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## PUBLISHERS

J. Michael Dolan  
E. Eric Bettelli

## GENERAL MGR./ADVERTISING DIR.

E. Eric Bettelli

## EXECUTIVE EDITOR

J. Michael Dolan

## SENIOR EDITOR

Steven P. Wheeler

## ASSOCIATE EDITOR

Jeremy M. Helfgot

## ART DIRECTOR

Paul M. Papp

## ADVERTISING/PROMOTION MANAGER

Steve R. Sattler

## SENIOR ACCOUNT EXECUTIVE

Jonathan Grell

## ACCOUNT EXECUTIVE

Brian Stewart

## OPERATIONS MANAGER

Gabriela Roth-Girnius

## ASSISTANT ART DIRECTOR/PRODUCTION

David Karr

## ADMINISTRATIVE ASSISTANT

Carrie Colombo

## SONGWORKS

Carla Hay

## SHOW BIZ

Tom Kidd

## NIGHTLIFE

Rock: Jon Pepper Country: Jana Pendragon

Jazz: Scott Yanow Urban: Gil Robertson

## TECH EDITOR

Barry Rudolph

## HEART & SOUL EDITOR

Sue Gold

## CONTRIBUTING WRITERS

Heather Clisby, Sam Duna, Traci E. Sue Gold, Matthew J. Jansky, Michael Kramer, Pat Kramer, Pat Lewis, Karen Orsi, Greg Siegel, Jonathan Widran, Scott Yanow.

## PHOTOGRAPHERS

Joy Asbury, Joshua Barash, Heather Harris, Toni C. Holiday, Jeff Levitt, Blake Little, Anna "Flash" Lukken, Jeffrey Mayer, Caroline Pataky, Donna Santisi, Michelle Schwartz, Helmut Werb, Rodney White.

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## MAIN OFFICES

4731 Laurel Canyon Blvd., N. Hollywood, CA 91607 818-755-0101

FAX: 818-755-0102 E-Mail/Internet Address: muscon@earthlink.net

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# FEATURES

## 101 HOT TIPS



22

## 101 RED HOT CAREER TIPS

With this unique cover story, *MC* continues our pledge to help further the careers of unsigned musicians, artists, bands and songwriters everywhere. While not every tip will pertain to your situation, we are confident that you will find a few gems that just may bring extraordinary results.

By Tom Kidd

30

## FARM DOGS

Bernie Taupin, Elton John's longtime lyricist, has finally formed his own band, Farm Dogs. Taupin, along with new bandmate, and former Rod Stewart guitarist Jim Cregan, talks candidly about the band's debut album and his "other" career.

By Steven P. Wheeler

## 26 GUIDE TO INDEPENDENT MUSIC PUBLICISTS

Compiled by Carla Hay

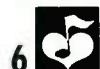
# COLUMNS & DEPARTMENTS



4 FEEDBACK



5 CALENDAR



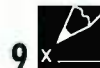
6 HEART & SOUL



8 CLOSE-UP



8 NEWS



9 SIGNINGS & ASSIGNMENTS



10 A&R REPORT



12 SONGWORKS



14 AUDIO/VIDEO



15 NEW TOYS



16 CYBER MUSIC



18 SHOWBIZ



20 LOCAL NOTES



34 DEMOS



36 NIGHTLIFE



38 CLUB REVIEWS



42 EMPLOYMENT



44 PRO PLAYERS



45 FREE CLASSIFIED

Cover Photo: Barry Levine



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## The Rainforest Foundation

There are many celebrities who create their own non-profit organization and some, unfortunately, care very little about the cause and do it mostly for the publicity. Just the opposite can be said about rock superstar Sting.

In 1987, Sting and his wife, Trudie Styler, visited the Brazilian Rainforest in South America and fell in love with the natural beauty of the area. During the trip, they met with some local leaders, including Menkragnoti Indian Chief Raoni, who explained to them that the land was being threatened by mining and lumber companies. Chief Raoni asked the couple to help save the local rainforest. They eagerly agreed, and, in 1989, Sting and Styler created the Rainforest Foundation.

