Millennium.

*Give Me Immortality Or Give Me Death* finds Phil Austin, Peter Bergman, David Ossman and Phil Proctor manning the fictional broadcast station, RadioNow, on December 31, 1999. The station is so up to date that it changes format every few minutes, in between offering everything from apocalyptic traffic reports to late-night conspiratorial crosstalk. With the popularity of cerebral humorists like Bill Maher, it seems the Firesign Theatre's time is now. "There's a lot of dumb comedy out there, but I'm inclined to think there's an audience that's not getting its quotient of intelligent comedy," explains Proctor.

The album mimics the pace of radio, explains Ossman, and radio, itself, has taken the record to heart. So has college radio, which doesn't surprise the Firesign guys at all. "We're going through a major change," explains Bergman. "The times are open to this now, because people are open to listening to alternative explanations." If you are open to alternatives, or if you just want to have a guiltless good time, you'd best go pick up your own copy of Rhino's *Give Me Immortality Or Give Me Death*, which is available at retailers everywhere.

Riki Rachtman, co-host of *Inside Tracks* on the new Access Entertainment Network, got together at Barfly recently with network President Bill Bernard and a whole bunch of friends and followers to celebrate the new music video channel's launch to six million cable homes all across the country.



Billy Ray Cyrus performs at the Alex on October 16th.

There is also a film version of *Ziggy Stardust* in development. The film would feature both new and old songs from David Bowie, and will be accompanied by a concert double-album. No word on who would take the starring role.

Kellogg is launching a public service cereal box campaign promoting healthier eating habits in conjunction with the American Heart Association's "For Heart's Sake." That's why you'll be seeing the smiling face of John Tesh on more than twelve million boxes of Kellogg's Wheaties cereal. "When I was growing up, high-fat cooking and eating was the norm," the recording artist admits. "Today, it's easier than most people think to eat well, exercise and not smoke." The cereal manufacturer will also be offering a specially priced Tesh CD.

Actor/director/musician Kevin Bacon has launched his own weekly radio show, *The Guitar Show With Kevin Bacon*, on AMFM Radio Networks, which

material from his upcoming Mercury album, set for release later in the month. Special VIP tickets, which include a champagne reception with Cyrus before the concert, are priced at \$75 each and benefit the Alex Theatre (\$30 of each ticket is a tax-deductible donation to the Alex). For more information, or to purchase tickets, call 800-233-3123.

The children of Frank Sinatra are rumored to be looking in on the idea of a chain of Sinatra theme restaurants.

The gloved one, Michael Jackson, has announced plans to team with a Japanese company to build three theme parks—complete with golf courses and hotels—in Japan. Future plans also call for the launch of a new chain of toy stores in that country.

It's been seventeen years since the four members of the Firesign Theatre released an album together, and boy, have they been missed. America's counterpart to Monty Python had produced 22



Pictured at the Access Entertainment Network party at Barfly are (L-R): Dean Plueger, Martin Lawrence Galleries; Jeri Amstutz, VP, Affiliate Sales & Marketing, Access; Bill Bernard, President, Access; Caroline MacDavid; Riki Rachtman; Janine Lindemulder; and George Harbaugh, Director of Programming, Access.





What if some of Broadway's finest composers got together to write a one-woman musical romance? And what if that woman had a voice that could blend innocence with power, and tenderness with tragedy? That's the concept behind Christiane Noll's new Varese Sarabande release *A Broadway Love Story*. Even those who are familiar, or overly familiar, with these works by Andrew Lloyd Webber, Rodgers & Hammerstein, Stephen Sondheim, and virtually every other major Broadway composer will enjoy hearing these classic and classy songs imbued with new meaning and subtext by Noll's sometime witty and always intelligent placement. This

From Hip-O Records comes *The Oliver Stone Connection*, a two-CD set, featuring memorable movie music and, most importantly, interview interludes with the controversial Oscar-winning director. The set certainly showcases Stone's wide range of musical tastes and knowledge. Everyone from Juice Newton to Peggy Lee, Kitaro to Nine Inch Nails is represented here. The interviews show just how much attention the director pays to his films' music and, in certain cases, how it's more a matter of feeling than any intellectual understanding of the music's role. This is a must-have CD for anyone who thinks they want to make a living writing for film.

is Broadway the way it is supposed to be: presented as a living and breathing organism, rather than the stuffy museum pieces they so often become. Wherever you buy fine CDs.

Hollywood-based HMBC Records Group has announced the release of two singles, both from the soundtrack to the upcoming film *The Future: The Making Of A Superstar*, as part of a national P&D agreement with Ground Level Distribution. "Whatcha Say Now" is by DJ Alywad & Da Massive, who did remixes for the likes of Tupac Shakur, Gena Thompson and Tevin Campbell. "Shorty" is by Timothy "Tyme" Riley, who



HMBC staff members celebrate the release of the soundtrack to *The Future: The Making Of A Superstar*. Pictured (L-R) are: Tracy Williams, National Director of A&R; Derek Hamilton, President; Junior Sloan, Pro-

has written and/or produced songs for Will Smith and Links & LL Cool J.

New from Turner Classic Movies Music/Rhino Movie Music comes *It's Magic: Doris Day's Early Years At Warner Bros*. This collection features songs by America's sweetheart, as sung in

credit card exhibiting his artwork. The artwork in question, featuring a futuristic moonscape, was selected from a personal collection owned by the late guitarist's estate. For the second year in a row, Discover launched not only the card, but



three films for the studio: *Romance On The High Seas* (1948), *My Dream Is Yours* (1949) and *It's A Great Feeling* (1949). Of the seventeen performances on the CD, fifteen are previously unreleased. There were no soundtracks originally issued for the three films, because Day was contractually obligated to Columbia Records at the time she made these films for Warner Bros. The only two previously issued tracks are "It's Magic," the original recording of the song that first made Day a star; and the main title medley from *Romance On The High Seas*. *It's Magic* should be in stores about now.

To celebrate what would have been Jerry Garcia's 56th birthday, the Private Issue Card by Discover has introduced a second

also a ten-city road trip in a restored 1967 VW microbus painted to replicate the Garcia artwork. The road trip, which continues through November, benefits the National Meals On Wheels Foundation and local programs on each stop along the road trip. Call 800-4PI-CARD for more information, or visit their web site on the Internet, at <http://www.privateissue.com>.

Elton John is the most recent addition to the growing list of musical giants who are contributing songs to *Chef Aid: The South Park Album*. The album is a compilation of performances that were featured on the October 7 episode of the popular *South Park* series. The album will be released by American Recordings/Columbia on October 20th. **MC**





**ROAD TUNES:** True to its image of freedom and rebellion, Harley-Davidson, America's legendary maker of classic motorcycles has once again teamed up with The Right Stuff label to release *Road Songs II*, the sequel to 1994's RIAA gold-certified *Volume I* collection. The new 30-track, double-CD or cassette collection, featuring the likes of Hendrix, Tull, Skynyrd, Thorogood and Deep Purple hit the streets on October 6th. Thump Records has released *Lowrider Jams*, a compilation specifically designed for Lowriders, with mega-bass hits by Tone Loc, 2 Live Crew, and more.

**FOLK & JAZZ:** Koch Records has reissued Grammy winner Lucinda Williams' acclaimed self-titled 1988 album for *Rough Trade*. It's a remastered deluxe re-packaging that includes six bonus tracks, two of which have previously been unavailable in the U.S. The influential careers of jazzmen

Bill Evans, Jimmy Guiffre, Gerry Mulligan and Woody Shaw are spotlighted in the first four of Columbia/Legacy's *Jazz Collector's Choice* series. Each album has been digitally remastered.

**RHINO CHARGE:** Rhino Records has reissued what is perhaps the most influential compilation album in music history with *NUGGETS: Original Artyfacts From The First Psychedelic Era (1965-1968)*. The four-CD box set includes all tracks from the original 1972 *NUGGETS* double-album set plus many, many more. List price is \$59.98. Also being released by the one-horned wonder: *The Best Of Sugar Hill Records*, the New Jersey-based company that was the first to commercially record hip-hop music. Available for \$16.98 CD, \$11.98 cassette, this set includes the best tracks from early rap artists like Sugarhill Gang and Grandmaster Flash & The Furious Five.



**PINCH HIT DOUBLES OFF WALL AT NORTHWEST FEST:** Two-year-old Torrance, California-based indie label Pinch Hit Records piled their personnel into a couple of vans and motored north to Portland, Oregon, to make their presence known at this year's NxNW music trade show and festival. Two of Pinch Hit's bands, even rude and Gift Horse, performed, with the latter debuting songs from their new album, *Superabsorbant*. Pictured (L-R) at NxNW: (with hats) Chris King, even rude; Michelle Schoenfelder, Pinch Hit; Dave Lebental Pinch Hit; Mike Naylor, Pinch Hit; (without hats, L-R) Addie Roncal, Pinch Hit; Greg Priest, even rude; Paul Cartellone, *Album Network*; and Keith Kaplan, even rude.



**BUFFALO SOLDIERS:** Thanks to the popularity of the band's first single, "I'm Ok, You're Ok" off their latest album, *Slowly Going The Way Of The Buffalo*, A&M Records artists MxPx were among the bands featured on the bill at a free KROQ concert at Southern California's Irvine Meadows Amphitheater. Pictured backstage at the event are (L-R): KROQ Music Director Lisa Worden; guitarist Tom Wisniewski; vocalist/bassist Mike Herrera; and A&M promo rep Buddy Deal.



**SEARED WITH A KISS:** Kiss recently held a listening party at Mann's Chinese Theater to celebrate the release of *Psycho Circus*, their new outing for Mercury Records—and the first recording by the original lineup in over fifteen years. Five hundred fans were selected to be admitted to the event, which featured a full playback of the new album, a special screening of their 3D video for the title track, and an interview session. *Psycho Circus* is an enhanced CD which will launch computer users onto the Kiss Internet Service Provider—KISSONLINE.net. On October 20, Kiss will release an accompanying *Psycho Circus* home video and a bonus CD with additional tracks that will come in four different versions, each CD cover featuring an individual band member. Another video will follow on November 17—a long-form entitled *KISS—The Second Coming*, which has been described as a "bombastic behind-the-scenes documentary" which details the events, the planning, and the preparations that led up to the band's 1996-1997 reunion tour. —Tom Farrell



**THE LION SLEEPS TONIGHT:** Smokin' Grooves artist Canibus upstages the camera shy tour mascot Simba the Lion backstage at the Universal Amphitheater, during the Los Angeles stop on The House Of Blues' Smokin' Grooves Tour '98. Pictured (L-R) are: Lionkeepers Karl and Ruth Mitchell with All Acting Animals; Simba; Kevin Morrow, VP, Tours & Talent, House of Blues Entertainment Inc.; Canibus; Cara Lewis of William Morris Agency; and Smokin' Grooves tour producer Darryll Brooks of CDG Productions.



**SONICHROME GIVES US SUCH BRIGHT, BRIGHT COLORS:** Pop-rock artists Sonichrome, whose debut album, *Breathe The Daylight*, hit the racks on September 22, packed the house recently at Hollywood's Dragonfly club where labelmate Art Alexakis of Everclear, stopped by for a look-see. The band—Alexakis' favorite—had just completed a trek through the Pacific Northwest, which included a gig at NxNW. Next, the Southern California-based threesome join labelmates Marcy Playground for a series of dates running through the end of October. Pictured (L-R) at the Dragonfly are: Sonichrome's Chris Karn, Art Alexakis, and Sonichrome's Craig Randolph and Rodney Mollura.





LEWIS

**PAGE & PLANT, 30 YEARS ON:** It's been some 30 years since European import Led Zeppelin first captured the imagination of America's youth with their unparalleled brand of testosterone-heavy rock and purported excessive sexual appetites. And while Led Zep guitarist Jimmy Page, 54, and singer Robert Plant, 50, may have a few extra pounds here and a few more wrinkles there, they nevertheless gave their young, primarily male audience everything it had hoped for. Their show featured a well-rounded sampling of classic Zep tunes (including "Whole Lotta Love," "Going To California" and "Rock And Roll") and a smattering of new tunes from their recently released collaboration, *Walking Into Clarksdale*. But for those of us who were actually around during the tumultuous Seventies, it was sobering to think that many of the kids in attendance were probably conceived after an arousing night very similar to this one some three decades ago.



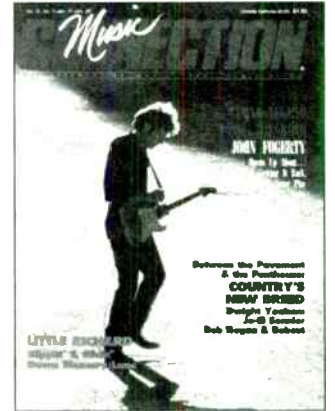
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**RUSSELL'S B-DAY AT B.B.'S!** Russell, the world's only legally deaf DJ—and host of *Hear The Blues* on KUCI 88.9 FM—recently celebrated his birthday on August 23 with a rocking bash at B.B. King's Blues Club in Universal City, California. The music community attended in full force to wish him well. Entertainment was provided by a long list of some of the best blues acts around, including Lee Rocker, Lynwood Slim, B.J. Sharp, Karen Lawrence & Blue By Nature, and Yolanda Ann. Pictured (L-R) are: Kerry Barry, President, Silver Feather Management Group; Russell (the birthday boy); and Francesca of Francesca & The Flames, who were voted one of *MC's* Hottest Unsigned Artists in 1997.



**TITANIC GETS ITS IRISH UP AT THE MEGASTORE:** West Hollywood's Virgin Megastore was the setting for an in-store performance by Gaelic Storm, who were the steerage party band in the blockbuster movie *Titanic*. The hundreds of fans who showed up to party with Gaelic Storm while waiting for the video to go on sale at midnight, were treated to a festive two-hour set by the Irish quintet, who also signed copies of their new CD, *Gaelic Storm*, on Higher Octave Music. Pictured (L-R) are: Steve Twigger, Samantha Hunt, Patrick Murphy, Shep Lonsdale and Stephen Wehmeyer.

Celebrating **21** 1977-1998 **MUSIC CONNECTION**  
**Tidbits From Our Tattered Past**



**1985—Never Say Never (Issue #2):** At the time of his first solo album in more than a decade, *Centerfield*, former Creedence Clearwater Revival head honcho John Fogerty talked with *MC* about the various lawsuits that have plagued his career. Although his most recent tour saw him once again performing CCR classics, thirteen years ago, Fogerty said: "To sing 'Proud Mary' is not of as much benefit to me as it is to [Fantasy Records]. I just won't do it. All I can relate to is what a pain in the rear it was having given them all that stuff, and what they did to me in return...Even when I hear those tunes on the radio, I don't really enjoy 'em."



**1989—Paul & Dave (Issue #16):** Paul Shaffer, who is perhaps best known as the musical director of *Late Night With David Letterman*, spoke to *MC* about his high-profile gig: "When I put together the Letterman band, I thought that I would do the simplest and most natural thing for me. Instead of doing some hip thing, let me just play the Hammond organ and do my favorite oldies. It became a little more rock-oriented because of what the other musicians wanted to do."



# HOOTIE & THE BLOWFISH

## The Band Critics Love To Hate

By Pat Lewis

Since the release of Hootie & The Blowfish's blockbuster debut *Cracked Rear View* back in 1994, a raging debate over the validity of the Columbia, South Carolina-based band's music began in the music press and, to a lesser degree, just about every where else. Web sites on the Internet appeared for Hootie haters to vent their anger, and a site dedicated to printing nothing but negative reviews surfaced. Even *Saturday Night Live* aired a borderline racist spoof suggesting that the band's African American vocalist Darius Rucker must be a "sellout," because he fronts a white band that appeals primarily to white, beer-guzzling frat boys. (According to their label, however, the band "loved the skit.")

Yet despite all that, Hootie-mania was here to stay. Their debut album enjoyed eight weeks at the Number One spot on *Billboard's* Top 200 chart (and many, many more weeks in the Top 20) and produced a string of hit singles, including "Hold My Hand," "Let Her Cry," "Only Want to Be With You" and "Time."

Once little more than a sleepy Southern hometown bar band, Rucker and his fellow Hoots—Mark Bryan, Dean Felber and Jim "Sonni" Sonefeld—were on the verge of becoming bona fide rock stars.

*Cracked Rear View* went on to sell over fifteen million copies in the U.S. and garnered them two Grammy Awards. In fact, it's the second-biggest debut album ever, behind Alanis Morissette's *Jagged Little Pill*, which, ironically, was released that same year. Hootie's first effort still ranks among the Top Ten best sellers of all time.

Yet tenth record sales of that magnitude—or perhaps, because of such sales—Hootie bashing continued. Predictions abounded that just like such bands as Boston, who'd had tremendous success in the Seventies with their debut release, but whose follow-ups failed to match those initial sales, Hootie too would suffer a similar fate.

And, to a degree, when Hootie's sopho-



Mark Bryan  
Guitar, Vocals

Darius Rucker  
Vocals, Guitar

Jim Sonefeld  
Drums, Vocals

Dean Felber  
Bass, Vocals

more effort, 1996's *Fairweather Johnson*, was released, the critics got their poetic justice. Album sales of two million for *Fairweather* were paltry when compared to *Rear View's* fifteen million. And while some industry insiders blamed much of this sales dip on bad timing, suggesting that it was released too early while everyone's attention was still focused on *Cracked Rear View*, others hinted it was simply a case of Hootie backlash.

In any other circumstance, sales of two million albums would be viewed as a tremendous success. And while the band and their label, Atlantic Records, might have been somewhat disappointed at the sales figures for their second album, they never let on publicly, and it was business as usual.

The Atlantic Group's Co-Chairman/Co-CEO Val Azzoli was recently quoted in *Billboard* as saying, "[*Fairweather Johnson*] did 400,000 the first week, so those people who are moaning and groaning should just stick it up their ass."

As for the band, they continued touring for another year after that album's release, playing one packed arena show after the next. And by the end, they were road-weary and more than a little ticked-off about the constant beating they'd been taking from their detractors. So, they took a hiatus.

Fast-forward to 1998. It's now been over a year since most of the country has heard a peep from the Hootsters. And presently, with the release of their third album, *Musical Chairs*, the Southern gentlemen are gearing up for a few "warm up" gigs in intimate surroundings before hitting the road for arena-sized venues.

While their latest album continues virtually where its predecessors left off, the band does make some noticeable effort to broaden their stylistic leanings. Not only have they incorporated violin and saxophone into the mix (contributed by Boyd Tinsley and Leroi Moore of the Dave Matthews Band), but the band also tries its collective hand at jazzy R&B, bluegrass and country music. They've even engaged a string ensemble (arranged by David Campbell, who just happens to be Beck's father) on the stunning ballad, "Only Lonely." And while they succeed at "crossing over" to varying degrees, they're actually at their best when they're the healthy-relationship-challenged Hootie that their fans have come to love.

Still, it's probably safe to say that their enemies in the national press are sharpening their poison pens as we speak. However, Hootie fans needn't fret because frankly, my dears, these four guys just don't give a damn what anybody thinks anymore.