One of the first priorities of the Foundation was to get this piece of land demarcated (recognized by the Brazilian government as legally belonging to the Indians), so Sting and Chief Raoni traveled around the world to raise awareness and funds. In 1993, the Rainforest Foundation won its first major battle when approximately 17,000 square miles of rainforest (about the size of Switzerland) was demarcated at a cost of approximately \$600,000.

This was a huge victory, but it didn't end the organization's work. Once the land was demarcated, local residents needed to learn how to protect and nurture it—and this is where the Foundation has really made a difference.

During the past few years, the Rainforest Foundation has worked closely with the local residents to create health and education programs, provide emergency medical services, provide communication and transportation services to various communities, and train local Indians to be teachers in the villages. It is currently working with seventeen different tribes in the Brazilian rainforest.

"One of the problems in that area is that most people never stay that long, so they have teachers who know nothing about the people or the area," explains Lars Lovold, Executive Director of the Foundation. "Our program is helping to teach natives how to teach their own children basic things like reading and writing. In essence, we are helping them create their own education program.

"We're also trying to create economic opportunities for them on a very low scale," Lovold continues. "One example is by having them sell to cities around Brazil, simple things such as palm oils, honey and handicrafts."

The Foundation is also working with the tribes to create and main-

tain an active border control to keep out intruders such as loggers and miners, and it recently joined forces with the Amerindian Peoples Association of Guyana to provide independent legal services to the Amerindian peoples of Guyana, so they can pursue their own indigenous land claims.

Besides its work in South America, the Foundation coordinates activities to protect rainforests around the world, with offices in England, Norway, Italy and Japan, and it is currently providing local support in Africa and Asia for their rainforests. "We're finally at a point where we can lend support to people beyond Brazil," Lovold says. "We try and see what is important in each situation and we're doing what we can."

The Rainforest Foundation has accomplished a lot in a few years, and one of the reasons is the strong support it receives from the music industry. Among the supporters behind the Foundation are Arista Records, MTV, EMI Records Group, HBO, A&M Records, Elektra Entertainment Group, Polygram, ASCAP, Time Warner, Inc. and BMI.

In addition, Bruce Springsteen, Bryan Adams, Tina Turner, Don Henley, Elton John and George Michael have all performed at the organization's annual benefit concerts at Carnegie Hall.

And while the concerts often bring in more than one million dollars annually, the Foundation is now turning to the industry for a different type of fund-raiser. It is currently putting together a 1997 Rainforest Foundation desktop calendar. The Rainforest Foundation is selling pages (dates) to artists, record labels and others. The deadline is September 30th.

"The pages can say anything you want," Lovold explains. "It can have a company's logo, information or even a poem. At the same time, there will be other pages with information on rainforests and the environment in general."

#### STATS:

**Funding Breakdown:**  
73% Programs, 17% Overhead,  
10% Fund-raising

**Fund-raising Activities:** Annual concert at Carnegie Hall is the primary fund-raiser. The Foundation is now selling pages in its 1997 desktop calendar.

**Supporters:** Sting, Don Henley, Elton John, James Taylor, Diana Ross, Billy Joel, Bruce Springsteen, Paul Simon, Bryan Adams, George Michael and Tina Turner.  
**Address:** 270 Lafayette Street Suite 1107  
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If you or your organization is making a difference in the music community, please fax, mail or e-mail Heart & Soul columnist Sue Gold at Music Connection.



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### Downtown Rehearsal

By Jonathan Widran

Aside from offering one of the largest practice facilities in town, with a total of 62 private studios, Downtown Rehearsal offers both veteran and up-and-coming bands many advantages over their local competitors.

Chief among these are a 24-hour lockout system (whereby clients can come and go at any time by way of key card entry), monthly rentals, gated parking, a fault-free security system and a perfectly central location where the 5, 10 and 101 freeways meet.

"Both popular bands and younger performers like the scene in this quiet industrial area as opposed to Hollywood, for a variety of reasons," says Mike Daugherty, who has managed Downtown for the past two years.

Daugherty claims that many operations who advertise a similar lockout system actually close at night and fail to offer the card security systems. "This isn't quite a nine-to-five business, and I think it's important for bands to come and go as they please," he adds.

Those who have taken advantage of Downtown's friendly and acoustically sound environment (which runs anywhere from \$350 to \$800 a month, depending on room size and amenities) over the years include Failure, Fishbone, Blind Melon, Stan Ridgeway and Chris Pollen from Megadeth. Ranging from 18x18 feet to 20x30 feet, the studios offer carpeted floors and walls, specially insulated sound panels, ceiling fans, forced air ventilation and free utilities.

Downtown's owner, Greg Koch, had been running the business along with his outside music management company when he hired Daugherty to help with computer tasks and collections. Koch was pleased enough with Daugherty to go back to managing full-time.

"Musicians are turned off by overt hustling, but since I deal with so many record labels as part of my job here, I tell them I'm always here if they need someone to pass their tapes along," Daugherty says.

"Musicians know they're getting a clean facility with a dedicated staff," he adds. "The comfort level is one of the biggest reasons we have become so popular."

Contact 213-627-8863.



## City Of Hope To Honor VH1 Prez

By Sue Gold

*'Spirit Of Life' awards honor John Sykes; Don Henley, John Mellencamp, Sheryl Crow and Sting are slated to perform*

Los Angeles—The City Of Hope's annual "Spirit Of Life" awards ceremony will take place at the Universal Citywalk on October 17, and will honor VH1 President John Sykes for his commitment to and support of the organization's charitable efforts.

The evening will also feature an all-star band made up of such superstars as Don Henley, John Mellencamp, Melissa Etheridge, Sheryl Crow, Sting, Steve Winwood and Tony Rich.

Since 1973, the music industry chapter of the City Of Hope has raised more than \$25 million, and has continually garnered strong support from musicians and executives alike.

"The money raised by the music industry has helped make incredible progress in medical research and innovative treatment protocol possible," explained City Of Hope's Scott Goldman. "In addition, volunteers in the music industry can feel proud for impacting thousands of individuals and families in ways they will never know."

As for the honoring of John Sykes, City Of Hope Chapter Chairman Bruce Resnikoff said, "John has time and again proven his committed concern for pressing health care issues. This commitment, combined with his support of City Of Hope's innovative research programs, lead the music and entertainment industry chapter to honor him with this award."

Past recipients of the "Spirit Of Life" award include Clive Davis, Mo Ostin, Quincy Jones, Tommy Mottola, Al Teller and Fred Rosen. To purchase tickets for the upcoming event, contact 213-892-7129.



## White Launches New Label

By Paul Stevens

*Earth, Wind & Fire founder opens Kalimba Records; boutique label will sign artists in all musical genres*

Santa Monica—The growing trend of artist/producers starting their own labels continues with the announcement that Earth, Wind & Fire founder Maurice White has opened the doors of Kalimba Records.

White, who still produces, writes and records, but no longer tours with the group he founded back in 1970, will serve as the company's President/CEO and Earth, Wind & Fire co-manager Art Macnow will head up the business affairs of the Kalimba label.

Based in Santa Monica, California, the plans are for Kalimba Records to issue three to four albums per year—some of which will be produced or co-produced by White.

For further information, you can contact the label at 310-576-6140.



## Quantegy Acquires 3M Corporation

By Ernie Dean

*Acquisition solidifies Quantegy's position in the marketplace; will work with 3M customers as long as supplies last*

Peachtree City, GA—In a move designed to strengthen its position as the industry's sole remaining American supplier of professional audio and video recording tape products, Georgia-based Quantegy Inc. has announced the acquisition of the assets, intellectual properties and remaining inventory of 3M Corporation's professional tape products.

As part of the acquisition, Quantegy will obtain relevant professional patents regarding tape formulations, manufacturing processes, plastics, hanger shippers and tape care packages.

Quantegy is also taking every step possible to ensure that the acquisition will not harm 3M's current client base. 3M customers will continue to be able to order 3M products through the 3M customer service mechanism already in place.



(L-R): Tower Records' Freddi Szilagi, NARM's Mickey Granberg and RIAA's Paul Russinoff display new posters and counter cards which are being distributed to music retailers for display, to help increase consumer awareness of the Parental Advisory/explicit lyric label program.