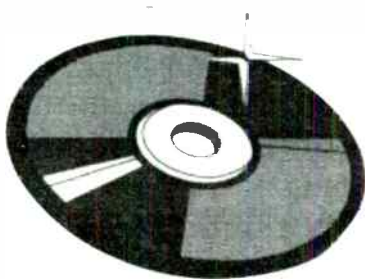


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(The following interview was conducted via the telephone with Darius Rucker on band business in Miami, Florida, and Mark Bryan, who had just returned home to South Carolina from a golfing vacation in the Bahamas.)

**MC:** After such a long break, did you find it was hard to get back into the groove to write the new material for *Musical Chairs*?  
**Mark Bryan:** Usually, when we wrote songs in the past, it would happen so quickly because we were playing all of the time. But we hadn't played together in six months, and we got back together to write all these songs and it didn't happen right away.

The first three months, we weren't on the same page for whatever reason. And finally, around January, we started clicking again. And by the time we got into the studio in April, we had over 20 songs to go in with. So, yeah, it took a little while to get back into the groove. I really don't know why. I guess when you've been together every day, and then you're not for six months, everybody sort of goes off in his own direction. I think we learned that next time we take a break, we need to get together every month or so to just jam and practice, and make sure we still know each other.

**MC:** Since your songs are collaborations, do you actually sit in the same room together and write the songs from scratch?

**MB:** We've already written the songs and we bring in ideas that we've been working on by ourselves. I'm a songwriter and I write all of time. I don't sit down to write. I just write if I'm so moved. So, after a certain amount of time, I've got a bunch of ideas that I want to bring to the guys and see what we can turn it into. That's when we get together. Everybody brings in their ideas and we each have input on each other's

ideas until we have a song. So, that's the type of session we have when we write together. But as far as individually, we write whenever the muse strikes us.

**MC:** What were your expectations when you began working on the new album?

**MB:** I was hoping that we would pave new ground. We realized with this record we're always going to sound like Hootie & The Blowfish, without trying. So I think what I was hoping for was that we could go in whatever direction we wanted to, musically, because we could never stray too far from what we do, because people are always going

to recognize our sound. And so I think that gave us the desire to stretch our creativity and allowed us to write songs that were, say, a little more country, and not be concerned about what people were going to think, because it would still sound like us. And those were my main expectations, that we could pave some new ground and not alienate any of our old fans. And I think that we achieved it.

**Darius Rucker:** Expectations are for the record label, you know? We expect to go out and make a great record, and if we don't, then that's our problem. But beyond that, it's the record label's concern. We're going to do all that we can to make our friends want our record, and the rest is up to them.

**MC:** That was my next question, what about the label's expectations. Did you feel any pressure from Atlantic?

**DR:** No. None at all. I think the only thing that our record label said to us, and that was before we'd gotten off the road, was that they'd like a record by next year. I swear to God, this record is out because Mark and I talked on the phone and said we were bored. We said we were ready to make a record, and we made a record.

**MC:** What about internal pressure?

**MB:** When we made this record, we didn't think beforehand, how do we make this record so it will sell fifteen million copies, or how do we make these two records that will sell 20 mil-

lion worldwide? We never talked about it before we made those records, and by the same token, we never talked about it before we made this record.

We know that you can't go in and make a record due to other people's expectations. It doesn't work that way. If you start thinking that this has got to sound like this so people will buy it, you're screwed. You've got to make it based on what you want to do. So we made a record that feels like us.

**MC:** Because of your huge success early on, do you feel that you've been pigeonholed by your audience and that you have to give them a particular type of Hootie song?

**DR:** No. Definitely not. However I think that we've been pigeonholed by the media. I think our audience—Hootie fans—like good songs, that's all they ask for, is write good songs. And we try to do that and give it to them.

It's so funny with this whole pop stigma—like we're just a "pop" band. There are so many bands that I could run down right now, and how can you say that they're more rock & roll than Hootie & The Blowfish? That might've been true if you listened to the radio in '94 when grunge was king, but now, there are so many bands out there that sound like Hootie & The Blowfish, and they're "rock" bands? How can No Doubt be a rock band and Hootie & the Blowfish be a pop band? I don't understand that.

**MC:** It's got to be frustrating.

**DR:** It used to be, but it doesn't matter anymore. We've proven that if people want our record, they're going to buy it and it's not going to matter what type of band it is.

If you read some of the reviews of *Fairweather*, you can tell that this person didn't listen to the record. They might've put it on once while talking on the phone, but they didn't listen to the record. They decided before the record was in their hands that they're going to talk shit about Hootie & The Blowfish, and that's sad because that's not journalism. That's crap.

*"It's so funny with this whole pop stigma—like we're just a 'pop' band... That might've been true if you listened to the radio in '94 when grunge was king, but now, there are so many bands that sound like Hootie & The Blowfish, and they're 'rock' bands? How can No Doubt be a rock band and Hootie & the Blowfish be a pop band? I don't understand that."*

**—Darius Rucker**



*"We realized with this record we're always going to sound like Hootie & The Blowfish...So I think that gave us the desire to stretch our creativity and allowed us to write songs that were say, a little more country, and not be concerned about what people were going to think."*

—Mark Bryan

**MC:** Frankly, I'm embarrassed by many of my colleagues who get caught up in this "handwagon" mentality. They diss a band just for the sake of dissing them, or they praise a band because of some intrinsic belief that the band is more artistic or genuine. It's only entertainment, for God's sake.

**DR:** They find their little darlings and they write about how great they are. The average person that's walking down the street is going to go out and get that record and say, "God, what are they talking about?"

**MC:** Getting back to the new album, what did you do in preparation for entering the studio?

**DR:** We went to Jackson Hole to write some songs, and we went to Phoenix to write some songs, and then we sat in a room in this club that had closed down—this bar—and we just set our stuff up in there and practiced until we were ready to go and do it.

**MC:** Was it your intention to make this such a collaborative effort?

**MB:** We've all always contributed to the songs. But I would say that this is the most democratic mix of all three records where everybody had an equal amount of input. But it wasn't something that we talked about beforehand. Each of us wrote a bunch of good songs.

**DR:** The great thing about being in this band is that we never sit down and say, "We're going to do this." We just do it. So, we just sat down to make a record. Like with "What Do You Want From Me Now," I wrote these verses and couldn't come up with a chorus, and Mark said that he had a chorus. And I said, "Really, well, let me hear it." And it was so perfect, because what he was saying fit so perfectly with my verses. It was so wonderful to sit down and have things happen that way.

**MC:** Would you say that the band has stretched out with *Musical Chairs*?

**DR:** I'd like to think so. I'd like to think that we didn't just sit back and rest on our laurels. We actually went out and made what I think is a great record. We've got a lot of different styles of music, and it was nice to stretch out. I like to call this our "influences" record, because you really hear the stuff that we listen to.

**MC:** Who's the one with the bluegrass influence?

**DR:** We all listen to bluegrass. I guess Mark always credits me for turning them onto that. I brought in a lot of Bluegrass Revival, Doc Watson and Doctor Murrow. Actually, on "Desert Mountain Showdown," I'm trying to be Doc Watson.

**MC:** You brought Don Gehman [John Mellencamp, R.E.M., Tracy Chapman] in to produce for a third time...

**MB:** We looked at some other guys. We had a couple people just hang with us and sit in

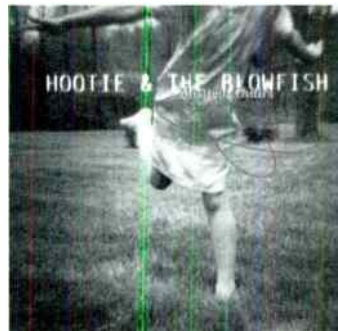
with us on our writing sessions, just to get a different feel. But when it was all said and done, we decided to use Don again.

It wasn't just because of our success on the first two records, it was also a comfort level that we have with him. Where we know what to expect, and I think that makes the whole process a little easier to deal with, too. You know what each day of work is going to be like, in terms of his schedule, the way he approaches certain things and that comfort level is something that we wanted. And also, we weren't blown away by any of those other guys and some of them weren't blown away by us. So, we clicked with him again. And you've got to go with what you feel, and that was Don, and it clicked.

**DR:** I guess he's like our George Martin. He's such a great producer. You just listen to the record and you can hear every damn instrument.

**MC:** So this time around, do you think you'll get any more respect from your critics?

**DR:** I'm tired of worrying about it. I'd love to think that this time around, somebody's going to say, "They're a great band and we've been wrong," but that's not going to happen. We'll just keep making records. I don't know, you talk to people like Stephen Stills and you'll hear how Crosby, Stills & Nash got crushed at the beginning. I think out of longevity, respect will come to us. In ten years, they won't have a choice. **MC**



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It's quite difficult to secure a record deal if no one in the industry knows who you or your band are. One way to get noticed is to toil in the clubs, but you can also elicit some response by getting your music played on the radio. Whether it's commercial stations, college stations or listener-supported facilities, airplay could result in those talent scouts taking notice. With that in mind, *MC* presents our Annual Guide to Southern California Radio Stations and Independent Record Promoters.

Compiled by Constance Dunn

**COMMERCIAL STATIONS**

**KACD/GROOVE 103 (103.1 FM)**  
1425 5th St.  
Santa Monica, CA 90401  
310-458-1031 FAX 310-393-2443  
**Web Site:** <http://www.groove1031.com>

**Contact:** Egil Aalvik  
**Format:** CHR/Dance

**KACE (103.9 FM)**  
610 S. Ardmore Ave.  
Los Angeles, CA 90005  
213-427-1039 FAX 213-380-4214  
**Contact:** Kevin Fleming  
**Format:** R&B Oldies

**KBIG (104.3 FM)**  
7755 Sunset Blvd.  
Los Angeles, CA 90046  
818-546-1043 FAX 818-242-3299  
**Web Site:** <http://www.kbig104.com>

**Contact:** Dave Ervin  
**Format:** Adult Contemporary

**KCBS/ARROW 93 (93.1 FM)**  
6121 Sunset Blvd.  
Hollywood, CA 90028  
323-460-3293 FAX 323-463-9270  
**Web Site:** <http://www.arrowfm.com>

**Contact:** Tommy Edwards  
**Format:** Classic Rock

**KEZY (95.9 FM)**  
1190 E. Ball Rd.  
Anaheim, CA 92805  
714-774-9600 FAX 714-774-1631  
**Web Site:** <http://kezy.com>  
**Contact:** Chris Cox  
**Format:** Top 40/CHR

**KGIL (1260 AM)**  
P.O. Box 250028  
Los Angeles, CA 90025  
310-478-5540 FAX 310-478-4189  
**Contact:** Kimberly Theodore  
**Format:** Big Band/30's/40's

**KIIS (102.7 FM OR 1150 AM)**  
3400 Riverside Dr., Ste. 800  
Burbank, CA 91505  
818-845-1027 FAX 818-556-5447  
**Web Site:** <http://kiis.fm.com>  
**Contact:** Dan Kieley  
**Format:** Top 40

**KIK (94.3 FM)**  
1045 S. East St.  
Anaheim, CA 92805  
714-502-9494  
**Contact:** Rick Shaw  
**Format:** Country

**KJLH (102.3 FM)**  
161 N. La Brea Ave.  
Inglewood, CA 90301  
310-330-5550 FAX 310-330-5555  
**Contact:** Cliff Winston  
**Format:** Urban

**KKBT/THE BEAT (92.3 FM)**  
5900 Wilshire Blvd., Ste. 1900  
Los Angeles, CA 900367  
323-634-1800 FAX 323-931-4864  
**Web Site:** <http://www.thebeatla.com>

**Contact:** Michelle S.  
**Format:** Urban Contemporary

**KKGO (105.1 FM)**  
P.O. Box 250028  
Los Angeles, CA 90025  
310-478-5540 FAX 310-478-4189  
**Contact:** Kimberly Theodore  
**Format:** Classical

**KLAC (570 AM)**  
7755 Sunset Blvd.  
Los Angeles, CA 90046  
818-546-1043 FAX 818-242-3299  
**Format:** Oldies

**KLOS (95.5 FM)**  
3321 S. La Cienega Blvd.  
Los Angeles, CA 90016  
310-840-4836 FAX 310-558-7685  
**Web Site:** <http://www.markandbrian.com>

**Contact:** Rita Wilde  
**Format:** Album-Oriented Rock (AOR)

**KOST (103.5 FM)**  
610 S. Ardmore Ave.  
Los Angeles, CA 90005  
213-427-1035  
**Contact:** Johnny Chiang  
**Format:** Adult Contemporary

**KPFK (90.7 FM)**  
3729 Cahuenga Blvd. West  
North Hollywood, CA 91604  
818-985-2711 FAX 818-763-7526  
**Contact:** Kathy Lo  
**Format:** Variety (listener-supported station)

**KPWR/POWER 106 (105.9 FM)**  
2600 W. Olive Ave., Suite 850  
Burbank, CA 91505  
818-953-4200 FAX 818-848-0961  
**Web Site:** <http://www.power106la.com>

**Contact:** Steve Smith  
**Format:** Top 40/CHR

**KRLA (1110 AM)**  
3580 Wilshire Blvd.  
Los Angeles, CA 90010  
213-383-4222  
**Contact:** Pam Amaya  
**Format:** Oldies

**KROQ (106.7 FM)**  
3500 W. Olive Ave., Ste. 900  
Burbank, CA 91505  
818-567-1067 FAX 818-841-5903  
**Contact:** Kevin Weatherly  
**Format:** Modern rock

**KRTH/K-EARTH (101.1 FM)**  
5901 Venice Blvd.  
Los Angeles, CA 90034

213-936-5784 FAX 213-936-3127  
**Contact:** Mike Phillips  
**Format:** Oldies

**KTWV/THE WAVE (94.7 FM)**  
8944 Lindblade Ave.  
Culver City, CA 90232  
310-840-7101 FAX 310-815-1129  
**Web Site:** <http://www.947wave.com>

**Contact:** Chris Brodie  
**Format:** NAC/Smooth Jazz

**KYSR/STAR 98 (98.7 FM)**  
3500 W. Olive Ave., Ste. 250  
Burbank, CA 91505  
818-955-7000 FAX 818-955-7759  
**Web Site:** <http://www.star98.com>  
**Contact:** Angela Perelli  
**Format:** Adult Contemporary

**KZLA (93.9 FM)**  
7755 Sunset Blvd.  
Hollywood, CA 90046  
323-882-8000 FAX 323-874-9494  
**Web Site:** <http://www.kzla.net>  
**Contact:** Bill Fink  
**Format:** Country

**COLLEGE STATIONS**

**KCRW (89.9 FM)**  
Santa Monica College  
1900 Pico Blvd.  
Santa Monica, CA 90405  
310-450-5183 FAX 310-450-7172  
**Web Site:** <http://www.kcrw.org>  
**Format:** Eclectic

**KCSN (88.5 FM)**  
California State University-Northridge  
18111 Nordhoff St.  
Northridge, CA 91330-8312  
818-677-3089 FAX 818-677-4705  
**Web Site:** <http://www.kcsn.org>

**Contact:** Dan Hirshey  
**Format:** Classical (weekdays), Eclectic (weekends)

**KLA (99.9 FM)**  
University of California-Los Angeles  
2400 Ackerman Union  
308 Westwood Plaza  
Los Angeles, CA 90024  
310-825-9105 FAX 310-825-9105  
**Contact:** Mike  
**Format:** Variety

**KLBC (1700 AM)**  
Long Beach City College  
4901 E. Carson  
Long Beach, CA 90808  
562-938-4300  
**Format:** Alternative

**KLON (88.1 FM)**  
California State University-Long Beach  
288 Bellflower Blvd.  
Long Beach, CA 90815

562-985-5566 FAX 562-597-8453  
**Web Site:** <http://www.klon.org>  
**Contact:** Ken Borgers  
**Format:** Variety

**KNAB (91.1 FM)**  
Chapman University  
333 N. Glassell St.  
Orange, CA 92666  
714-744-7020 FAX 714-744-7005  
**Contact:** Amy Kinnard  
**Format:** Alternative

**KPCC (89.3 FM)**  
Pasadena City College  
1570 E. Colorado Blvd.  
Pasadena, CA 91106  
626-585-7000  
FAX 626-585-7016  
**Web Site:** <http://www.kpcc.org>  
**Format:** Variety

**KSCR (104.7 FM)**  
University of Southern California  
Student Union 404  
Los Angeles, CA 90089  
213-740-5727  
FAX 213-740-1853  
**Format:** Alternative

**KSBR (88.5 FM)**  
Saddleback Community College  
28000 Marguerite Parkway  
Mission Viejo, CA 92692  
714-582-5727  
**Contact:** Terry Wedel  
**Format:** NAC

**KSPC (88.7 FM)**  
Pomona College  
340 N. College Ave.  
Clairmont, CA 91711  
909-621-8157  
**Contact:** Karl Runge  
**Format:** Variety/Underground music

**KUCI (88.9 FM)**  
University of California, Irvine  
P.O. Box 4362  
Irvine, CA 92616  
949-824-6868  
**Web Site:** <http://www.kuci.org>  
**Contact:** Angie (general music director), Coltan (hip-hop)  
**Format:** Variety

**KUSC (91.5 FM)**  
University of Southern California  
Box 77913  
Los Angeles, CA 90007  
213-743-5872  
FAX 213-743-5853  
**Format:** Classical (Public Radio)

**KXLU (88.9 FM)**  
Loyola Marymount University  
7900 Loyola Blvd.  
Los Angeles, CA 90045  
310-338-2866  
FAX 310-338-5959  
**Contact:** Elvin or Maggie  
**Format:** Variety

**INDIE PROMOTERS**

▣ **ALL ACCESS MUSIC GROUP**  
28955 Pacific Coast Highway, Ste. 2105  
Malibu, CA 90265  
310-457-6616 FAX 310-457-8058  
**Web Site:**  
<http://www.allaccess.com>  
**Contact:** Joel Denver  
**Styles/Specialties:** Top 40/CHR, alternative, rock.

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

▣ **CREATIVE NETWORK**  
<Guide Data>P.O. Box 2818  
Newport Beach, CA 92659  
949-494-0181 FAX 949-494-0982  
**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.meredith-day.com>  
**Contact:** Meredith Day  
**Styles/Specialties:** All styles. Specializing in artist development and marketing.  
\*Call before sending material.

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

▣ **ENTERTAINMENT PROMOTIONS**  
3674 Barham Blvd., Ste. 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 AC radio promotion/placement.

▣ **FLANAGAN PROMOTIONS**  
213-876-7027  
**E-mail:** [flanaganpromotions@earthlink.com](mailto:flanaganpromotions@earthlink.com)  
**Web Site:** <http://flanaganpromotions.com>  
**Contact:** Jon Flanagan  
**Styles/Specialties:** Modern rock, Triple A and college, specializing in retail marketing and radio.

▣ **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., Ste. 219  
Woodland Hills, CA 91367  
818-883-5755 FAX 818-883-3320  
**E-mail:** [groov@pacifinet.net](mailto:groov@pacifinet.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

▣ **INNOVATIVE MEDIA & MARKETING**  
11328 Magnolia Blvd., Ste. 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.

▣ **KDH ENTERTAINMENT**  
2540 1/2 Lime Ave.  
Long Beach, CA 90806  
562-426-2577 FAX 562-426-2577  
**E-mail:** [kbhent@gte.net](mailto:kbhent@gte.net)  
**Contact:** Brent Harvey  
**Styles/Specialties:** Booking and promotion.

▣ **MACEY LIPMAN MARKETING**  
8739 Sunset Blvd.  
Los Angeles, CA 90069  
310-652-0818 FAX 310-652-0907  
**Web Site:** <http://www.lipservice.com>  
**Contact:** Macey Lipman  
**Styles/Specialties:** All styles. Marketing for major and indie labels. Publisher/distributor of "LipService Magazine"-a radio/retail music magazine.

▣ **LOGGINS PROMOTION**  
Main office:  
26239 Senator Ave.  
Harbor City, CA 90701  
Second office:  
2530 Atlantic Ave., Ste. 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

▣ **MANAGEMENT CONSULTANTS**  
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Los Vegas, NV 89103  
702-248-8558  
Additional location:  
7610 Beverly Blvd., Ste. 589  
Los Angeles, CA 90048  
323-461-0757  
**Contact:** Johnny Lloyd  
**Styles/Specialties:** Music marketing and consulting firm.

▣ **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., Ste. 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, Ste. 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 Highway, Ste. 104  
Torrance, CA 90505  
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. Specializing in national radio promotion, distribution and press campaigns.

▣ **PIPE DREAM PROMOTIONS**  
6255 Sunset Blvd., Ste. 1024  
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**Web Site:** <http://www.pipedreampromotions.com>  
**Contact:** Jim Mueller  
**Styles/Specialties:** All styles, especially jazz.

**PUSH MARKETING**  
 5530 Corbin Ave., Ste. 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

**HOWARD ROSEN PROMOTION**  
 5605 Woodman Ave., Ste. 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**  
 16133 Ventura Blvd., Ste. 650  
 Encino, CA 91436  
 818-783-1077  
 FAX 818-783-9935  
**Contact:** Mike Krum  
**Styles/Specialties:** Pop, Top 40/CHR, urban.  
 \*No unsolicited material.

**RUDE COLLEGE PROMOTIONS**  
 888-736-RUDE or 909-595-7071  
 FAX 909-598-8750  
**E-mail:** [rude@rudeworld.com](mailto:rude@rudeworld.com)  
**Web Site:** <http://www.rudeworld.com>  
**Contact:** Rudy Chavarria  
**Styles/Specialties:** College radio, retail, booking and street promotions.

**SELLOUT PRODUCTIONS**  
 1306 Walnut Ave., Ste. 7  
 Huntington Beach, CA 92646  
 714-215-2591  
**Web Site:** <http://www.apc.net/sonic/sonic1/htm>  
**Contact:** Scott Tucker  
**Styles/Specialties:** Artist promotion and marketing

**SRO MARKETING**  
 P.O. Box 16431  
 Beverly Hills, CA 90209-2431  
 310-652-9002  
 FAX 310-659-6317  
**E-mail:** [sroscott@mediaone.net](mailto:sroscott@mediaone.net)  
**Contact:** Scott Martin  
**Styles/Specialties:** All styles. Specializes in telepromotion, street marketing and breaking developing acts.

**TIM SWEENEY & ASSOCIATES**  
 21213-B Hawthorne Blvd., Ste. 5255  
 Torrance, CA 90503  
 310-542-6430 FAX 310-542-1300

**E-mail:** [koti@pacbell.net](mailto:koti@pacbell.net)  
**Web Site:** <http://www.tsamusic.com>  
**Contact:** Tim Sweeney  
**Styles/Specialties:** All styles.

**UNISOUND MARKETING**  
 5530 Corbin Ave., Ste. 310  
 Tarzana, CA 91356  
 818-758-6200 FAX 818-758-6201  
**Web Site:** <http://www.unisound.com>  
**Contact:** Denny Stillwell, Namiko Suga  
**Styles/Specialties:** Blues, traditional and contemporary jazz, new age and world music.

**WORLD DOMINANT MARKETING**  
 P.O. Box 5170  
 Beverly Hills, CA 90209-5170  
 323-464-4300 FAX 323-467-8468  
**E-mail:** [WORLDbit@aol.com](mailto:WORLDbit@aol.com)  
**Contact:** Jacquie Lucky  
**Styles/Specialties:** Marketing services for the radio, music and entertainment industry.  
 \*No unsolicited material.

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# Scoring Radio Airplay Without A Record Deal

By Bernard Baur

*There's probably not a struggling recording artist alive who wouldn't love to hear one of their songs played on the radio. But getting that first-time airplay isn't easy, especially if you're an unsigned artist. And when you finally do, what do you do?*

*In order that you may navigate this tangled terrain more easily and make it an effective experience, MC talked with independent radio promoters and radio station personnel to give you the inside scoop on getting your music played, and what you should do—besides getting excited—when it finally crackles through the airwaves.*

Hearing one of your songs played on the radio is a real thrill. In fact, it can be so dramatic that just such a moment has been portrayed in numerous movies, including last year's Tom Hanks' film, *That Thing You Do*. Indeed, a few weeks ago I was sitting with some friends, who are unsigned artists, and whose song was being played for the first time on one of the local stations. As soon as they heard it, they played out the scene from the movie perfectly. But then, after a few minutes, the moment was over and reality kicked in. The next question out of their mouths was all too common under these circumstances: "What now?" Read on, and you'll find out.

## Getting Airplay

If you're signed to a record deal, you can usually count on your label to at least help promote your record on the radio. If you're unsigned however, it becomes more of a challenge. Meredith Day, President of Day Marketing, explains, "Radio stations receive a lot of new songs every week and are often inundated with promotional gifts from major and indie labels. The goal of anyone submitting new material is to stand out from the rest. But usually unsigned acts don't have a lot of money, so they have to think of creative ways to get radio play. It helps if you can get some exposure that may cause the program director or DJs to notice you."

Day went on to suggest, "Try working geographical areas and stations, one at a time. Play charity events, sometimes they're even tied in with a radio station. And as you're doing that, try to get on the 'local show' that a station may have."

Scott Martin, President of Strike Force/SRO, advises, "Many unsigned artists today have produced their own CDs and managed to get them placed in retail outlets like small record stores and book shops. If you can get the retailers interested by playing live in their stores, and get them excited by telling them how you're promoting your shows, many of them will communicate with the radio stations for you."

Martin adds, "The reasoning is pretty simple. Retailers want to sell your product, and if they see that you're acting responsible and professional, they're more likely to back you up and indirectly influence radio from the retail angle."

Of course, you do need music that is right for a particular station. Larry Weir, President of National Radio Promotions, points out, "You have to have tracks that are radio-friendly. That usually means they're not too long. And you should always know which format it fits, and be familiar with what the station actually plays."

Paying attention to what a station plays is especially important, because some formats, by their very nature, don't accept new songs. Johnny Chang, Music Director at

KOST, states, "Our format is AC [adult contemporary], and AC's job is to play the hits. We don't break new artists or new songs."

Steve Stereit, program director at KBIG, explains, "Nobody has a policy against unsigned or new artists, per se. The problem is that if you're a program director you may have only one or two slots open in your playlist any given week. And in that time, major labels are calling you five times a day, bringing the bands by and supporting their acts with huge promotional machines. Who do you think will be played?"

Fortunately, not all commercial stations have the same policy. Some even have specialty programs, which are set up to introduce new artists to the public. Bill Hartew, producer of *Local Licks* at venerable L.A. rock station KLOS, says, "Sure, we play unsigned artists. But we stay within the boundaries of what the station sounds like during normal hours. If it sounds like KLOS, it'll probably get on the air."

But Hartew also cautions prospective radio artists to use common sense. "Not only should the music fit our particular format, [but] we have to be able to play it on the air, too. All too often lately, I've gotten a lot of stuff that has so much profanity in it, we couldn't possibly play it."

Lisa Worden, program director at alternative rock bastion KROQ, which also has a local specialty program, adds, "We are definitely not soliciting tapes from unsigned





Paul Loggins

**“To make the most of airplay, you should have a plan that includes the distribution of your record at outlets in the area. It’s also good to do a few gigs or tour the area, and get as much press as you can.”**

**—Paul Loggins  
CEO, Loggins Promotion**

bands, but we do accept material from new acts on a selective basis. And if it does well, we might even add it to our playlist.” But the bottom line, according to Worden, is “if the music’s good, it’s just as easy and just as hard to get played on commercial radio as it is on college or non-commercial radio.”

However, Brent Harvey, President of KBH Entertainment, voiced the opinion of many promoters, saying, “College radio has more of a tendency to want to break new artists. The major commercial stations, on the other hand, will almost always play music that they know people already like. The downside,” according to Harvey, “is that there are so many artists trying to get onto college radio that a lot of the stations are just saturated with submissions.”

One college station that probably gets more than its fair share of submissions is KCRW. Nic Harcourt, music director and DJ-Host of *Morning Becomes Eclectic*, was asked if unsigned acts get much airplay and replied, “Ain’t a lot of that going on, mate.” But then Harcourt followed it up by saying, “Sure, we absolutely accept songs from unsigned artists. At every station I’ve worked, I’ve always tried to play new artists. The bottom line here is that everything that comes in the door gets listened to. It may take a while though, because we get between 200 and 300 new submissions per week. But it will be listened to eventually, and if I feel it’s going to be of interest to our listeners I’ll put it in our library and it’ll be available to anyone who wants to play it.”

Dan Hirchi, program director of KCSN, agrees with Harcourt, saying, “We’ll listen to everything, and if it’s worth playing, we’ll play it. But to be honest, 90 percent of the stuff I receive just isn’t good enough.”

That attitude also exists at listener-sponsored stations. Barry Smolin, DJ-Host of *The Music Never Stops* at KPFK, reveals, “I feel obligated to listen to the music if someone has taken the time to put together a nice package. If the music’s good and turns me on, but isn’t right for my show, I’ll pass it on to the other DJs who may want to play it. But I’m always willing to take a chance if I think it will appeal to my audience.”

Meredith Day sums it all up in a nutshell, by saying, “It really does all come down to the music. If you get your song to the right

station and let them know you exist, you have a good chance that they may play it. You could have the most awesome press kit in the world, but if the music isn’t up to their standards, it won’t get picked up. However, if you have a song that’s undeniably accessible and great sounding, it’s going to be heard.”

**“Sure, we accept songs from unsigned artists. The bottom line here is that everything that comes in the door gets listened to, and if I feel it’s going to be of interest to our listeners, it’ll be available to anyone who wants to play it.”**

**—Nic Harcourt  
Music Director/DJ-Host  
Morning Becomes Eclectic  
KCRW**

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**—Steve Stereit  
Program Director  
KBIG**

### **The Package**

Most radio stations make it pretty easy regarding the type of package they expect to receive. All of the stations contacted, except one, will only play CDs. Elizabeth Ohanesian, program director at KXLU, explains, "Today, most stations are only set up to play CDs. We are one of the few who will accept and play a tape. But it will only be on our specialty show called *Demolition*, which is on once a week. So, if you're looking for more play than that, we need a CD."

In addition to the CD, most artist packages contain basic information, but not as much as you would generally put into other submissions. Nic Harcourt pleads with bands and artists, "Don't give me too much information. Some of the packages I see are works of beauty, but they have way too much in them. All I want is a CD and a one-sheet with a bio and the basic facts on it. And sometimes a photo is nice, too."

But the most important thing, according to Bill Hartew, is the quality of the recording. Hartew says, "The production value has to be clean enough to play over the radio. It really doesn't matter how good your music is if you put it on an old crummy cassette and send that to us. And even if it's on a new CD, play it before you send it, and make sure there aren't any defects."

### **Making Contact**

So, you've picked your target stations, put together a few simple packages, and now you'd like to contact the station to see if they accept submissions, or later, to check to see if they got it. Well, you're likely to be frustrated. Almost half the stations, both commercial and college, who were contacted for this article failed to return repeated phone calls. And you'll learn very quickly that they keep strange hours in radio.

Larry Weir warns, "It's very difficult to do it all yourself. You have to know the call times that people are available. They don't keep regular hours like other jobs. And you have to find out who really makes the decisions to play or not to play."

"Additionally," Weir continues, "most of the people you want to contact are on the phones with labels and promoters and your call is just one more in a long list. Those are some of the reasons why a lot of artists usually end up hiring an independent promoter, at least temporarily. It's our job to get through to the right people and pitch the music."

Steve Gibson, Vice President of Entertainment Promotions, maintains, "You can do it yourself, but you have to be creative. Go to the events that radio people attend and introduce yourself to them. Be persistent, have patience, and always be polite, and eventually you'll get through to somebody. Then your music just has to sell itself."

### **Getting In Rotation**

Once you've gotten through this crazy maze and actually had your song accepted and played, you probably will want to hear it again. But the fact is not every station will put it on their regular playlist, or as Meredith Day explains, "Sometimes if a certain DJ really likes the song, they might play it several times. However, the norm is to just play one cut, one time."

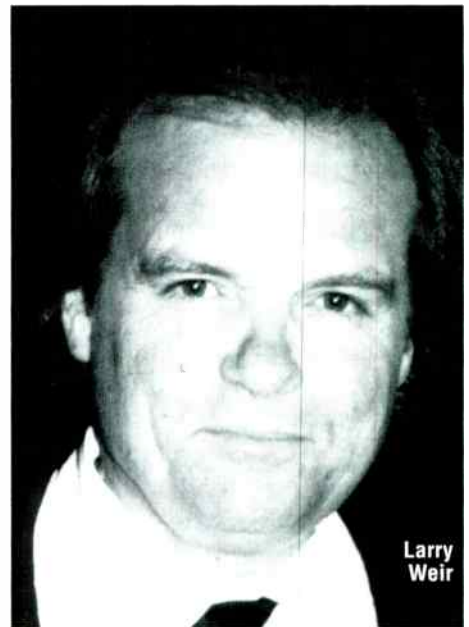
This is especially true if a song is played on a specialty program. Bill Hartew says, "With programs like *Local Licks* it's a showcase situation and all you get is one play, unless it's exceptional. There have been a few artists like Corey Stevens and the Buddha Heads, who were added to our playlist, but that's not the norm."

That could be a problem, because, according to Barry Smolin, a song doesn't really become familiar to a listener until it's played more than once. Smolin observes, "I've noticed that it usually takes about three airings before people start responding to it. I think it's because most people don't listen that carefully to radio—it's more of a background sound. But if they've heard a song a few times, they'll start to recognize it and request it."

In fact, most radio stations do react to phone requests. But even with requests, at some stations the play time is still limited. Elizabeth Ohanesian explains, "Most college stations don't have a rotation system, but we do have guidelines. Our DJs are permitted to play whatever they want as much as two times-a-day."

If you have your sights set higher, you'll probably need a promoter, or have to go to a different market. Paul Loggins, CEO of Loggins Promotion, maintains, "If you submit your song to a current playlist, instead of a specialty program, you could receive a minimum of light rotation, which is about once a day. If response is phenomenal, it could go up to 50 or 60 times-a-week."

And according to Brent Harvey, "If you target the smaller markets in the satellite



**"The people you want to contact are on the phones with labels and promoters and your call is just one more in a long list. Those are some of the reasons why artists usually end up hiring an independent promoter. It's our job to get through to the right people."**

**—Larry Weir  
President  
National Radio Promotions**

towns, you're likely to get more radio play more often. Check out the *Gavin Report* stations. Get out of the big city, that's where you'll get the most airplay."

### **Gavin Stations**

*Gavin*, a San Francisco-based company, provides weekly information on what America's contemporary music radio stations are playing. It collects and compiles playlists from more than 1,300 commercial and college radio stations in twelve different music formats. The majority of stations it reports on are generally considered to be secondary markets, because they're usually located in outlying areas relative to the major markets, and don't have the capacity to transmit long distances. Ordinarily, they're the local stations that cater to a particular region.



**"If you can get the retailers interested by playing live in their stores and get them excited by telling them how you're promoting your shows, many of them will communicate with the radio stations for you."**

**—Scott Martin  
President  
Strike Force/SRO**



they can use in promotions and contests. "That way," Gibson adds, "they can get around the notice requirement because the time isn't actually bought." Although definitive answers were never reached as to the ethical proprieties, the practice continues to exist and is available to anyone who has the resources. A survey of brokers who do sell radio time found the going rate to be from \$100 to \$300 per three-minute spot. And it's probably the easiest way to get your song played on radio stations that do negotiate such financial arrangements.

### Marketing After Airplay

Once you have a song played on the air, you need to somehow take advantage of it. Just getting radio play doesn't usually result in anything, in and of itself. Loggins suggests, "To make the most of airplay, you should have a plan that includes the distribution of your record at outlets in the area. It's also good to do a few gigs or tour the area, and get as much press as you can. Without a marketing plan, simple airplay isn't going to do a lot for you.

"The best thing you can do," continues Loggins, "especially if you're doing college radio or small outlying stations, is to back it all up with a tour and as much distribution as you can get. When you have both recognition and proven sales, the music industry will start to notice you. Essentially, you have to be your own label and do what they do.

"The *Gavin* format represents many markets with the emphasis on the small and medium stations," relates Larry Weir. "If you chart well on *Gavin*, it may entice major stations to take a look at the music and possibly play it. And it's always easier to break records in secondary markets. In the beginning, as long as you get some airplay, you shouldn't be so concerned about where it is, especially if it shows up on their charts."

### Pay For Play

If you've attempted to break into every available radio market and just can't seem to get in, there's still hope. Today, you can actually buy the time and pay some stations to play your song.

"Pay for play" means to simply buy radio time. Back in the late Fifties and early Sixties this sort of thing created a scandal with headlines screaming, "Payola!" The difference between now and then is that if the radio station and the buyer acknowledge the arrangement and don't try to hide it, it's perfectly legal.

Indeed, on February 4 of this year, Portland radio station KUFO made history by playing a song called "Counterfeit" by Limp Bizkit. But before airing it, they ran a taped message that said the song was sponsored by the band's label, Flip/Interscope. And for the first time in the history of commercial radio, a station admitted that it had accepted cash to play a song. That brief on-air announcement tore through the music industry like a hurricane.

For \$5,000, KUFO played the song 50 times. And in doing so, they reminded everyone of how commercial, commercial radio had become. It also started debates that questioned a radio station's purpose, and whether or not air time should simply

be sold to the highest bidder. Steve Gibson thinks that's the biggest problem. "The majors can afford massive promotional packages that are very attractive to radio stations," he says. "They might not actually pay them cold hard cash, but they will give them high-end products that

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Bill Hartew

**“With programs like ‘Local Licks,’ it’s a showcase situation and all you get is one play, unless it’s exceptional. There have been a few artists like Corey Stevens and the Buddha Heads, who were added to our playlist, but that’s not the norm.”**

**—Bill Hartew**

**Producer, Local Licks  
KLOS**

only on a much smaller scale.”

Gibson agrees with Loggins, saying, “Perception is everything in this business. If you appear to be successful at marketing yourself, other people will want to start marketing you, too. It adds prestige to your image, and can create opportunities for you.”

### Just Do It

Getting radio airplay for your songs can be almost as difficult as getting that all important recording contract. And making it count when you do get radio time is even more work. But according to Scott Martin, “Everyone always complains about how hard it is to get airplay and benefit from it. But some people always complain and always will.