# MC Makes Editorial Changes

*Steven P. Wheeler is promoted to Senior Editor; Jeremy M. Helfgot joins as Associate Editor*


North Hollywood—Entering its 20th year as the West Coast's leading music trade publication, *Music Connection* magazine has announced a restructuring of its editorial hierarchy, as Steven P. Wheeler has been promoted to the top staff position of Senior Editor, and Jeremy M. Helfgot has joined the magazine as Associate Editor.

Wheeler is an industry veteran, who ran L.A. Vision Entertainment, a management and publicity company, from 1985 to 1992. He also held the post of Feature Editor for *Happening* magazine, and has written for *Music Connection* since 1987. He was named Associate Editor in November of 1994.

As Senior Editor, Wheeler will be responsible for the print edition of the magazine, as well as managing the writing staff.

Helfgot has been a contributing writer for *Music Connection* and *Factor-X* over the years, and has worked as publicist for the Universal Amphitheatre. Prior to his current job at MC, Helfgot was head of media relations and marketing for Quality Records.

As Associate Editor, Helfgot will be the driving force behind *Music Connection's* expansion into cyberspace, which includes maintaining MC's web site (<http://www.musicconnection.com>), and overseeing the eventual on-line publication of the magazine. Helfgot will also edit the print edition of *Music Connection* and write the Cyber Music column.

MC Publisher J. Michael Dolan says, "These changes mark a turning point in our 20-year history. We look forward, with great enthusiasm, to integrating the successful concepts of our paper edition with today's emerging Internet technology." 

MUSIC CONNECTION SEPTEMBER 2—SEPTEMBER 15, 1996



**Jay W. Krugman**

Jay W. Krugman has been named to the position of Senior Vice President of Marketing at **Arista Records**, where he will be responsible for the marketing of the label's artists and will also oversee the Artist Development and Publicity Departments, as well as supervising the administration of the Creative Services and Video Departments. In addition, **Sid McCain** has been appointed Associate Director of Publicity, **Joe Hecht** has been named Vice President of Rhythm-Crossover Promotion, and **Marc Zimet** has been appointed to the position of Senior Director, Video Promotion. Contact the label's New York offices (212-489-7400).

**Warner Music Group** has appointed **Chris Tobey** to the newly created position of Vice President, Marketing/New Technologies. Based on the West Coast (818-569-0527), Tobey will work closely with the Warner Music Group labels on new marketing initiatives, new media opportunities and the development of new computer-based marketing-analysis tools.



**Keith Clark**

Keith Clark has been appointed Public Relations Manager at **Eastern Acoustic Works**, a leading supplier of loudspeakers and associated products to professional markets worldwide. The Massachusetts-based company can be reached at 508-234-6158.

**Skip Bishop** has been named to the position of Senior Vice President, Promotion at **MCA Records**, where he will be responsible for coordinating all radio promotion efforts and overseeing the activities of the promotion field staff. In related news, **Rejina Brown** has been appointed Marketing Services Manager for **MCA Music Media Studios**, where she will handle all

aspects of marketing, sales and promotions for the mastering, audio and post-production facility.

**Paradigm Music Entertainment** has appointed **Billy Gentsch** to the post of Director of Marketing, and **Kim Zonca** to the post of Marketing Manager. Paradigm's New York headquarters can be reached at 212-387-7700.

**Mark IV Audio North America** has expanded their Pro Sound team with the addition of **Kevin Rusch** as Market Development Manager, Professional Sound Reinforcement, and **John Gatts** has joined the company as Director of Marketing, Professional Sound Reinforcement. Mark IV Audio is a subsidiary of Mark IV Industries. You can contact Mark IV Audio at 616-695-6831.



**Bonnie Goldner**

**Bonnie Goldner** has been named Vice President, National Promotion for **RCA Records**, where she will oversee all aspects of Top 40 Promotion. She will be relocating to the New York offices (212-930-4882) from Los Angeles.

**Touchwood Records**, a new self-distributed independent record company formed by Managing Directors **Scott** and **Lisa Schiff**, has announced its creative team: **Andy Uterano** has been named National Director of Sales, **Dick Vanderbilt** has been appointed as Research & Marketing Director, **Billy Bell** has been named Manager of National Sales, **Ed Strait** is the Retail Account Manager, **Ron Corno** has been appointed Regional Manager, **John Stix** is Director of Artist Development, **Don Manetta** is the Chief Financial Officer, **Danielle Bonsanti** has been named Communications Director, and **Chris Finch** has been appointed A&R Manager. Contact **Carol Kaye** of **Kayos Productions, Inc.** (212-645-9178) for further information on the New York-based label.