“Radio programming, and the market surrounding it, has always gone through cycles. Sometimes it’s a little easier, sometimes a little harder. If an artist can just hang in there, they might hit better times. And if they’re doing what they love anyway, that shouldn’t be too much of a problem.”

In conclusion, Martin reminds us, “No one ever said it was going to be easy, but in the meantime, at least the artist will learn a little about the business and what it takes to break a record.”

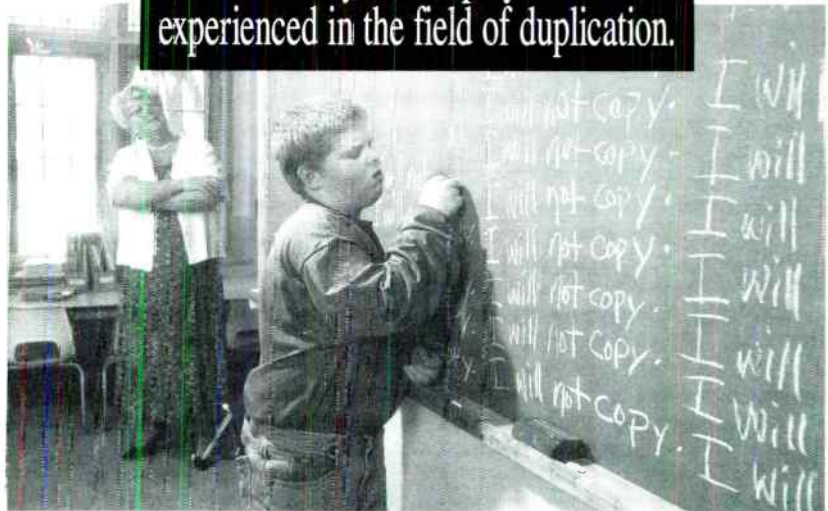


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**Eagle-Eye Cherry**

**Label:** WORK Group  
**Manager/Contact:** Tommy Manzi  
**Address:** Currently Relocating  
**Phone:** 310-205-6130  
**Booking Agent:** Marty Diamond/Little Big Man Agency  
**Legal Rep:** John Statnam/Staham, Gill, Davis (U.K.)  
**Band Members:** Eagle-Eye Cherry, guitar; Mattias Thorell, guitar; Peter Forss, bass; Magnus Persson, drums; Dominic Keyes, percussion  
**Type Of Music:** Triple A  
**Date Signed:** February, 1998  
**A&R Rep:** David Field

**E**agle-Eye Cherry was born into the music business. With a famous jazz musician for a father, Dor Cherry, and a sister with an established pop star persona, Neneh Cherry, he knew that it couldn't hurt to take a shot.

It seemed a logical destiny for Cherry, especially since he was practically born with drumsticks in his hands. "I always knew that I was going to be a musician, just like my dad," notes Cherry, who is enjoying radio success with his breakthrough single, "Save Tonight," from his album *Desireless*. "I was lucky enough to see the business behind the scenes. I learned a lot from my sister and my father's experience."

Born in Sweden, Cherry moved around quite a bit, but eventually settled in New York City, to study at the famed New York School Of The Performing Arts (as in *Fame*). "I was really into drumming, but I put the sticks down to get into acting," he recalls of his early artistic ventures.

Upon graduating, Cherry jumped into acting, and enjoyed some success, though he longed to be a musician: "One of the reasons I got into the acting stuff was because I needed to step away from music. It was good to do something else, something different."

He eventually returned to Stockholm to work on some musical demos, toying with sequencing, sampling and keyboards. Then he discovered the acoustic guitar.

"I discovered the music that was 100 percent me, and, from there, I knew exactly where I wanted to go," the artist relates. "I started writing these songs, and once I felt I had something worthwhile, I looked for the right people."

Cherry signed with an independent label in Sweden, before settling into a deal with Sony Music operation the WORK Group.

"I'm glad that I didn't rush into anything. When people make demos, it seems like there's this sense of urgency—like if it doesn't happen now, it's never going to happen. I'm glad I took my time. The business is this big organism, and it's not going anywhere." —**Laurie Searle**



**flick**

**Label:** Columbia  
**Manager/Contact:** Cheryl Thornton, CBH Music  
**Address:** P.O. Box 170, Stockton, MO 65785  
**Phone:** 417-276-3976  
**Booking Agent:** Chuck La Vallee/ David Levine, William Morris Agency  
**Legal Rep:** Fred Davis  
**Band Members:** Oran Thornton, guitar, vocals; Trevor Thornton, lead vocals, guitar; Adam McGrath, drums; Eve Hill, bass.  
**Type Of Music:** Pop  
**Date Signed:** June, 1997  
**A&R Rep:** Nancy Walker & Mitchell Cohen

**T**here won't be any single released from flick's Columbia debut, *the perfect kullu-light*. That's just the way the band wants it. They prefer the requests for a single to grow out of the collection naturally. After all, that's how everything has happened for them so far. No one expects to get signed out of a rural stronghold like Stockton, MO. "It just kind of happened," is how the band's Oran Thornton puts it.

But before there was flick, there were other bands. Not all of them included both Thornton brothers—Oran and Trevor—nor their songwriting skills. So while big brother Oran was playing with another band, baby brother Trevor honed his writing skills. "We went down to Nashville and did this four-song recording that was never released," says Oran. "The guy who co-produced it was in London doing some stuff. He was playing it for some people and ended up playing it for Nick Robins in EMI London. They flew us to New York, and he liked us when we showcased."

The problem was that there was no band. Eventually, they found drummer McGrath and bassist Hill. After one practice session, they played their first gig as a four-piece at the end of 1996, opening for Duncan Sheik at the Juke Joint in Springfield.

Sheik liked what he heard, and went back to his label, Atlantic, and told them about the band. Word spread and the A&R crowd took notice. The band recorded their debut EP, which Oran says was not representative of the act.

Still, the EP was released locally and the band continued to play. The A&R buzz continued, and eventually Columbia put their name on the dotted line.

Currently, the band is keeping things as organic as they can. Their mother, Cheryl, is still back in Stockton managing them, though they are seeking someone a little more in tune with major markets like New York and Los Angeles.

"Once you get over the shock and the whirlwind of contracts and business stuff, you realize the support that's there for you," says Oran. "Once you think about it, how lucky you are, you realize it's the coolest thing that could ever happen." —**Tom Kidd**



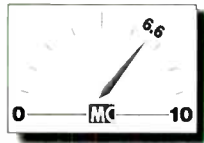


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Seeking: Label/Dist. Deal
Style: Pop/Rock

Archer plays a brand of blue-eyed R&B/Pop with an often bluesy rock edge. The songs are all very melodic and hooky, and the production is clean and airy.

- Production.....8
Lyrics.....7
Music.....5
Vocals.....6
Musicianship.....7

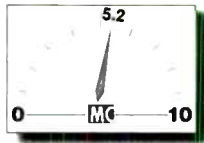


Shaya Threats

Contact: Vinny Threats
813-509-0510
Seeking: Label/Dist. Deal
Style: R&B/Pop

This striking singer-songwriter seems to be embarking on a musical path that could almost be considered alternative R&B at times, while elsewhere there is more of a mainstream R&B/pop angle.

- Production.....6
Lyrics.....6
Music.....6
Vocals.....5
Musicianship.....5

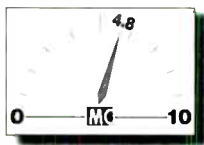


Bobo Staron

Contact: Milestone Media
310-396-1234
Seeking: Label/Dist. Deal
Style: Triple A

Bobo Staron is a singer-songwriter who possesses an individualistic view of the world, as well as some original vocal phrasing that works at times, but misses the mark at others.

- Production.....5
Lyrics.....4
Music.....5
Vocals.....5
Musicianship.....5

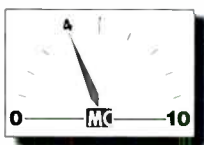


Brett Lemas

Contact: Artist Hot Line
213-662-7106
Seeking: Label Deal
Style: Rock

First off, this artist needs to put together a much more professional package if he's thinking of trying to approach industry talent scouts. A messy, handwritten letter with lyrics scrawled on the page, along with other information and a tiny photo is most likely going to end up in the round file at most labels.

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



Truth Serum

Contact: e-mail: wallstalk@aol.com
Seeking: Label/Dist. Deal
Style: Metal

This band isn't very subtle when it comes to their musical direction. This is pedal-to-the-metal aggression and blistering metal. Truth Serum takes no prisoners, although they do seem to be attempting to expand the accepted boundaries of the metal genre at times, with their time changes and awkward bridges and choruses.

- Production.....6
Lyrics.....5
Music.....5
Vocals.....6
Musicianship.....5



Champa 51

Contact: Artist Hot Line
310-967-1351
Seeking: Label/Dist. Deal
Style: Hip-Hop/Rock

This Venice, California-based duo blends seductive hip-hop grooves and soulful textures with rock guitar and snarling vocals. While the concept is a good one, Champa 51 hasn't yet perfected their formula, based on this particular recording.

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



A Prayer For Me

Contact: Artist Hot Line
213-850-6874
Seeking: Label Deal
Style: Alt. Hard Rock

These four local guys claim such influences as Pink Floyd, Jane's Addiction and the Cure, and they're right. Unfortunately, those influences are so strong that they tend to take away from what this band is attempting to accomplish.

- Production.....4
Lyrics.....4
Music.....4
Vocals.....5
Musicianship.....5



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3. Brief biography with a contact name and phone number
4. Lyric sheet

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**CLUB REVIEWS**

**Tangerene**

Hollywood Athletic Club  
Hollywood

Contact: Ken Kushnick: 310-470-5905

The Players: Danny Deigan, vocals, guitar; Jason Giordano, guitar, vocals; Jimi Nelson, bass, vocals; Carl Marrelli, drums.

**Material:** For the past eighteen months, Tangerene has created enough excitement and gotten enough hype to fulfill at least in part their self-proclaimed mission to put the excitement back into rock & roll. Beyond all the talk and all the ink is a solid, glammy, power pop group who pen consistently strong songs, and remain untarnished by all the attention they've received and all the commotion they've generated. They continue to be a refreshing antidote for bored clubgoers, who have tired of watching tedious bands. At the core of all this is lead singer/guitarist Danny Deigan's high quality songwriting. Tangerene borrows sound and vision liberally from Bowie at his most interesting, although for now they seem to be foregoing the Bowie covers and the full-out glam clothes and makeup they used to relish. Deigan plays around with his sexuality, calling himself "ultra queer," but coming on hetero at the same time (their debut release isn't called *Cream* for nothing). Their single, "Brand New Dog," is getting them some acclaim, as well as airplay, but it's by no means their only song. In fact, there were at least half-a-dozen potential hits scattered among their nine-song set.

**Musicianship:** One of the things that tends to get lost in the shuffle with this group is the fact that they're a tight pop band. Drummer Carl Marrelli holds these boys together like glue, while the other three duke it out for the title of frontman. Deigan has vocal chops like Bowie, but with a wider range and more effortless feel, not unlike the late great Freddie Mercury. Sure, Deigan is the lead singer, but lead guitarist Jason Giordano is also a rock star in training, and Jimi Nelson wields his bass like he's the guitar hero.



Photo Courtesy

**Tangerene: A refreshing antidote for bored clubgoers.**

**Performance:** Against a backdrop of smoky haze and manic lights, Tangerene pulled out all the rock-posturing stops that have helped to make them one of the most popular bands on the scene. They play with the audience, and they play with each other. The rowdy competition makes the band fun to watch, and these guys haven't lost one iota of enthusiasm since they first started playing. You get the feeling that maybe they're actually in it for the fun of it. The crowd demanded an encore and got one in the form of "Second Skin," a wild three minutes in which they captured and condensed the energy of the whole set.

**Summary:** Quality songwriting with plenty of hooks and an ultra-enthusiastic stage show helps this high-spirited quartet live up to most of their press. They say it best in "Ugly Americans": "Underneath this bullshit, baby, what you'll find is me." And Tangerene is quite a find, indeed.

—Amy DeZellar

**Benjamin  
Goldfinger's  
Hollywood**

Contact: KMA Management: 213-663-5770

The Players: Joe, vocals; Ben, bass; Chad, guitars; Philly, guitar, vocals; Jason, drums.

**Material:** Think of Corey Hart and



**Benjamin: Are we talkin' future Canadian rock stars here?**

INXS with some Rolling Stones thrown in the mix, and you've got future Canadian rock stars, Benjamin. What I mean is Joe sort of looks like Corey Hart, but sings like the late Michael Hutchence within a band that, like INXS, plays funky rock that comes with a dance beat.

**Musicianship:** With his looks, his stage presence, and the way he works the crowd and uses his body, Joe has tremendous potential as a frontman. What he needs, if he really wants to progress in this business however, is some vocal coaching. He can sing, but some of the nuances in the material reveal his present limitations, which are surmountable with the help of a great vocal coach. Jason is a rock solid drummer with a great feel for funkier rock, complimenting Ben's patterns in the bottom. The twin guitars of Chad and Philly round out the sound, giving certain songs a distinctive Rolling Stones flavor. Each guitarist also alternates between lead and rhythm, which goes a long way in bringing the band greater versatility within the context of each song.

**Performance:** In concert, Benjamin adopts a serpentine, writhing disposition, as the propulsive rhythm section pumped out sinuous grooves. Jason's crack on the snare cut right through the crowd, infusing and involving them in an infectious beat. Joe has a natural ability to interact with the crowd and a magnetic presence onstage which effectively draws all eyes in the room to him, while Chad and Philly play guitar with blissful abandon. This is clearly a case of the sum being greater than its individual parts, as Benjamin takes on a greater character as a cohesive unit.

**Summary:** Benjamin is a band that already has decent material and presents it well in concert. The key to Benjamin's success however, lies in Joe's overall development as the frontman. He already has the personal charisma, and he also possesses the courage to attempt vocal stylings which are not quite within the scope of his execution, but that is something which will hopefully come with time.

—Emery Columna





Blue Hiway: Much more than your typical blues bar band.

Blue Hiway

Smokin' Johnnies
Studio City

Contact: Artist Hot Line: 909-944-5302

The Players: John Harrelson, guitar, vocals; Rob Donofrio, bass, vocals; Steve Rios, drums; Roger Ehrman, tenor sax.

Material: This veteran blues band played mostly covers, but they still managed to imprint the songs in their own style, playing a variety of blues, both lurky and jazzy, before winding up the set with a couple of blues-rock numbers. This combination of styles was interesting, and served as a nice sampler of the blues genre to which they added their own touches along the way—a little rock guitar, a taste of saxophone soul, and some great bass chops. Although they seemed to pick songs out of the air and didn't know which one to play next, Blue Hiway kept things moving at a pretty good pace with the overall entertainment aspect rising to a level that was more than adequate.

Musicianship: These are seasoned musicians who could probably play anything, anytime they want. Ehrman was especially good at picking the perfect spots to insert his sax riffs, which were clean and tasty without being too showy. Donofrio and Rios locked together very well and got some awfully deep grooves going. Donofrio also shared lead vocals with Harrelson, and exhibited a full voice with a good grasp of blues phrasing. Harrelson sang in a whiskey-soaked timbre that sounded as if he had been down many a rough gravel road. His low, deep down grumble lent a sorrowful tone to each tune, conveying a cynical world weariness. Harrelson's guitar, however, is what really expressed his nature. By turns aggressive and tender, he related to his instrument as only a real bluesman can. Blue Hiway interpreted its material in a way that was fresh and genuinely felt, even if some of the songs had been played many times before.

Performance: Whether he was throwing his guitar in the air, playing it over his head, behind his back with his teeth, or with one hand, Harrelson proved himself to be a very gifted guitarist. Even when simply standing with his instrument slung over his outside shoulder, he was the picture of cool. He rarely held anything back and often got the energy level going so feverishly, it was riveting. Summary: With a panache that is classy and distinctive, Blue Hiway is more than your typical blues bar band. Tough but tender, rough yet refined, this is a versatile group that will make your blues night one to remember —Bernard Baur

Jeffcoat Band

LunaPark
West Hollywood

Contact: Artist Hot Line: 818-771-7036

The Players: Jeff Jeffcoat, acoustic guitar, vocals; Greer Shephard, backing vocals; Sharif Azer, lead guitar; Jerry Judd, drums; Mike Wallace, bass.

Material: Jeffcoat Band will remind you of the handful of Eastern Seaboard bands who have made it successfully into mainstream music with semi-acoustic rock, like Dave Matthews Band, Edwin McCain and Hootie & The Blowfish. A set full of original work garnered enthusiastic response from a following familiar with Jeffcoat's repertoire. While Dave Matthews Band and Edwin McCain employ woodwinds and horns, Jeffcoat Band does not. Nevertheless, the vibe this outfit conveyed is similar to both of those outfits.

Musicianship: The latest addition to the band is the inclusion of a drummer with a full kit instead of a djembe. This is a good step, although I would find a way to include the djembe for percussive punctuation. Once drummer Judd becomes more familiar with the repertoire of this band, I'm sure he will begin to get better with bassist

Mike Wallace. As for this night's performance, Judd didn't have the right feel until well into the set. On the other hand, Wallace is real smooth on bass, giving each song subtle punch from the bottom. Jeff Jeffcoat and Greer Shephard have good voices that are well suited to their material, and Sharif Azer is an accomplished guitarist with exemplary feel. He consistently delivered clean solos with no inclination to overdo his chops or meander aimlessly.

Performance: One suggestion is that Jeffcoat Band could perhaps benefit from a longer set that would better utilize more material that highlights Shephard's vocal talent. If Shephard—who's like a Maria McKee with less warble—would put a little more work into the changes and phrasing in "Starin' At The Moon," the Jeffcoat Band could have a hit in the offing. Nevertheless, the band's leader needs to back off the throttle a bit, since most of the material doesn't require such a heavy hand. Wallace plays the bass with a strong sensitivity and could easily fine tune what's missing in the rhythm section with additional input during rehearsals. I'm not one for appearances, but Azer could help matters by using a guitar that looks like the music Jeffcoat Band plays. In other words, lose the heavy metal looking guitar and strap on a Stratocaster or a Les Paul! Elsewhere, Jeff Jeffcoat needs to spend time crafting additional material, because he has the rest of the package down cold. Summary: A few of the songs in their catalog seem underdone, but what Jeffcoat Band needs more than anything else at this particular juncture, is some top management guidance which just might give them a better direction by fine tuning their look and sound a little bit. As things stand now, there certainly is a market for their wares.

—Emery Columna



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## CLUB REVIEWS



**Darling Violetta: Moody and evocative, with a flair for the dramatic.**

### Darling Violetta

*The Opium Den*  
Hollywood

Contact: Artist Hot Line: 888-797-6725

**The Players:** Cami Elen, vocals; Jymm Thomas, guitar; Atto Attie, bass; Gerri Sutyak, cello; Steve McManus, drums.

**Material:** Darling Violetta had a song or two placed onto movie soundtracks last year, and after hearing their latest work it's very easy to see why. Their material is very moody and filled with emotion. Dreamy, with large musical landscapes, their songs are ambitious in their vision and daring in their sound. The band's use of a cello with minor chord melodies and international rhythms gives Darling Violetta a distinctive tone, not unlike the Cranberries. But while the themes are smartly written, there is some need for refinement in the music's dynamic structure. This group likes to use volume as a dynamic, and while that may be valid at times, they tend to rely on it so much it becomes a crutch. It's understandable that they want to let Cami Elen use her voice to its fullest extent, but they do it so often it tends to lose its impact. In the overall scheme of things however, this is a minor weakness that, if corrected, could make their music more effective.