**Snowden Bishop** has joined **Angel Records** as Executive Assistant, where she will report directly to label president Steve Murphy. In further news, **Mary Ann Flynn** has been promoted to the position of Manager of Sales Administration at the label. Contact Angel's New York offices (212-603-8600).

**Leslie China** has been named National Retail Sales and Marketing Manager for **TAG Recordings**. China was most recently with Compact Disc World. In a separate announcement, **Matthew Chook** has been promoted to the post of Product Manager. Both

China and Chook will work out of TAG Recordings' New York offices, which can be reached by calling 212-275-2000.



**Knut Rosness**


**Knut Rosness** has been appointed CEO of **KH America**, a subsidiary of **Celestion International**, a leading manufacturer of speaker components and loudspeaker systems. In addition, **Celestion Industries** has promoted **Bill Fox** to the post of Sales and Marketing Coordinator. You can contact the Massachusetts-based corporation at 508-429-6706.

**Roadrunner Records** has announced the addition of **Billy Cox** as Vice President and Head of Promotion. Formerly with Island Records, Cox has also spent time with Polydor and Geffen. Contact the label's New York headquarters (212-274-7560).

**John F. Lappen** has co-founded the independent record label **Monstersounds Entertainment**. Lappen will utilize the title of President of Creative Development, while co-founder **Scott M. Lasker** will be the President of Business Development. The label's first project, Paul Kantner's *A Guide Through The Chaos: The Spoken Word History Of The Jefferson Airplane & Beyond* was released on July 16th. The Encino-based label can be reached through the Albright Entertainment Group (818-508-6874).



**Mike Kraski**

**Mike Kraski** has been promoted to the newly created position of Senior Vice President, Sales & Marketing for **Sony Music Nashville**, where he will oversee the sales, marketing and media operations for both Columbia and Epic Records and their associated labels. Contact 615-742-4321 





**Matt Bower**

**Title:** Director of A&R  
**Duties:** Talent Acquisition, Publicity, Tour Promotion  
**Years With Company:** 3  
**Company:** Metal Blade Records  
**Mailing Address:** 2345 Eringer Road, Suite 108, Simi Valley, CA 93065  
**Phone:** 805-522-9111  
**FAX:** 805-522-9380  
**E-mail:** MtlBldRcds@aol.com  
**Website:** [http://www.iuma.com/Metal\\_Blade](http://www.iuma.com/Metal_Blade)

*"...Metal Blade accepts unsolicited material and we listen to all of it."*  
—Matt Bower

**Dialogue**

**Background:** Hailing from Buffalo, New York, Matt Bower moved to Southern California six years ago and got his start in the music business at the age of eighteen, intern- ing for indie labels Restless Records and Metal Blade. He later became a publicity assistant at Metal Blade, and when Director of Publicity/A&R Marco Barbieri left the label in 1995, Bower was promoted to take his place.

Now 23, Bower heads Metal Blade's A&R department and is that rare breed of A&R person who could be part of the same audience of young people who are fans of Metal Blade's artists. Metal Blade, distributed by R.E.D., has carved out a niche as a label that specializes in heavy metal with a hard-core, controversial edge.

Metal Blade's roster of artists includes acts like King Diamond, Gwar and Cannibal Corpse, but the label also has a few more mainstream rock bands like the Goo Goo Dolls and Galactic Cowboys. In an era when metal is considered less than trendy, Bower explains why he goes against the grain and works in a genre that's often ignored or misunderstood.

**The State of Metal:** "I just got an A&R directory and I saw that our label was the only one that had 'metal' listed under style of music, even though there are a couple of other labels that are just hard rock and metal like we are. Metal has become a dirty word.



"Metal Blade has even had some ads that said, 'We're not afraid to say metal.' Look at Korn, Alice in Chains and Soundgarden—those are metal bands. The bands just look different now. They cut off their hair, wear baggy pants and got nose piercings and goatees."

**Music Biz Origins:** "I never really realized what the music business was when I was younger. I didn't know what the difference was between Metal Blade or Capitol Records. As far as I was concerned, they were just huge companies that put out records, but I always thought it would be cool to be the person who found the bands who would be on a label. I started thinking about doing this when I was about fourteen or fifteen."

**Ancient:** "Ancient is the first band that I've signed here. We released their latest album this year. The guitar player founded the band in Norway and the singer is from Alexandria, Virginia. Their music is very dark, mythological and very extreme. They had released a full-length record in Europe and that's how I first heard about them.

"They wear interesting costumes and makeup, kind of like King Diamond. They're not Satanic, but I wouldn't call them friendly to God, either. Their record revolves a lot around paganism.

"I had never seen Ancient play before I signed them. All I saw was a show on videotape. With bands like Ancient, it's more the recording and image that sells the band, because once you get all that down, the live show becomes important."

**Creative Control:** "As a label, we give as much control as possible to the artist. They have the final say on just about everything they do when it comes to things like picking their producers and what songs will be on the album."

**Talent Search:** "I read every magazine that I can get my hands on. I read a lot of fanzines. When I see a band getting a lot of positive reviews, and if it's music that I'd probably like, I usually contact the band and get a demo from them. Metal Blade accepts unsolicited material and we listen to all of it."

**Signing Process:** "If I find a band I like, I have to come up with as many reasons as possible for why we should sign them and try to con-

vince [Metal Blade founder and Chairman/CEO] Brian Slagel why we should sign them. He has the final say on who gets signed. But Brian and I have the same tastes, so convincing him usually isn't a problem."

**Label Direction:** "The kind of music we're signing is getting darker. By that, I mean darker themes and the music is moodier and more sinister, but not necessarily evil. We've had some gothic metal bands that we've put out in the past year, like Celestial Season and Decoryah, but it seems like with all our bands, no matter what style, their music is getting darker."

**Foundations Forum (now known as F Music Fest):** "I've been there three times so far, and every time I noticed that there are about two or three bands that get a lot of hype, and to be honest, those are the bands that I'm least likely to sign. I ignore hype. If everyone else likes a band, that doesn't mean anything to me. I want to like a band myself, before I push for them at all."

**L.A. Club Scene:** "The Sunset Strip used to be packed on the weekends, but now it's dead in a lot of ways. A few years ago, it seemed like more bands were experimenting and being more original. Now, it's gotten back to bands imitating each other again. Bands have got to go back to doing what they want to do, instead of following a trend to get signed."

**Metal Radio:** "There's some radio that's good. I've seen some independent radio playlists and they play a lot of cool stuff. It kind of sucks that [L.A. hard rock/metal radio station] KNAC is gone, but hard-core metal on the radio has

always been underground and it always will be."

**Controversial Artists:** "If any of our bands are considered controversial, I don't lose any sleep over it. I like the attention that people like Bob Dole give us, because all it does is help us sell more records.

"When I was a kid, I listened to Iron Maiden's *Number Of The Beast*, and I haven't killed anybody yet. If someone says that they got messed up from listening to a record, then they were messed up in the first place."

**A&R Qualities:** "An A&R person should have an open mind and be straightforward. When you're talking to a band, you don't want to say, 'I didn't like your music,' you try to be nice. You have to be able to be up-front with them or the band is just going to be led on and they're going to be wasting their time. I think I was asked to be head of A&R here because I really follow the underground and I like to pick up on things before anybody else does."

**Signing Criteria:** "People think getting signed is the hardest part, but it's actually the easiest part. Bands that I sign have to be willing to go out on the road with nothing and starve their asses off.

"When a band is recording an album, I don't want have to get to a point where I'm breathing down their necks and telling them that their record sucks. They have to sense when they're not doing well or know when they're not writing a good song, and then have the ability to improve without someone telling them how. We don't really care what the 'Next Big Thing' is. We just put out music that we like."