**Musicianship:** This is an excellent group of musicians with standouts all around. All had a flair for the dramatic and the chops to back it up. Thomas created trippy soundscapes that floated through the air and added psychedelic essence to the songs. McManus and Attie's unique approach to the rhythms generated intense tremors. But it was Gerri Sutyak who captured the essence of it all, and who truly inspired the heart of the melodies. Her cello playing was not only outstanding, but also a major part of the music. Elen's voice is tremendously strong, but it would have been nice if she utilized her vocals to add subtlety as much as she did to add power.

**Performance:** This group demonstrated great intensity onstage. All

of them were into the material and well aware of the audience. Elen was charming, passionate and beautiful, with moves that were sinuous, and a personality that projected a compelling stage presence. The members interacted extremely well with each other, much like old friends, making the overall feel of the performance warm and intimate—a perfect compliment to the moody nature of the music. This band is obviously a competent bunch and displayed both professionalism and talent in abundance.

**Summary:** With only a few minor adjustments Darling Violetta could reach their full potential. Though their music may be too moody for some, anyone can appreciate its emotional intensity. This is a very good band with better than average material, and they're well worth a visit should they be playing at a club near you.

—Bernard Baur

### Jive Pony

*The Whisky*  
West Hollywood

Contact: Artist Hot Line: 714-848-1444.

**The Players:** Eric Schurz, vocals; Lawrence III, guitar; Jason Young, bass, vocals; Charlie Moffett, drums.

**Material:** Jive Pony produce a unique blend of rap and punk that screams bloody murder. This is pissed off music to the max, with

scathing lyrics—especially in songs like "Your Life Sucks"—that lash out bitterly against the usual inequities of daily life. Hard, fast, and loud, Jive Pony attacks with the tenacity of a bulldog. You often get the feeling, in fact, that at any moment the band will just leap off the stage and tear into the audience with their instruments and fists. And how many of us have felt like doing exactly that at one time or another?

**Musicianship:** This band creates a wall of white noise as a backdrop to Eric Schurz's rapping vocals. Actually, Schurz doesn't sing so much as bellow his rhymes, doing so with a throat grabbing determination that demands attention. While at times his vocals simply blend into Jive Pony's maelstrom of sound, it's okay, because it adds to the power of the music. Lawrence III lays down a withering squall of feedback and screaming riffs that smother any imperfections with sheer, paint-peeling volume. Jason Young thumps his bass and bounces along with the melody, adding another layer to the Ponies' sonic assault. Drummer Charlie Moffett became a speeding blur, almost simultaneously whacking every piece of hardware in his kit.

**Performance:** I hope they won't hunt me down and kill me for saying this, but for a band this upset and, shall we say, "anti-social," Jive Pony actually seemed a little too laid back at times, with maybe too many lulls in their sonic storm. That's not to say that the band lacked overall drive and emotion. Hey, maybe it's just humanly impossible to keep this kind of energy going for a whole set. In any case, the members of Jive Pony do have outstanding rapport among themselves, as you watch them literally bouncing all over the stage. What must be seen to be believed are the odd little jigs that frontman Schurz performs in time to his vocals. Call it Michael Flatley meets the Sex Pistols!

**Summary:** While the energy of this band may lag a bit at times, Jive Pony definitely know how to get their point across. In other words, don't expect a mellow night out with this foursome.

—Jon Pepper



**Jive Pony: A blistering blend of rap and punk.**



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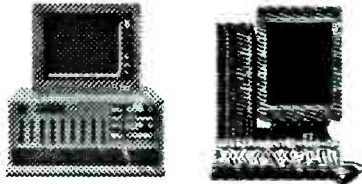
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## PRO PLAYERS

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.



## 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.



## 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.



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Disclaimer: Always be vigilant of people attempting to make a "last look" off unemployed musician. 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. We are not responsible for unsolicited or harassing calls. We reserve the right not to publish ads that we determine are in poor taste or do not fit our guidelines.



EQUIPMENT

2. PAs & AMPS

- \*67 Vox Kensiogn bass amp, 1 1/2" Jensen spkr, xint cond, 310-379-7915, pgr 310-359-5042
- \*2 Audio Technica AT 4031 mics, \$200 ea Condensr mic 2 Peavey clustrs, PA spkrs, \$350 pr. 323-469-1145
- \*ADA MP1 midr tube pre-amp, \$150 ADA MC1 ft control, \$50 Dunlop Crybaby wah, new, \$40 Boss AC1 acous simulator, new, \$60 Brian 818-992-6728
- \*Blamp 16 chnl mixer, XLR outputs, great studio & live brd, \$170 714-901-4891
- \*Fender twin amp, 1960, org, very gd cond, must sell, make offer Kirk 310-712-5655
- \*For sale, 5150 combo amp, brand new tubes, \$500 obo 310-681-1351, 323-464-5683
- \*Leslie rotatng spkr cab, beautifl vintg wd, snds incredbl on keybrds or guits Model 25, gd cond, \$350 818-885-0588
- \*Marshl 8x10 guit cab w/xint backweave, all org, xint cond, vintg 67-69, \$1 000 obo 626-331-3108
- \*Marshl 8x10 vintg gut cab w/weed bskweave grill, metal handles, late 60s, great org cond, \$1,000 obo, 213-595-3807
- \*Marshl JCM 900, new tubes, \$450 JCM 800 4x12 cab, \$450 Nick 310-821-2863
- \*Mesa Boogie 50/50 pwr amp w/SKB case, xint cond, \$600 818-382-7944
- \*Peavey bass head, 400 watts, classc Mark VI, \$300 frm Fender bass combo, BXR, 25 watts, \$100 frm 818-501-5607
- \*Peavey M3000 mono pwramp \$150 Korg dated reverb, \$75 Peavey 12x6 monit mixer, ata flight case,

EQUIPMENT

- \$600. Samson mix pad 12, \$150. Oliver 818-704-7127
- \*Peavey TMax bass head, 2 chnl, tube/solid state, 900 watts, \$300 818-779-1259
- \*Sony ES 200 watts/chnl stereo pwr amp, hi quality, lo discreet fat circuits, has big meters on front, \$250 213-960-9472
- \*Yamaha 12 chnl stereo mixer, MC1202, Mint cond, \$295 Sky182@aol.com, 919-787-2249
- \*Yamaha PA spkrs for sale, 3 w/w 15" woofers, like new, \$275, rajnaik@earthlink.net

3. RECORDING EQUIPMENT

- \*Alesis adat XT, xint cond, lo hours, \$1,250 805-581-4861
- \*Langaven solid state input modules, ea w/am 16 mc pr, 251 passv eq, inputs pad, impedic matching trfmr, \$1,000 firm/both 626-337-7331
- \*Marantz Superscope all tube reel/reel 2 trk from 60s built in tube mic pre amp, stereo tube pwr amp, tube mixer, \$495, 213-960-9472
- \*Pair of Urie 3A's comp/Lim, \$2,500 obo Jerry 818-779-1259
- \*Studio Mastr 20x4x2 recrdng mixing console, 4 band eq, 3 aux, xint cond, \$650 Fostex 80 8 trk reel/reel recdr, \$200, 626-331-3108
- \*Tascam 38 8 trk w/5 reels of tape in mint cond Recent maint \$750 310-967-3965
- \*Tascam 388 8 trk recdr/mixr + accessr New cond, incl org box, manual, \$900 213-851-5062
- \*Tascam 8 trk cass recdr/mixr w/manual, midi compatbl, \$500, Sam 626-796-1647
- \*Tascam VSR 8 trk 1/2", xint cond, w/Tascam 208 mixer, \$900, Don 818-506-6412

EQUIPMENT

4. MUSIC ACCESSORIES

- \*ART acous guit processr, \$200, Jeff 310-342-7058
- \*Down state/art spkr systm for sale Subwoofr, 2 tweeters, carry cases, stands A seal @ \$250 WMASS drspark@javanet.com
- \*DBX 160 XT compresr, \$200 DBX 1531X, dual stereo or mono eq, \$175 Both \$350 Rack mntd, never abused, xint cond, manuals, 310-374-2554
- \*Lexicon LX1P1 digitl fx processr, great cond, \$225 Yamaha R100 fx processr, \$100 Roland RM1 drum/perc module w/manuals, in box, \$250 obo, 626-331-3108
- \*Phillips 20 bt analog/digitl convert, digitl/analog convert, sampling convert, digitl eq, digitl beat meter, digitl fader, all 20 bit, \$295 213-960-9472
- \*Pro touring drum rser, sturdy bt portbl, 2' high, 8' deepx10" wide, brand new was \$1,600, sell for \$250 Glenn 310-379-6887
- \*Roland R8 drum perscn unit, xint cond, in box w/manual, great shape, \$200 obo, 213-595-3807
- \*Tascam M106 6 chnl stereo recrdng mixer, \$165 obo, 310-798-5461

5. GUITARS

- \*1 Humbckr Strat body for sale, Hvy wood, \$75 obo, 818-753-0372
- \*Chapman stick wntd. Period - buy/trade for it 213-924-3606
- \*Charvel #625 acous/elec. cutaway, 5 band eq, blk w/abalone, xint cond w/sft case, \$250 obo 213-595-3807
- \*Fender '96 limitd editn, left handd Strat, only 250 made, like new from factory, \$1,000 incl case 310-798-5461
- \*Martin 000-1 Dreadnht acous guit, solid top & bck, beautifl, great tone, lo action, like new, \$700 818-888-0588

EQUIPMENT

6. BASS GUITARS

- \*Fender Urge Stu Hamm Signtr bass, USA model, mint green mist, actv elec, tweed case, \$550. Brian 818-992-6728
- \*MusicMan Stingray bass, Absolute perfect brand new cond Must see Transprt drk blue/teal. Case incl Must sell. Bob 310-551-7450

7. MISC. STRINGS

- \*Chapman stick wntd. Period - buy/trade for it 213-924-3606
- \*Indian Sitar for sale, padded gig bag & flight case incl, \$650 323-512-8890

8. KEYBOARDS

- \*Roland Juno-6, Yamaha DX-11, Casio VZ-10M w/all cards, Make me an offer or will trade for Chapman Stick, 213-924-3606
- \*Roland JW50 music workstatn keybrd, 5 octvs, snd-bank + drums, great for beginnrs to advancd Great quality for demos 213-461-6450
- \*Roland U110 keybrd module, great cond, 8 outs, \$225 obo 213-595-3807

9. HORN/WINDS

- \*Selmer Mark VI tenor sax, gd cond, w/org trey-pck case, \$2,650 Steve 760-323-1629

10. DRUMS/PERCUSSION

- \*Compt 5 pc drum set w/cymbals & hrdwr, perfect cond, snds great, chain drivn pedals, 22, 16, 13, 12, 5 1/2 chrome snare, \$425 818-888-0588
- \*DW 4x15" tobacco sunbrst laquer snare, used 1 time, \$300 Paiste 3000, vdrs sizes, \$70-\$125, some brand new 213-883-9578

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EQUIPMENT

I'm lknng to buy used Roland TD-10 V-drum snd modle. Can anybody out there help me out? Dave dmn111@pepper.ncinter.net
Pearl DLX birch blue lacquer dbl bass 6-pc drum set Mint cond w/cases, new \$2,800, sell for \$1,200 Glenn 310-379-6887
Wntid, pair of used timpany Jim 818-367-1929
Yamaha Studio Recrdng Series drum, 8" tom, blk, gd cond. \$80 obo, 818-768-3580.
Zendrum hand-held mid percuss contrl. Blk, perft cond. Demck 310-820-5972

12. TRADES/FREEBIES/ETC.

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13. GUITARISTS AVAILABLE

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Aggressv gut, all styles, recrdng, touring, local, global Greg 707-528-7417
Alter blues bands/musics. Lead gut w/voc, pro gear, pro chops. Infl Hendrx, Cream, SRV, WDXon. Sks other blues bands/musics 714-648-2170. info@radiowavenet.com
Beatles, George John, avail for working tribute act Also lknng for other indv plyrs for poss gigs. 310-798-5461
Dead, Matthews, Phish Pro gut, tons of touring/recrdng exp. Sks ong band. Top notch musics. great songs, improv, gd vibe. Patti 714-377-9096
Guit avail for sessn work. 818-753-0372
Guit avail to form HR band. Infl Zep, old Halen http://home.earthlink.net/~molokuz/moto/, motoakuz@earthlink.net
Guit avail to form org rock band. Hvy 70s infl. Let's start something new, refreshing not rehash. Lknng for male/fem to collab, srs only. 909-597-3973
Guit avail to form/join action packd pwrpop band. Into Hanoi, Jam, T Rex, Pistols. Great gear, race ready 562-433-9286

MUSICIANS AVAILABLE

Guit from Bemdji, MN, int in formng band. If you're int, know anyone int, I nd bass plyr, singr, drmr & poss 2nd gut. jpdoughly@vax1.bemdji.mn.us.edu
Guit lknng for band. I like funky, blues, slow jazz, HR. Try me, jam sessn. Akira 310-655-0261.
Guit lknng to collab w/sngwrtrs or vocs. Infl Yearwood, Rimes, Nova, Sheryl. Wes 323-957-9130.
Guit lknng to join estab band. Into Pumpkins, Garbage W/fx. Gabriel 626-281-6474.
Guit skng musics to form ong rock proj. Nd voc/sng-wrtr, fems encourgd, gut, bass, drmr. Will travel anywhere, I'm in SanGabVly. Pro att. 909-597-3973.
Guit w/label int sks drmr & bass to create org music BHarper, Zappa, Shakti, Weird Al, Sndgrdn, Corrn Shop, Bjork, Kevin 323-932-6260.
Guit w/lead vocs sks working top 40 &/or cover act. Working bands only. Have equip, exp, image. 626-331-3108
Guit w/vocs skng 2 gut grp w/democrct front line sit. Have songs, help wrte, etc. Beatles, Bad Fngtr, Grays Band, Move. Danny 626-405-1160
Guit, male, 33, lknng for bass, gut, singr, drums, keys. Hammd, to start new band. Pro att, equip & transpo. No flakes, all styles. 909-597-3973, gl49er@aol.com
Guit/bass & trombone plyrs sk working reggae band. Dion 310-379-9845, pgr 310-224-9601
Guit/sngtr/wrtr type just moved here & doesn't know anybody. Heros incl Mats, Husker, old Soul Asylum Brian 310-208-4296.
Guit/voc, 20, alterna core, old Pumpkins, new Manson, Radiohd, Deftones, Veruca, Sunny Day, CMeth, Dedcatd Casey 310-379-3569.
pentacle\_grl@yahoo.com
Orig gut plyr sks musics for band. Infl Tool, AIC, drk music etc. Donny 818-494-6270
Pro, new to Atlanta area. Rock, pop, blues, cntry, folk, funk. Narpets@aol.com
Psycho, jams, rps out, walls. Infl range from constant Ozzy to Sabbath, Slayer, Metal, like to create. Ironwrk, Millwright PE, Psycho Balls, GlennEM@BFM.org
Sngtr/sngwrtr/guit sks Beatles style partnrshp for recrdng & perfrmnc. 310-274-3025, adityarao@usa.net
Skng jazz, contemp, classic rock or blues. Pro level, some vocs 310-398-1221.

MUSICIANS AVAILABLE

Versatl gut avail for live & studio gigs. Album credits, endorse, int'l magazn appearncs & airplay 818-985-8601
Wild gut lknng to join/form HR band w/90s edge. Infl everything & anything. Dave 818-567-2962

14. BASSISTS AVAILABLE

SLOBO

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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
.....310-281-7632

Aggressv bass plyr sks melodic rock band. Valley area pref. Infl Rush, Journey, Yes, classic/modern rock. Voc whi range pref. Joe 818-597-9029
Bass avail for ong band. Fret/frets. Aggressv, impassnd, writes also. 323-913-3994
Bass avail for sessn work. Versatl. 818-753-0372
Bass avail to join/form band. Various infl. 323-850-1548.
Bass avail, fretd/frets, Infl Motown, blues, jazz, cajun, rock, folk, middle eastm. 818-344-8306
Bass plyr ready to play lknng for band w/great songs. 90s image, Alanis, Fiona, Tom, Radiohd. Willing to collab. Pros only. Paul 213-470-3440
Bass skng band w/ethereal snd. Infl Garbage, Cocteau, Verve etc. Keith 818-785-1770
Bass w/pro gear, profnt in most styles incl jazz. I love to make gd music w/gd people & play out. Some reading ok. 626-431-1621
Bass/cellist/voc w/album credits, touring exp. BA in music, great stage presnc avail for pro sits. Cellopete@aol.com, Peter 818-906-2926
Bass/guit & trombone plyrs sk working reggae band

MUSICIANS AVAILABLE

Dion 310-379-9845, pgr 310-224-9601
Covers only. Bass avail to join or form band to work cover scene. Pref F/T. Absolutely no org bands pls 323-526-2979.
Creatv bass, 33, w/pro gear, avail for touring, recrdng, to join estab pro proj. Infl Suprtamp, Styx, Sting, Seal, Alanis, Matchbx, Roger 805-947-2142
Drmr & bass plyr avail. We play pop music. 323-962-8765.
Formerly Ghostdance & Freakmakr. Infl Jones & Butler Talent, gear & wheels Live & recrdng exp. Pros only. Dam 818-755-0704
Hvy solid groove orientd, tribal, intense, lo tuned bass lknng for great band. Infl Tool, Deftones, Sndgrdn, Korn, Helmet, Rage, Estab bands only. 323-461-9348
Modern bass avail to compit band w/great voc. Top caliber musics only pls. Radiohd, Portishd, drk triphop. Pls read infl carefully. 310-768-8223
Pro bass plyr avail for srs gigs/studio work. Steady or not. Specil R&B, funk to hip-hop. 310-488-3560
Pro bass plyr, 25 sks working/nearly working cntry band. Pro gear, gd ear, great att. Mike 972-276-3009, meadgial@aol.com
Versatl pro w/maj touring exp lknng for live/studio work. 323-461-4816

15. STRING PLAYERS AVAIL.

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20 years experience on violin and electric fiddle in all styles. Easy-going, fast and effective in the studio. Wayne State University, MI. Ravi Shankar School of Music. Album credits. Demo avail. Fax avail. E-mail www.straitjacket@aol.com

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AMP REHEARSAL Studios advertisement with logo and address: 5259 Lankershim Blvd N. Hollywood, CA 91601

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MUSICIANS AVAILABLE

16. KEYBOARDISTS AVAIL.

Keyboard p/lyr avail. Sequcs, drum loops, sngwrng, xtensv exp. Pro sfts only. 310-209-3772.

17. DRUMMERS/PERCS. AVAIL.

STEVEN ANGEL

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Former child prodigy - performed with Buddy Rich - recorded with Jimi Hendrix. Styles - groove, alternative rock, jazz, latin & African. Offer drum lessons - all levels. Available for live gigs & recording sessions.

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MUSICIANS AVAILABLE

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818-755-4686

- A monstr groove drmr sks HR hvv groove band w/ck-out. Pwrfl p/lyr, recrd credits, visual trnx. 18 yrs stage/studio exp. Pros. Pete 213-464-6257.
• Amateur drmr sks muscns in Chicago for fun cover band. Presdnts, Beasties, Crowes, Refresh, Primus, anything fun. Int in jamming, reglr practic spam hamster@sprynet.com
• Drmr & bass avail for orig HR funk rap metal type band. Ala RATM, RHCP. Srs pros only, gd att. Mark 818-995-9616.
• Drmr & bass p/lyr avail. We play pop music. 323-962-8765.
• Drmr avail in md Atlantic. 20 yrs exp, rock orientd Paul gthoover@erols.com
• Drmr avail, 26, Hrd hitting pwr grooves. Inft Bonham, Cambrln, Cameron. Many tour/album credits. Sknng working pros w/mgmt. Brian 213-748-7883, pgr 800-716-1377
• Drmr avail. Exp, fun, dedicatd. I'm last pwr drmr. W/ho.

AWESOME AUDIO Rehearsal Studios Web Services Equipment Rentals 5725 Cahuenga Blvd. • North Hollywood (818) 753 7563 www.awesomeaudio.com

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MUSICIANS AVAILABLE

Hendrix, Clash, Suprgrass, ska, rock, punk, funk. Let's do it all. Tony 310-820-7529.

- Drmr sks working social band. Michele 323-658-7482, pgr 213-349-3492
• Drmr w/Roland v-drums avail for recrdng. 310-445-3744.
• Drmr, 30, l/kg for complt band, anything gd, pop to alt. 818-769-7522
• GARY TAYLOR, drums. London, NY named bands. Tourd w/mems of Damned, Replace, Husker, Dead Boys. CDs, world tours. Proficnt w/ck, hrd hittr, pro. 323-883-1837
• Musicl drmr avail for pro gigs, recrdng. Fast learnr. All rock styles, jazz, R&B, blues, reggae. Adam 323-660-4505.
• Percusn, vocs, harmncas. Reggae, afro soca, funk, hip-acid jungle jazz-hop, latin, Braziln, pop, folk etc. 1,000s of snds pro only. 818-345-2345
• Pro cntry drmr/sngwrtr/voc, relocatd to SoCal, ready to recrd & tour. Ronnie 760-343-1715, ljsarc@aol.com
• Pro drmr avail. 310-313-9335
• Pro drmr, Ex-Berklee. Rock, blues, jazz, soul, pop. Avail for live/studio. Doug 310-556-6152
• Pro presnt avail for sessns, showess etc. Many groove texts, chops & gear. 310-477-8785. http://members.aol.com/yolpnmt/Home.htm
• Pro, diverse, team p/lyr l/kg for estab band. Age 28. Solid meter & groove. Pros only. Joey 619-462-2593. jgalvan@tethatohoe.net
• Pwrhouse pro drmr w/20 yrs tour/concert exp. Dbl kick acous, dbl kick Roland TDK elec. Plays all styles. Avail for gigs, tours. Steve 818-981-0545
• Seasond Veteran rock drmr w/vocs, sks gut & bass w/vocs, for xtraordnry blues rock trno. Great songs w/dynamcs, SthBay area. 310-329-8492

18. HORN/WIND PLAYERS AVAIL.

- Alto, tenor sax p/lyr l/kg for horn sectn. enzone4@earthlink.net
• Fem trumpet p/lyr, all styles, pros only. Also vocs. 310-281-8630
• Horn sectn avail. Any style, ska, swing, dsco, funk, alt, latin. Charts provid. Seasond pro p/lyr. 562-804-5723.
• Sax, harmnca, vocs avail for jazz, blues, rock, reggae. Alto, tenor, barntn sax. Joseph 310-235-1196
• Sax, wd/winds, wind synth p/lyr avail for studio work, demos. All styles. Also for horn sectn arrange. Rick 818-945-9319
• Trombone & bass/guit plyrs sk working reggae band. Dion 310-379-9845, pgr 310-224-9601
• Trumpet p/lyr avail. 310-820-8413.

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MUSICIANS AVAILABLE

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- #1 voc avail. Pistols meets Beasties, drinkn beer in Beck's basemnt. Exp. talent, drive. 818-893-0168
• Ace male voc avail for sessns etc. Have songs in movies, just released CD. Sknng exposr & poss matrl. Rock, pop, alt. Pros only. 818-996-3074.
• Ambitious fem sngnr/sngwrtr sks collab to live dream. Futursic. Finestwd, harmnys, raw melodic style. electric edge. Mysticl w/try of lght. Elyse 818-591-8813
• Beauty, passion, poetry, religion, brth, creatn. Inft Tool, Ministry, Industr. Complex music, conceptn. Beauty & pwr. Totally orig. I'm ready. Tony 818-882-0249
• Cntry fem voc/sngwrtr sks band, Chrstin subjct matr. line. Inft MHagard, Stwain Tasha, vm. 818-846-5336.

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\*Cntry male voc sks band or musics to form band Start w/croops but orig's a must. No flakes. Shawn 805-799-0424
\*Dynamc pwrflr talentd male voc sks non-paid demo projs Melodious, great range Pop, cntry, soft rock Terry, 2-8pm 714-522-3218
\*Exp East Cal voc/sngwrtr/guit w/great vocs-Bowie, PMurphy, Lghft style-sking band or artist w/style & taste Terry 213-953-9557
\*Exp fem voc, lead/bkup, dbis on trumpet Funk, rock pop, top 40, orgs etc. Dedicatd & energic. Pro srs only 310-281-8630
\*Exp male voc, who plays bass also, lking to collab w/producers or other srs musics w/studio capblty. Funk, hip-hop rock Seth 818-207-2291
\*Fem blues rock vocs, pro lyricst skng pro srs only. 4 1/2 octv range Lots of guts 310-458-8852
\*Fem sng/sngwrtr sks musics to form org pop rock band Must be int in perfrmng I'm in NoHo, Cynthia 818-753-5965
\*Fem voc avail for top 40, pop, disco, working band Chrs 562-465-4955
\*Fem voc avail Pro, xtensv recrdng/live exp. Sessns, jingles, bckups, album composr demo projs Studio music perfrmng grad UMI Srs projs, 818-705-3042
\*Fem voc skng band to play 1940s music, mrd w/ambient & trance. Only srs musics, 310-281-9693
\*Great voc sks band Infl CathWheel, Kit Distinctn, Massv Attack, Verve, Oasis, Portishd Stephan 310-236-7278
\*Guit/voc, 20, alterna core, old Pumpkins, new Manson, Radiohd, Deftones, Veruca, Sunny Day, CMeth Dedicatd Casey 310-379-3569, pentacle\_girl@yahoo.com
\*Male voc sks estab or new swing/jive band to front. Srs only pls Can outwall Voodoo, CPoppers put togethr, OC area 714-529-2343
\*Male voc/lyricst, Smart w/pwrfl voc, sks other 1/2 of awesome wrting team. Srs musics only pls BFolds, Indigos, Doug 213-960-1603

MUSICIANS AVAILABLE

\*My friend has amazng vox She's really going to get far, nds to know how to get startd, or lking for band. Jamie 888-625-2424
\*Punk singr, 33, from old school, sks late 70s, early 80s style punk bard, Alex 310-839-1515
\*Sngtr w/klnt range & image, lking for working class rock/cover band. Will considr estab orig band Ben 310-398-2129
\*Sngtr, orig ideas & passion, sks other musics to display somethng difrnt & authentic to LA Infl YJean D'Franco, Radiohd, ATwin, R Gonzales, Frank 213-467-2071
\*Sngtr, versatl, hi range New kind of music: Bowie mix w/indus & classic music. Big productr or nothng, demo avail kirk collins@mc12000.com, 310-712-5655
\*Sngtr/sngwrtr/keybrdst avail for band w/maj label deal Infl Blonde, Garbage, Beck NYC lass w/humor Elizabeth 213-878-5543
\*Strong, xpress fem voc, lead/harmny, guit, bam bass, recrdng exp, sks band Local gigs, Celtic, folk, CW, pop, classic rock Demo avail 310-316-9313, susanmccw@aol.com
\*The world is changing, Dynamc yng voc sks pro proj Pro stage/CD exp Infl incl Plant, Maynard, Nowell I'm ready Alex 310-209-1890
\*Voc avail for band, Have pizzazz, showmshp, orig flavor Infl PFunk, GClinton, Prince, Maxwell etc 310-967-4537
\*Xtremly versatl pro voc avail for working sit K, now literally 100s of classic & curr rock songs. Also avail for sessns, tributes Keith 818-708-8370

MUSICIANS WANTED

21. VOCALISTS WANTED

\*#1 blk fem lead voc nidd to complit pro orig R&B soul to hip-hop show band proj. Must have pro exp 310-488-3560
\*#1 world class voc/ftrntman w/vox, image & exp, wntd by guit/sngwrtr w/studio songs, pro exp Infl SPerry, Plant, Roth Top pro only pls 213-650-0974, 213-715-5787
\*3 pimp daddies w/big pkg skng singr w/att, soul & infl for aggressv groove core band. No rainbow rockrs. Jimbone 310-659-7465
\*A 24 yr old keybrdst lking for fem sngtr/sngwrtr for synthpop/dance duo, Infl Depeche, Olive, Bjork, Yury 818-986-6925
\*A+1 blk fem model/sngtrs wntd for my fem grp You must be 18-22. I have maj recrd deals pending Sheryl 805-951-7395
\*Aggressv bass plyr sks melodc rock band Valley area pref, Infl Rush, Journey, Yes, classic/modern rock. Voc w/hi range pref Joe 818-597-9029
\*Amazing voc/lyricst wntd 213-651-0689
\*AREA 51 lking for focusd, reliable hrd/progressv rock voc Recrdng proj Tate Covrdale, Mercury Dennis 818-271-2330

MUSICIANS WANTED

\*Auditns for fem funky diva Must be able to sing soprano 21-30, srs only pls 818-928-1111
\*Blk or hispanic blngl singr for diverse intl world beat/rock band Pref fluency in both, Span/Eng 21-29 Jose, after 5pm, 818-760-2078, jmarlymor@aol.com
\*Blk, wht, lat, skinny, voc w/ton of soul for complit band Infl SCooke, Ramones, CTrick, Sly, Coltrane, Police, Jacks'n5, Clash Ray 310-396-5466
\*BREAKDOWN, local LA rock/tank band nds male voc: Curr plyng shows Chli's meets Rage style Do you have what it takes to breakdown? James 818-986-9609
\*CNtry band sks male lead voc who plays rhythm guit, pref accus Cover lunes now for gigs, poss orig later Jeff 818-348-6671
\*CNtry male voc/sngwrtr wntd by guit/keybrdst/sngwrtr for wrting & recrdng duo Infl Herndon, Lone Star, Whayes, Brooks/Dunn John 818-557-0722
\*EARTHLING & THE STAR BABIES sks glam girls to be part of show Bckng vocs, sexy image, willing to shock Lv name/# 323-957-4646
\*Elvis is alive and nds help Nds girl bkup singrs dmr, 818-701-9188
\*Fem lead vocs for coctail lounge gigs, R&B, jazz cntry, old school oldies Recrdng org matrl Paul 818-846-3081

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Fem lead/bkcp singr ndd for 50s, 60s band. 21-35. Must know matrl & love to sing this type music. Plenty of oppor to perform 323-257-0549
Fem singr w/strong signatr voo ndd for orch rock recrdng proj. Spiritly mndd pref. Infl Kansas, Yes, Styx, Beatles. Ken 562-927-8070
Fem singr wntd for recrdng proj. to work w/pans/sngwrtr 310-367-9475
Fem singr wntd to work w/keybrds/guit to reform classic rock dance band. Some pay. pft. Must sing 4 sets. 818-609-0183
Fem voc for overseas 5 star hotel. all expns paid Must sing R&B, jazz, pop. Doug pgr 310-556-6152
Fem voc w/td image ndd for recrdng proj. Pop, R&B, dance. Larry 818-718-6044
Fem voc w/stage presnc wntd for glitter pwrpop band ala Hole, Ramones, Stooges. 323-851-6121
Fem voc wntd for 90s rock band Acous to HR edge Have matrl & lkg to collab to create orig snd Dave 818-261-4206
Fem voc wntd for R&B funk studio work. We have studio, groove, srs connex. Infl Mariah, Monica.

MUSICIANS WANTED

Whitney, Brandi, Nicole, Mary J. T.L.C. 213-681-1629
Fem voc wntd. sexy, funky, acid jazz for recrdng, gigs, world takeover. I have studio, connex, everything but you. Infl N'dea, Erykah, Scidah, Jheisa. 818-902-1895
Fem voc/lyncst w/maj connex wntd by sngwrtr/keybrdst. Must have deal in works. 818-342-3100
Fem/male, under 22, talentd, star quality, hi range, versatl. If that isn't you, pls don't call. If yes, call Jack 310-826-4883
Formng 4 pt harmny, bass, baritone, 1st tenor, 2nd tenor. Must be able to sing, write/read music a+. 17-21. Bring music, ready to sing. 310-319-8718
Formr Prong membrs sk prg voc to complt new recrdng proj w/hrdcare, techno snd. Must be creative, srs only. 213-368-8201
Funky voocs for cover band to smoke. Prince, Time, SWonder type grooves. Have fun & make some \$\$ Mike 805-499-3927
Guit lkg to collab w/sngwrtrs or voocs Infl Yearwood, Rimes, Nova, Sheryl, Wes 323-957-9130
Guit skng muscns to form orig rock proj. Nd voc/sng-

MUSICIANS WANTED

wrtr, lems encourgd, guit, bass, drmr. Will travel anywhere. I'm in SanGabVly. Pro att. 909-597-3973
Hvy groovy funky band in vein of Snot, Peppers, Tool, Janes. Quicksnd. Lkg for great amazing pwrfl melodic singr. 323-461-9348
Latin fem voc wntd by guit for pop recrdng proj. Talentd, under 30, xint intonatn. 323-462-1078
Lkg for fem lead voc. Infl Crow, MacLachln, Jewel, Merchant, Alanis. Prvg music, no covers. Srs only. Jon 949-888-7618. Prvgcable@aol.com
Male singr that's soullf yet rough edged w/diverse style & arrange for crsover urban funk band. Have unique & catchy snd. 310-737-0062
Male voc ndd for synth pop proj simlr to Erasure, Pet Shop, Melodious, passion tenor/thi tenor. Srs only. 310-205-8493
Male voc wntd. Cool orig vox, creatv & srs, diverse music, xpermttl, accessbl, at times very hvy & laid back & moody 213-360-6584
Male voc, 21-30, to join voc grp SEVILLE. Paid gigs, travel, recrdng. R&B/soul, oldies. 213-637-8946
Male/fem singr wntd to form orig hvy band. Must be orig & versatl. Infl Tool, FearFac, Deftones. Must be dedicatd, No flakes. Mike 805-685-6944
Maverick recrdng artists. THE RENTALS, auditing fem sngs/guts for tourng & support of album. 213-259-3551
Melodic R&R band lkg for ballys frntman or woman. Must be grown up! Rudy 626-536-5069
Membrs from nat'l act skng voc-new proj. Very dynamic style. Moody almos tribal edge. Tape/two to Vocalist, POBox 12312, MDR, CA 90295
Modern rock band w/maj label int, sks melodic singr.

MUSICIANS WANTED

Creatvly thru you, not from you. No irratl egos. Janes. Police, everything. 323-851-5905
Orig band, curr gigng, sks voc to complt. Peers incl Zep, Who, Hendrix, Aero. Srs inq only. The time is now. Steve 626-357-7863
Orig blues band skng blk blues singr, harmnca a+ Have mgmt & nat'l distrib on curr releasd CD. 818-710-0902
Orig drmr & guit from ENUFF KNUFF, slngng for suprtar voc. Infl Beatles, Kraviz, Pumpkins. Derek 310-282-8612
Rapper ndd to collab w/fem voc & 8 pc trlphop, soul, R&B band. Maj label int, local tourng. CD out. Vibe is fresh. 714-843-2018
Sngfr/lyrcst w/unique snd lkg for bluesy, alt band. Will jump in at any phase. Infl Dylan, DMatthews, SteHazel & SGolvin, Jimmy 213-867-0145
Skng fem voc who plays keybrdr or sax, for re-formng working band. Must be versatl, 50s-90s. Mike 805-371-5500
Soullf fem voc/wrtr/collab ndd by male guit/wrtr w/studio & indus contax. Infl Sundays, Fiona, Lennox, Sade. 310-476-1905
Suprtar singr wntd to complt band w/maj label int. Infl Beatles, Bowie, Zep, CTrnk. Srs only. 818-832-5380
Swedish muscns sks open mndd sngrs for somethng unque, mxid music styles. Basicly adventures music, non commrcd & commrcd. Have studio, only srs. Freddie 949-425-9491
Voc wntd to start orig band. Infl Tyley, Plant, Daltrey, Rodgers. Totallly srs only. 19-23. 323-962-8338
Voc wntd, Infl Charlatsn, Stone Roses, Oasis. Don pgr 310-758-3504, Steve 310-324-7706
Workng cover band nds strong fem lead soprano to sing curr blk music. Infl 92.3 The Beat. Valerie 818-752-0789
Yng diva glam rockr to front hot top 40/orig band. Infl Blondie, Lauper, Benatar, Joplin, Ethrldge. Payng gigs & videos. Ernie 805-964-3035
You are melodic & staccato rhythmic. In key & on time. We are hvy groove & xpermttl. Chris 213-469-9531

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22. GUITARISTS WANTED #1 guit wntd. Loud, rude, aggressv, shrt hair, tattoo, spitting, screammng guit ndd by band w/lt. 818-553-8907. Acous guit ndd by male singr/sngwrtr for live acous gigs. Down tempo, mellow, soullf songs, all orig. Infl Brazin, jazz, pop, balladry. 310-205-8493. Acous guit wntd for solo artist w/mgmt. wkly gigs. Orig & cover tunes. Have label int. GooGoos, Blossoms, Bread, Steve 323-874-4172. Aero, Blk Crows type band nds guit plyr. Have financ-

R&B VOCAL NEEDED PRODUCER W/ STUDIO SEEKING A FEMALE VOCALIST 18-25. MUST BE COMFORTABLE RECORDING, AND STRONG LYRICIST, MELLOW VOCAL STYLE, IMAGE, AND EASY GOING. MUSIC INFLUENCES ARE TAMIA, BRAXTON, TIMBALAND. SEND DEMO OR PROMO MATERIALS TO: 461 STUDIOS (ATTN:MYKE) 10932 BLOOMFIELD #9 STUDIO CITY, CA 91602 FOR MORE INFO (818) 762-0157