—Interview By  
MC Staff Writer Carla Hay

**MTV AWARDS**



Atlantic superstars Hootie & The Blowfish were in New York recently to announce the nominees for MTV's 1996 Video Music Awards. The ceremony itself will be held in New York City's Radio City Music Hall on September 4th. The Smashing Pumpkins lead the way with eight nominations, followed by Alanis Morissette, Foo Fighters and Bjork with five, and Bone Thugs-N-Harmony and Coolio with four nods apiece. Pictured (L-R) are: Judy McGrath, President, MTV; Mark Bryan of Hootie; Andy Schoun, Executive VP, MTV; Darius Rucker of Hootie; Dean Felber of Hootie; Patti Galluzzi, VP, Music Programming, MTV; Jim Sonefeld of Hootie; and Linda Ferrando, VP, Video, MTV.





R.E.M. stunned the industry by staying with Warner Bros., but an \$80 million contract will make a band do the most unexpected things.

## Rumor Mill

After months of speculation, R.E.M. shocked the recording industry by re-signing with Warner Bros. Records, instead of testing their free agency status, which they earned with the completion of their latest album, *New Adventures In Hi-Fi*, due out in stores on September 9th.

Of course, the band from Athens, Georgia, had good reason to stay with the new Warner Bros. regime—80 million reasons actually. The five-album deal, said to be worth an estimated \$80 million, was inked on August 24, and is the most lucrative recording contract in music industry history, far surpassing Janet Jackson's \$70 million deal with Virgin this past January.

R.E.M. has been with Warner Bros. since leaving I.R.S. back in 1988, but rumors had been circulating around the industry that they would be looking for a new home upon the completion of their contract, possibly even joining former Warner heads Mo Ostin and Lenny Waronker, who left the label in 1994, and now head the new DreamWorks label for the powerful Spielberg-Geffen-Katzenberg triumvirate, DreamWorks SKG. Throw in the fact that the band recently severed ties to their past by announcing the dissolution of their working relationship with longtime manager Jefferson Holt, and most of the evidence seemed to point to a period of transition for R.E.M.

And DreamWorks wasn't the only major label trying to woo the band that has sold nearly ten million albums with their last three releases, as Capitol and Sony reportedly put in substantial bids.

This surprising announcement marks a major victory for the new Warner Bros. Records leadership team of Chairman Russ Thyret and President Steven Baker, as it solidifies the new regime and quiets the turbulence that has surrounded the Warner Music Group over the past couple of years.

## Unsigned Showcase

Disc Makers is now accepting submissions for its second annual Southern California Unsigned Band/Artist World Series. Six finalists will compete for a grand prize worth \$25,000 during a showcase performance before industry reps, fans and Internet cameras at the Troubadour on November 7th.

The prizes range from the recording, mastering, manufacturing and promotion of a CD to guitars, a mixing console, DAT recorder, effects processor and microphones. Last year's L.A. winner, Toe, was recently signed to a label deal with nu.millennia records.

The contest is open to all original unsigned acts residing in Southern California. The entry fee is \$15 and must be received with your demo tape or CD by September 27th. For more information and a complete entry package, call 800-468-9353.

## Germ Tribute

Who woulda thunk it? More than fifteen years after the heroin overdose of lead singer Darby Crash, the Germs are getting the recognition they failed to achieve in their brief existence between 1977 and 1980. While they were one of L.A.'s first punk bands, they were by no means the best, but they still managed to capture the imagination of many.

Now, the punk outfit is being honored with the release of *Germs (Tribute) A Small Circle Of Friends*, a tribute album featuring such artists as L7, the Wrens, Meat Puppets, Melvins, D Generation, Mike Watt & J Mascis, Flea and the Posies. Others go under interesting monikers like the Holez, which is Courtney Love and company, joined by Germ guitarist Pat Smear.

The album is being released on New York indie label Grass Records, in association with punk indie, Gasatanka Records, who compiled the record.

## Fantasy Rock

You've heard of the popular baseball fantasy camps where former high school and college athletes turned belly-bulging yuppies pay for a chance to relive past glories by playing against the major league stars of yesteryear.

Well, welcome to Rock 'n Roll Fantasy Camp, where you'll spend a jam-packed week of seminars and music classes with music stars, as well as theme dinners with participating rockers. The week ends with a gala concert that will benefit Nordoff-Robbins Music Therapy, the New York-based music industry charity that works with autistic and severely handicapped children.