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MUSICIANS WANTED

ng, atty, label int. LA rehrls. 626-338-3106
Ambitious, 22, Snicks lking for L Buckingham. Collab to live dream Fulurstrc Fleetwtd, electrnc all edge Yng. raw ambient a must Elyse 818-591-8813.
Beasties guru nnd to join other devout Beatles music for unplugged duo for provs gigs, recdrngs etc Must sing some lead, provide killr bckups. 714-379-6689, ppigs@junco.com
Beauty, passion, poetry, religion, birth, creatn. Infl Tool, Ministry, Industrl. Complex music. conceptn Beauty & pwr Totally orig I'm ready Tony 818-882-0249.
Bubble gum art rock band forming Visuals import 323-469-1145
Christn rock band nds you! Must love god, have killr chops in all styles, stage presnc, voc, open mind & sense of humor. 213-207-2750, x133
Christn sing/sngwrtr/guit sks guit to form unpredictbl electc fun rock band. Infl Beatles, Radiohd, Alred Boys, funk. Jeff 310-478-0655
Covers only 70s classic rock Lead singng bass sks guit to form trio. F/T sit. Pls no desperate ignornr unrelcic souls. Must have tape. 323-526-2979
Drmr avail. Exp, fun, dedicatd I'm last pwr drmr. Who, Hendrx, Clash, Supprgrass, ska, rock, punk, funk. Let's do it all Tony 310-820-7529.
Drmr sks modern guit w/cool image. Old Pumpkins, Chains, new Crue, Stab Westwrd, Prel shrtr/med length hrn, 25-33. No dope. 213-883-9578.
Dynamic elec/acous guit nnd by emergng AAA/modern rock band Vocs, keys a huge+. Electcic matrl ala CCrows, Matchx, Wallfwrz. 213-467-5413
Elec/acous guit w/nd Working pop, R&B, lounge singr/sngwrtr w/CD, sks tastefl team plyr w/commnt, great att, all income. Michael 323-850-8181.
Estab LA band sks 2nd guit plyr into Zombie, Manson, TypeONeg 310-575-3317.
Exp charismatc guit plyr w/nd for writing, recdrng, showngng. Styles incl Beatles, Beck, you Joe 562-491-1985.
Exp East Cst voc/sngwrtr/guit w/great vocs-Bowie, PMurphy, Lightf style-sking 2nd guit/sngwrtr w/style & taste to form proj. Terry 213-953-9557.
Exp lem lead guit plyr for lem Span pop/rock band, nnd for live LA gigs & recdrng. Pro gear, great image nnd. Srs. 213-993-6022.
Fem guit w/nd by lem voc. Infl Portishd, Hole, PJ, L'Phair, JBuckley, BOrton but tk to create own snd. Kelly 310-207-4855.
Fem guit, any level, nnd by bass & drmr to play Ramones, Pistols, Lunachks style punk. Vox av+, no Lilith Faire. 818-248-9777.
Fem musicns w/nd for grrl metal band. Miwa/Sean 323-937-2565.
Fem singr/sngwrtr sks guit to start orig band &/or perform acous showess of orig music. Pop rock style. Cynthia 818-753-8965.
Fem singr/sngwrtr w/ht songs skng elec guit plyr/sngwrtr. Egyptn, Indian, Africn, R&R, Spiritl mindf. Maj recd labels & mgmt int. 310-281-7174.
Fem voc/lyricst sks guit/sngwrtr for orig matrl. Style of McLachln, Matthews, Zep. Many infl. Srs only. Renae 213-469-3245.
Fem voc/sngwrtr, has producer, sks guit plyr to collab & rehse for future gigs. 310-390-5211.
For gd time call NYC singr lking for urban rhythm. Beasties, Beck, Garbage, Humor, theatrx, drive. Elizabeth 213-878-5543.
Grrl guit w/nd to collab on all girl band. R&R, 213-653-1454.
Glitter rock guit w/nd to complrmt Brit frnman. Have showess, shopping for deal L'Paul, VGs, moves av+. Boland, Ronson, Thundrs, Barrett, Richards. 213-469-3459.
Guit nnd for estab 4 pc Traveler, Matthews, Buckley, Zep, Radiohd Huge gigs. Jan recdr release, loyal followng 323-464-6441.

MUSICIANS WANTED

Guit plyr w/nd for exp orig band w/lem singrs LngBch. Lite modern rock pop Team plyr. 562-985-0705
Guit w/nd by singr/lyncst to write songs & form band. Infl everthng from Zep, Bowie, Pumpkins, Hole, Metallica, blues Bill 949-646-0270.
selenal1@pacbell.net
Guit w/nd for funk music. Have studio, groove, connex. Infl Bootsy, Parlmtnt, Prince, Slave, Isleys, JBrown. 213-681-1629.
Guit w/nd for HR, blues, pwr groove band signd to indie deal. Pro plyr w/chops, vocs, att & team plyr Ed 805-405-0420.
Guit w/nd to complr hrd & soull orig proj for album & showngng Audln now. Samson 909-931-1828.
Guit w/nd to form acous duo to develop pro band w/estab sngwrtr. God inspird songs ready to go Think mountns & valleys Petri 818-703-5919.
Guit w/nd to make magic. If you miss it wld be tragic. Beaties have been infl. I'm great singr w/potentl. Jeremy 213-258-4211.
Guit w/nd. Pwrpop band, CD-5, great songs. You nd retro tone, bckup vox, some keybrd abil. We have Wurly & Vox organ, gigs. 310-370-8294, thereals@earthlink.net.
Guit/singr skng guit to create band w/male or lem I have name, songs, shows, just nd you. All music & punk rock welcomed. Hank 626-288-5662.
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Juan Croucier, bass plyr from Ratt, lking for lead guit plyr for orig proj. 323-650-5589.
Lead guit w/image, showmanship w/nd for Pistols meets GnR. No 80s pls. Jimmy 310-775-5185.
Lead/rhythm plyr in vein of Slash, Page, Cantrell, to complr street chargd hvy groove rock. Exp only. Image/cool riffs a must. 323-957-9093.
Lking for funky but bluesy guit. Band, ONE GOOD EYE. Bluesy but funky. Recdrng, have gigs. Steve 818-997-8656.
Male/fem guit plyr. Punk rock, 16+, w/transpo, full equip. Infl Clash, early Polya, Op Ivy. David 323-512-8556.
Maverick recdrng artists, THE RENTALS, auding tem singrs/guits for toung & support of album. 213-259-3551.
Nd capbl & creatv guit for recdrng proj, Elec/acous. Pop, folk rock infl. Origs, no covers. Srs only. No substn abusers! Jon 949-887-7618.
New age, hrd rockng, singngwr duo w/limid finances, sks drum, guit, keybrd to recrd 5 song demo, male/fem welcome. 213-965-1917.

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Pop/rock singr sks guit w/songs to perform w/or stage exp GMichael. Savage Grdn, Tears/Fears. Kienan 310-373-2222.
Pro band lking for innovatv, energetic guit w/stage exp. 90s approach, edge, commnt, team plyr, contrib to songs, dynamic Lks import 310-659-1969.
Pwr metal band signd, nds 2nd guit Infl Halloween, Iron Maiden, King Diamond 626-337-7331, 626-835-3905.
R&B pop male voc sks guit to form bckup band for club dates, poss toung Infl Babyface, Vandross, covers/orngs. Jimmy 818-904-9320.
Reed rhythm plyr vein of Slash, Page, Cantrell, etc to complr street chargd hvy groove rock band. Srs only, image, Hillyrd rehrls. All orngs. 323-957-9093.
Rock guit w/nd by 2 future suprstars, singr from Englnd, bass from Amer, w/studio for imminet recdrng. Pros only Blowie, Floyd, Manson Peter 818-906-2926.
Singr/sngwrtr sks great guit to jam, improv, recrd demo. Melodic, passiont, strong. Infl me. Edie 213-661-5662.
Singr/sngwrtr/guit sks Beatles style partnrshp for recdrng & perform. 310-274-3025, adityarao@usa.net
Sking guit plyr w/vocs. SttJersey area. To form org hvy/passionat band infl from Sndgardn to TypeONeg RavenTW@aol.com.

MUSICIANS WANTED

Sking guit/sngwr who can co-sngwrite w/me, guit/sngwr. Music ala acous coffee house Wade 310-827-1796.
Sngwrtr/guit w/nd by lem lyricst/voc for collab on pop/rock songs. Donna 310-379-9654.
Spcialt in lasscl, jazz, rock, guit w/nd to collab w/pians/sngwrtr on new fusion for R&R symphony creatin. Sreed@elx.com, 213-924-4790.
TReX, Bowie, Hole. Where's Dave Navarro when you nd him? Gur nnd, ask for Jett 323-654-2514.
Vermont based modern rock band sks lead guit w/some-vox Yng, virile, cool good citizen@bigheavy-watt.com

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- #1 funky rocking bass plyr wntd for gigging all orig pop/rock band w/CD & label contact. www.manmadestudios.com. Infil Matthews, Seal, U2, Gabriel, Derek 213-389-6619.
- #60s, 70s guit punk geek sings, writes, loves Riamones, Stoooges, early Replace, Velvets, Hitbreakrs, Nds bass geek. Skng garage rock bliss. Whillywud. 323-650-4691
- \*A bass w/vocs wntd for psychdc pwrpop trio w/huge

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- harmnys, enormous songs, big big plans. Kirk 310-204-5645.
- \*A unique fem singr/sngwr/rhythm guit sks other insprid muscns for band. Producr int. some connex. Failure, Bjork, Alanis, Radiohd. Eli 310-967-5725.
- \*A1 dedicatd lmgrr plyng, moving around the chords for diverse melodic blues/fate 60s Eng infl rock. Hvy to acous. Infil Zep, Floyd. 310-453-8628.
- \*Acous/elec trio skng skid, open bass plyr into plyng jams. Wkly gigs. Yng, Beatles, Motrhrips, Dead. Migue 310-503-1185.
- \*Aero, Blk Crows type band nds bass plyr. Have financng, aty, label int. LA rehrls. 626-338-3106.
- \*Aggressv bass nnd for SoCal punk snd w/melodic edge. Srs only. Pgr 818-595-4892, 818-877-1045
- \*Alt pop band sks dedicatd & creatv bass. Loops & samples used. Have lckout & recrdng studio. 213-852-1107.
- \*Alt pop band w/unique snd sks bass plyr w/great style. Band has maj label develop deal. 213-851-1680.
- \*ALTERNATE FAITH, flavorng modern rock w/star, tabla, dumbek, mandolin, sks bass. Have productn deal, studio, lckout, airplay, press, shoppd by top indus pro. 818-704-5772.
- \*Anybody can play bass, do you have guts to join band? 818-891-3671.
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- \*Awesome singr/sngwr/sks bass plyr, uprite, for shows, recrdng & touring. Snds like Ethernidge, Jjoplin, Chapman, Phaedra 213-860-0290
- \*Bass & drmr w/rock, jazz infl wntd to join band. Infil McLachin, Merchant, Apple, Emiliou. Must have tape. Janine 818-985-3523.
- \*Bass & drums nnd for ong rock band. Hvy, melanchly, simple. No 80s nonsense. Working w/product. Radiohd, Lennon, Hendrx. Dave 310-540-1804
- \*Bass nnd for band. Must be flamboynt w/o being clown. Jett 323-654-2514
- \*Bass nnd for ong posi modern alternapop band. Yth, passion, vocs a+. Infil Bowie, Pulp, Radiohd, Tricky, Pet Snds. Johnny 323-876-5195, Tad 818-989-7236
- \*Bass nnd for psychdc rock band. Infil Floyd, Dead, Improv Great unique vocs, songs, gear W/mgr. agent. album/touring credits, showscng. 323-883-1953.
- \*Bass nnd to compli very orig trio. We're putting our souls in what we play, so shld you. Vocs & originality huge+. Gary 818-386-1064.
- \*Bass plyr nnd for melodic ong rock band w/fjaz twist Craft ontded muscns only. 323-469-7607.
- \*Bass plyr nnd for ong R&R band. Infil Stones, CBerry, NYDols. Ronnie 213-822-9677, Jeremy 851-4902.
- \*Bass plyr nnd for ong singr/sngwr w/band. Pop folk rock snd. Tom 323-936-9473.
- \*Bass plyr to join band for artist w/pendng deal. Gd listern, create grooves for great melodic songs. Recrdng & live. McLachin, Matthews, Gabriel. 818-906-0656.
- \*Bass plyr wntd for WLA band. Brit pop infl. Stones, Roses, P.Weller, Oasis. 310-888-7221, 310-521-8162.
- \*Bass plyr wntd for alt band. Nirvana, Blur, 3Eye. Maj label int. 310-208-3772.
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- \*Bass plyr wntd for ong rock band, KAIROITICA. All

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- orig, no flakes. Rehrse 3xwk in Burbank. 888-436-5196.
- \*Bass plyr wntd for R&R band. Infil Beatles. John 818-220-4001.
- \*Bass plyr wntd for xtremly orig, xtremly cool, some what psychdc, deep groove type stuff, some world infl. Bennett 310-842-7467
- \*Bass plyr wntd to compli 70s meets 90s blues based HR band, must groove, play for songs. We have songs, gigs, lckout. Steve 213-653-6915.
- \*Bass plyr wntd, 27-37, WstSide, live exp essentl. Brit blues, P/Greene, Yrdbirds. Rehrse, gig, recrd orig 310-301-0961.
- \*Bass plyr wntd. Groove plyr, song smart. Wntd for ong proj. AA format w/productn deal. Infil CCrows, Santana, Journey. Alex 310-262-1881
- \*Bass plyr wntd. If you've got it, flaunt it. Vocs a+. Love of Beatles a must. I'm pianst/sng. Jeremy 213-258-4211.
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- \*Bass wntd. Versatl, commtd, w/transpo, for ong R&R band, gigs, demo. Infil Stones, Clash, James, X, Bowie, MC5, Crowes, David 213-953-9586.
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•Drmr sks modern bass w/cool image Old Pumpkins, Chains, new Crue, Stab Westwrd Pref shr/med length hair, 25-33 No dope. 213-883-9578
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•Exp bass wntd by fem fronted band w/CD, touring exp Moody, groove orientd Bjork, Tamos, JBuckley, Zep, PJ Harvey Michelle 310-392-2918
•Exp charismatc bass plyr wntd for writing, recrdng, showcngng Styles incl Beatles, Beck, you Joe 562-491-1985.
•Exp East Cost voc/sngwrtr/guit w/great vocs-Bowie, PMurphy, Lightn style-skgng bass w/style & taste to form proj Terry 213-953-9557
•Fem bass wntd. Proj w/lem lead voc & great songs Bckup vox req, play lead occasnly Infl Hole, X, Who.

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•Fem muslcn wntd for girl metal band. Miwa/Sean 323-937-2565
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•Gay/strait bass plyr ndd. You chanl McCartney & Quicksnd. Must have vox No limitatns, no expectatns, no exceptns. Chad 818-760-3832.
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•Guit/singr skng bass to create band w/male or fem. I have name, songs, shows, just nd you. Alt music & punk rock welcomed. Hank 626-288-5662.
•Guit/voc sks drmr, bass, guit for HR HM band. Songs & vison there, but no pay. How about trading? Trace 818-767-6234
•Indie pop band nds bass plyr Infl Stereolab, Velcity Girl, Broadcst, Fonda, Lv msg 213-694-1414.
•Indie rock & then some Silverlake area 3-pc formng for loads of fun & occasnl show No hype. Costello, Blondie, CStevens 213-483-7443.
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•OC based alterna world rock folk band nds bass plyr Cross betwn Bush & PGabriel. Fretls a+. Jim 909-697-3232.
•Orig pop/rock & blues proj ala Fleetwld, U2. Clsaa sks funky Fender Presicn bass for showcngng & recrdng. Scott 310-670-5673
•Orig R&R band lng for dedicatd bass-bck vocs to join. Must be avail to play reglry bookd gigs. Our nfl range from Beach Boys to Sabbath Mike 562-947-

MUSICIANS WANTED

1079
•R&B pop male voc sks bass to form bckup band for club dates, poss touring. Infl Babyface, Vandross, covrs/origs. Jimmy 818-904-9320.
•Revolutn, doors/perceptn, sex, death, love, hate, pain, happinss of music. Sk incredbl bass plyr 323-845-0227.
•Singr/sngwrtr w/indie recrd deal formng pop rock band. Bass ndd. No pay yet. Demo avail. Rehse in Hilywd. Emily 562-435-1024
•SKng bass/sngwr who can co-sngwrite w/eme, guit/singr. Music ala acous coffee house. Wade 310-827-1796.
•Solid yng lng haird bass plyr wntd by hot top 40/org band w/CD, payng gigs. No maj exp/equip nec. Ernie 805-964-3035
•Talentd singr/guit/sngwrtr sks talentd, dedicatd bass to collab for srs proj that's about the music. Alt, progress, melodic. Mike 818-902-9879
•Uprite/elec plyr wntd to join, paid gigs. Very innovatv acous band. Vocs a+ 818-249-3248
•VOID ncs bass plyr for orig electrnc rock Infl NIN, Radiohd, CMeth. 323-222-5968, http://www.m-s-eryloves.com

MUSICIANS WANTED

3560
•A unique fem singr/sngwrtr/rhythm guit sks other insprid muslcn for band Producer int, some connex. Failure, Bjork, Alanis, Radiohd. Eli 310-967-5725
•A1 New Orleans style piano plyr ndd for recrdng & poss future shows Torien 818-541-0590, 818-695-7937
•BACK ALLEY sks keybrdst. Blues rock orientd, some funk blues. 213-360-2450.
•Christn singr/sngwrtr/guit sks keybrdst to form unpredbt eclectic fun rock band Infl Beatles, Radiohd, Alter Boys, funk. Jeff 310-478-0655.
•Duran Duran tribute band lng for keybrd plyr. Jason 310-390-6037.
•TypeO'Neg, other ghoulish snds 310-575-3317
•Estab LA band w/indie deal sks versatl keybrd plyr to join band, Modern, triphop, groove, rock style Pro sit. Jeff 213-388-7705
•Exp fem keybrd plyr for fem Span pop/rock band, ndd for live LA gigs & recrdng Pro gear, great image ndd Srs. 213-993-6022
•Fem voc/sngwrtr, has producer, sks keybrdst to collab & rehse for future gigs 310-390-5211

24. STRING PLAYERS WANTED

•Educatd, creatv, hip string speclists to form new type of rock symphony w/33 yr old pian/sngwrtr Many indus contax Scott 213-924-4790
•Fem violinist wntd to join, paid gigs. Very innovatv acous band. Vocs a+ 818-249-3248

25. KEYBOARDISTS WANTED

•#1 keybrd /synth plyr ndd to complt pro orig R&B soul to hiphop show band proj. Must have pro exp 310-488-

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MUSICIANS WANTED

\*Funky keys for cover band to groove. Funk, R&B, disco. Heavies, JB, Prince, Rufus. Have fun & make some \$\$.

MUSICIANS WANTED

D'Angelo, Roots. Lv msg 213-880-9499. \*Keybrd plyr wntd for house band sit. Must read chords/notatns.

MUSICIANS WANTED

move. 818-846-6103. \*Keybrdst nodd for 7 pc triphop, soul, R&B band. CD out, local touring, may label int.

BUSINESS/SERVICES/PEOPLE

responsbl & dedicatd plyr. We have Wurly & Vox organ. Guit tone must be retro etc. 310-370-8294, thereals@earthlink.net.

KEYBOARDIST WANTED

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MUSICIANS WANTED

rock. 30+ yrs. Robert 310-203-0982.
\*Signed band nds keyboard. Amer Brit rock Charlains.
Stereos Lab. Stones, Suede. If you haven't heard of all
these bands, pls don't call. Jeff 310-854-5844.
\*Singer/sngwrfr w/indie recrd deal formng pop rock
band Keybrd nnd No pay yet. Demo avil. Rehse in
Hillywd Emily 562-435-1024.
\*Talented singer/guit/sngwrfr sks talented, dedicated key-
brd to collab for srs proj that's about the music. All
progress, melodic. Mike 818-902-9879.
\*Wntd Asian fem keyboard for pro band w/ Asian girls.
Have CD & shows pending. Muskc like ChemBros meet
Zappa 818-508-9909

26. DRUMMERS/PERCS. WANTED

\*#1 aggressv drmr wntd to push band into millenium
Bonham meets tribal indian. Pros only. If you don't pos-
sess greats, don't call. Kenny 818-785-5095.
\*#1 alt punk rap rock cntry reggae band sks drmr, gd
meter & hrd htr. Label & gigs pending. 818-993-0168
\*#1 blk drmr nnd to complt prg orig R&B soul to hip-hop
soul blk proj. Must have pro exp. 310-488-3560
\*1 funky versatl rock percnsnt, nnt drmr, wntd for gig-
gng all org pop/rock band. Infil Matthews.
Deal, U2, Gabriel. Derek 213-389-6619.
\*2 guilt pop punk folk funk rock band w/okout & demo.
sks versatl drmr w/great meter & groove. Dave 323-874-
5625
\*60s, 70s gutt punk geek sings, writes, loves Ramones,
Stooges, early Replace, Velvets, Htrbreaks. Nds drmr
geek Skng garage rock bliss Whillywd. 323-650-4691
\*A #1 drmr nnd for hvy band i.e. Rage, Helmet, Tool,
Snot. Have pro mgmt & CD. Ready to showcs. Srs only
818-382-7931
\*A drmr w/vocs wntd for psychid prwproj two w/huge
harmyns, enormous songs, big big plans. Kirk 310-204-
5645
\*A unique fem singr/sngwrfr/rhythm gutt sks other
insprid musics for band. Product ntl, some connex.
Failure, Bjork, Alanis, Radiohd. Eil 310-987-5725
\*A#1 drmr nnd for hvy band, i.e. Rage, Helmet, Tool,
Snot. Have pro mgmt & CD. Ready to showcs. Srs only
LV msg 818-382-7931
\*A+ drmr wntd by energetic all org rock, pop, punk band
w/maj label ntl & indus contax. Stones, Clash, Foon.
Blur. Grmly 323-655-8059
\*Aggressv drmr nnd for SoCal punk snd w/melodic
edge. Srs only Pgr 818-595-4892, 818-877-1045
\*All orig HR band sks pro drmr Accous, moody style,
hvy stuff. Many ntl incl Zep. Gutt. SFR 323-644-9049
\*Alt pop band w/unique snd sks great drmr w/gd tmring
& feel. Band has maj label develop deal. 213-851-1680.
\*Bam bam, glam glam. Drmr must learn songs, play

MUSICIANS WANTED

well, hvy artistic recrdng proj. Lv descrptn & phone #
323-957-4646
\*BLACKBRANE nds killr rock drmr for local toung CD
out. Tom 310-670-1777
\*Christn drmr w/brain. Modern atmospic emotnl rock
sndscape. Fem front, non ministry Pasadena area U2,
JCash, KBush, Radiohd. 213-857-7420
\*Do you not suck? Form & curr maj label artists
w/mgt nnd, creatv drmr w/presnc & style. Beatles.
Radiohd. VU. Paul 310-578-5497, other@aol.com
\*Drk imaged techno percnsnt nnd to recreate monst.
Must be int in playing standing up. NIN, Brahmstn, Tele
Tubbies. Mick 323-962-5917
\*Drmr & bass w/rock, jazz infl wntd to join band. Infil
McLachin, Merchant, Apple, Emfoul. Must have tape.
Janine 818-985-3523
\*Drmr nnd for band. Must be driving force & into TRex.
Bowie. Hole type thing. Jett 323-654-2514.
\*Drmr nnd for Katerslautern Germany based band,
GLOOMSTROOM. We are Americans but we welcome
anyone who is gd w/sticks.
fishspacemonkeys@yahoo.com
\*Drmr nnd for orig/alt infl band named DEFROST. Gigs
start immed. 213-952-4954
\*Drmr w/out wntd for gutt pop band of Chrstns. Gigs &
recding. Chris 714-744-3275
\*Drmr wntd by bass & gutt to play org & cover matrl. Infil
Zep, Aero & Kiss. Jim 626-398-9464
\*Drmr wntd by lem duo w/orgs. All type snd. Cindy 323-
851-9573, cindykeller@webtv.net
\*Drmr wntd for psychid rock band. Infil Floyd. Dead.
Improv. Great unique vocs, songs, gear. W/mgr, agent,
album/toung credits, showcsng. 323-883-1953.
\*Drmr nnd to complt blues band. Orgs/covers. Clapton
BGuy, Yardbrds, Alan 818-548-1406
\*Drmr w/out wntd for gutt pop band of Chrstns. Gigs &
recding. Chris 714-744-3275
\*Drmr wntd by bass & gutt to play org & cover matrl. Infil
Zep, Aero & Kiss. Jim 626-398-9464
\*Drmr wntd by lem duo w/orgs. All type snd. Cindy 323-
851-9573, cindykeller@webtv.net
\*Drmr wntd for gutt pop solo artist. Showcsng LA area.
Srs only. 818-762-4895
\*Drmr wntd for beat band. VU, TV, poetry, gutt w/lem
sng. 323-653-1454
\*Drmr wntd for cheesy psychid lo-fi artsy punk band.
Braniac, CapBiel, Bulholic, Sonic Yth. Band has indie
deal, nat'l distrib. 213-969-4856
\*Drmr wntd for estab gutt pop band. Infil Pavemnt,
10,000, Replace, Beatles, Beck, Fleetwd. Gigs 714-744-
3275
\*Drmr wntd for orig R&R band. Must be rock solid
w/chops & pro aft. Also sub nnd for Aero tribute band.
213-993-7233
\*Drmr wntd for orig rock band. Infil Duran, Queen. 323-

MUSICIANS WANTED

874-1055.
\*Drmr wntd for pop/all time band w/mgmt, gigs, gd songs.
Alex 323-460-6814
\*Drmr wntd for soullv vibed orient band. Very org acid
jazz, swing style, open to creatvity & chemistry. Roxanne
310-585-5989
\*Drmr wntd for xpermntl, noisy pop band. Infil Oxies,
Sonic Yth, BloodyVal, Spritzz, Lush, MC5 etc. Only srs
nd apply. Ready to gig. Todd 310-318-8039
\*Drmr wntd to form org hvy band, Infil Tool, FearFac,
Deftones. Must be dedicatd. No flakes. Mike 805-685-
6944
\*Drmr wntd to start org band. Infil Zep, 70s Aero 19-22.
totally srs only. 323-962-8338
\*Drmr wntd, style of PCook, MRamone, KMoon for
showcs gigs. Must be Dvntwn LA rehrls spc. Lv
msg 562-927-9915
\*Drmr wntd. Groove plyr, song smart. Wntd for orig proj.
AA format w/product deal. Infil CCrows, Sarlana.
Journey. Alex 310-252-1881
\*Drmr wntd. If you've got it, flaunt it. Vocs a+ Love
of Beatles a must. I'm pian/sng. Jereny 213-258-4211
\*Drmr, 21-27, nnd to join hvy progress rock band. Focus
on musicianship, directn. No drugs, srs only. 310-576-
2053
\*Drmr/mixolgt for gd time call! NYC singr lking for
urban rhyth. Beatles, Beck, Garbage, Humor, theatrx,
drum. Elizabeth 213-878-5543
\*Drmr/percnsnt wntd by goth, drk/wave band.
Accous/elec, text, mood, space & dynamics. Infil Budge.

MUSICIANS WANTED

Haskins, DCD, LA/Hillywd. Evcs/wkends 213-462-4626.
greg@nevermore.com
\*Drmr/percnsnt, rhythmic, tribal, hypnotic feel. Wntd by
org singr/sngwrfr & accous gutt for shows & showcs.
JBuckley meets Dewhwa. Album, mgr. 213-953-6533
\*Drmr? Hey freak! Sick of pathetic musics w/no dedi-
catn? Gd me @#\$% too. Insanly dedicatd nd only
apply. Forming indus, gothic, techno. Angel 619-569-
4018
\*Drums & bass nnd for org rock band. Hvy, melanchly,
simple. No 80s nonsense. Working w/product. Radiohd,
Lennon, Hendrx. Dave 310-540-1804
\*Drums wntd, male/fem, into Sool Disortn, Hum,
Pumpkins, Knapscok. We have CD & lcout. 213-253-
9220
\*Drums, bass wntd, gutt/sngwrfr type. Just moved
here & doesn't know anybody. Heros incl Mats, Husker,
old Soul Asylum. Brian 310-208-4296
\*Duran Duran tribute band lking for drmr. Jason 310-
390-6037
\*Dynamcs! Know it, live it, love it. Tread litely, rock hrd,
groove smooth. Kit/hand percns for AAA band. CCrows,
Matchbx, Wallflwrs. 213-467-5413
\*Elvis is alive and nds help. Nds girl bckup singrs, drmr
816-701-9188
\*Estab band w/CD sks drmr who loves 80s Brit pop
music ala Depeche, Parry. 818-752-2189
\*FACE, in Westrn MA, lking for skild drmr to audtn
Rehrls matrl avail. Must be reliable & willing to leave on
shrt notice. Dave/Mick 413-527-6778
\*Fem musics wntd for girl metal band. Miwa/Sean
323-937-2565.

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play even better. No flakes, High maintenance,
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Infil. Del Amitri, Crowded House, Jude Cole.
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• Drawmer • DRN
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• Eventide
• TC Electronics
• Telefunken U -47 (Tube)
• Neumann / Sennheiser / AKG etc.
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MUSICIANS WANTED

Fem singr/sngwrtr w/ht songs skng percusntn. Egyptn. Indian, Africn, R&B, Spiritl mind. Maj recrd labels & mgmt mt. 310-281-7174.
Gay/strait drmr ndd. You chani BCarlos & Budgie. Must have vox. No limitatns, no expectatns, no exceptns. Chad 818-760-3832.
Great drmr ndd to work w/incredbl 19 yr old gut plyr. Rock, soul blues, from the raw gut music. Label mt! 818-592-6536.
Guilt w/label int sks drmr & bass to create org music. BHarper, Zappa, Shakti, Weird Al, Sndgrdn, Cornr Shop.

MUSICIANS WANTED

Brk. Kevin 323-932-6260.
Guit/sngng drmr to create band w/male or fem. I have name, songs, shows, just nd you. All music & punk rock welcomed. Hank 626-288-5682.
Guilt/Voc sks drmr, bass, gut for HR HM band. Songs & vision there, but no pay. How about trading? Trace 818-767-6234.
Have you seen Toy Matnee? Wld you join TNMC? Did you dig THUD? Cld you recovr satellites, bring down horse? Versall drmr ndd. 213-610-5533.
Hvy groove rock band skng xint drmr. Infl Rage, Snot, Tool, Helmet. Have mgmt, producer, CD. Vry pro & srs. Upcoming showess. Red commit. 818-382-7931.
Keybrdrt, drmr, bass, gut ndd to bckup voc grp. Must be able to sing, have gd transpo & equip. Paid gigs. 213-637-8946.
Lking for 80s metal style dbl bass drmr. Infl Slayer, JPriest, Megadeth, Pantera. Srs muscns only. 626-458-3802.

MUSICIANS WANTED

Male drmr, creaty, solid meter, learn plyr, great att. No drugs. CCrows, STP, Malchbx, Blossoms. Mike 310-441-6532.
Male, 27, quit; fem, 27, keys skng drmr for orig rock grp. Pro mindd. CD release in Nov. 818-843-6455.
Nid drmr immed for upcoming shows. Orig R&B band in vein of Thundrs, Stones, X, Clamps, ACDC, MCS, Doors, Suprsucks etc. 323-469-7696.
New age, hrd rockng, sngwrtr duo w/limitd finances, sks drum, gut, keybrdt to recrd 5 song demo, male/fem welcome. 213-965-1917.
Orig band, fem voc, demos, gigs, skng groove/pocket versall melodic to hvy rock 90s drmr. Pros only. No drugs. Easy going, team plyr. 310-316-1359.
Orig funk band sks hrd hitting drmr for paid gigs. Infl incl AWB, Fishbone, Top JoJo 818-780-1368.
Pwr metal sgnd to label, lking for fast intense dbl bass drmr. Like Halloween, Death, JPriest, KDiamond. 626-337-7331, 626-835-3905.
Rock drmr wntd by 2 future suprstars, singr from Engnd, bass from Amer, w/studio for imminent recrdng Pros only. Blower, Floyd, Manson, Peter 818-906-2926.
Sngng/sngwrtrng team sks yng hip cool hrd hitting dedicat drmr. 310-289-3294.
Sngng/sngwrtr w/ndie recrd deal formng pop rock band. Drmr ndd. No pay yet. Demo avail. Rehse in Hilywd. Emily 562-435-1024.
Super funky jazz drmr for acid proj. MRoach on Bkstreet, rde cymbals & bckbeats. Infl MMW, CPine, Galactic. 818-902-1895.
Talentd singr/gut/sngwrtr sks talentd, dedicat drmr to collab for srs proj that's about the music. All, progresv, melodic. Mike 818-902-9879.

MUSICIANS WANTED

27. HORN/WIND PLAYERS WTD.

Educatd & creaty specdts wntd to form rock symphony Fusion, classcl, rock, jazz. Lking for creaty, educatd only. Many facility, label, mgmt contax. S. Reed 213-924-4790.
Lking for sax plyr who can play tenor, soprano. In style of KCurtis, DGordon, OColeman, Coltrane. Alt rock, jazz, R&B, funk, pop proj. Malchl 949-722-0779.
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\*Guit lknng to collab w/sngwrtrs or vocs. Infi Yearwood, Rimes, Nova, Sheryl Wes 323-957-9130
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\*Fem sng/dancr sks hiphop pop producer w/studio access, gd ideas for recrdng directn. Music styles J/Watley, Janet. 310-712-7084
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\*Poetry band sks exec producer/labels for epic poem, music art film. New art for new millennium 619-230-9347
\*Revolutn, doors/perceptn, sex, death, love, hate, pain, happnss of music. Sks incredbl producer. 323-845-0227
\*Sngwr w/int'l appeal sks talentd producer & sngwrtr for collab in pop/rock music genre. GMichael, DSheik, Savage Grdn. Kenan 310-373-2222.
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"Saving All My Love"

*Whitney Houston*

"Someone That I Used To Love"

*Natalie Cole / Barbra Streisand*

"It's My Turn"

*Diana Ross / Aretha Franklin*

"Nothing's Gonna Change  
My Love For You"

*Glenn Medeiros*

"If Ever You're In My Arms Again"

*Peabo Bryson*

"Hold Me In Your Arms"

*Teddy Pendergrass & Whitney Houston*

"Miss You Like Crazy"

*Natalie Cole*

"All At Once"

*Whitney Houston*

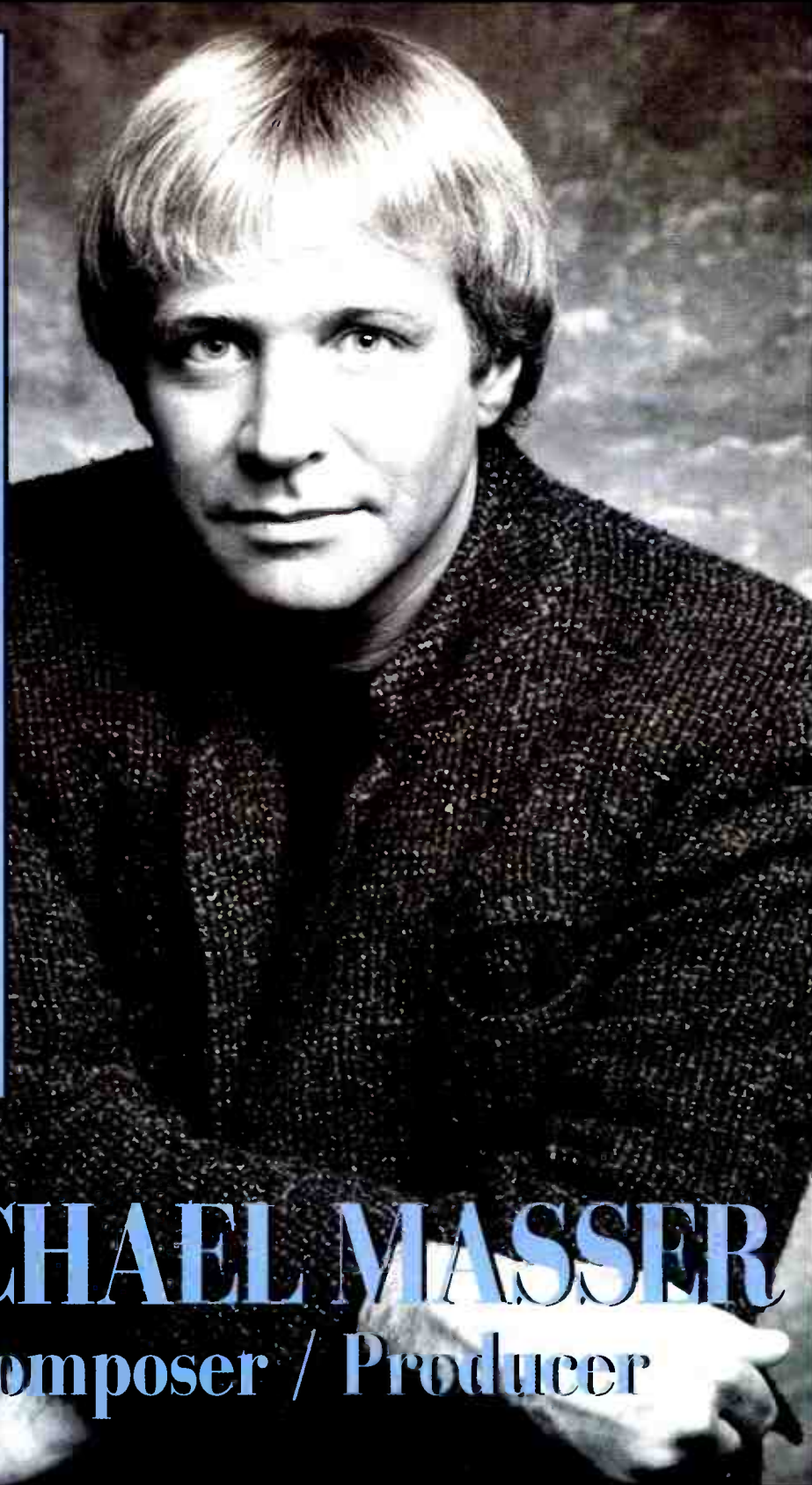
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