David Fishof, producer of the Ringo Starr & His All-Star Band tours, has joined forces with John and Marsha Phillips' Marathon Entertainment to create a series of camps in Los Angeles, Miami, Atlanta and New York.

Artists who have reportedly committed to take part include Mick Jones and Lou Gramm of Foreigner, Clarence Clemons and Nils Lofgren of E-Street Band fame, Liberty DeVitto and Mark Rivera of Billy Joel's band, and veteran keyboardist Billy Preston, who has played with the likes of the Beatles and the Rolling Stones.

The first camp is scheduled to take place in Los Angeles early next year. For reservations or further information, you can call the hot line at 888-CAMPROCK.

## New Releases

Heartland rocker John Mellencamp has his eleventh album coming out this month on Mercury Records. *Mr. Happy Go Lucky* may confuse die-hard fans with its use of sonic textures associated with the contemporary urban genre, but at the foundation of the material is the straightforward rock sound and lyrical prowess that has enabled the former "Johnny Cougar" to develop into one of American rock's elder statesmen.

Miki Howard has a new record deal with Alibi Records, and a new album, *Redwood*, featuring guest appearances by Terence Trent D'Arby, Chaka Khan, Brownstone and the Goo Goo Dolls. The album is due out in stores this month.

## NBA Connection

Norm Nixon, former NBA star with the Lakers and the Clippers, has formed a new management company with restaurateur/producer Brad Johnson. And if their first client is a sign of things to come, Nixon and Johnson have a bright future in the management field, as they have reportedly signed a deal with multi-platinum rap/R&B superstars TLC. For further information, contact Michael Nyman at 310-274-7800.

Current NBA star and bassist

Wayman Tisdale has a new album out on MoJAZZ Records, the jazz division of Motown, called *In The Zone*. This is the second MoJAZZ effort for the Phoenix Suns power forward, who wrote and produced much of the material on the album.

## Grapevine

Simon Collins has been named Manager, A&R, at MCA Records, where he will be responsible for signing and developing new talent for the label. Contact 818-777-4000.

Mitchell Krasnow has been appointed to the post of Senior VP, A&R, at Krasnow Entertainment, a joint venture with MCA. Krasnow spent twelve years at Elektra Records before helping to start Krasnow Entertainment in January of 1995. His first signing for the company was Vanessa Daou. The New York-based label can be reached at 212-841-8033.

Elektra Entertainment Group has brought in Tom De Savia as Senior Director of A&R. Formerly the Associate Vice President of ASCAP, De Savia has been very involved in searching out new talent on the West Coast.

In addition, John Kirkpatrick has been named Director of A&R for EEG. Most recently he was Director of A&R at Revolution Records. Elektra's West Coast offices can be reached at 310-288-3800.

Rhino Records has promoted Patrick Milligan to the post of A&R Manager. Milligan, who received a Grammy nomination in the Best Historical Album category for his work as Executive Producer on the impressive John Coltrane box set, *The Heavyweight Champion: The Complete Atlantic Recordings*, will continue to work out of Rhino's Los Angeles-based headquarters. Contact Rhino's offices at 310-474-4778. 

## GERMS TRIBUTE



Sixteen years after his heroin overdose, Darby Crash of the Germs is honored with a tribute album. Neil Young was right, it is better to burn out...





BUG & MAMMOTH JOIN FORCES



Independent music publisher Bug Music has inked a worldwide administrative deal with alternative label Mammoth Records (see story, this page). Pictured celebrating the deal are (L-R): Fred Bourgoise, President, Bug Music; Eddie Gomez, Creative Director, Bug Music; and Chris Sawin, Director of Operations, Mammoth Records.

Bug/Mammoth Deal

In a move aimed at expanding its alternative music roster, independent publisher Bug Music has joined forces with leading alternative label Mammoth Records.

Under the new deal, Bug will administer the label's in-house publishing companies Threptos Music (BMI) and Strep Throat Publishing (ASCAP).

Bug's worldwide administrative deal with Mammoth gives the publishing company the right to maximize the label's catalog through use in various media, including film and television. Mammoth's back catalog includes the copy-

rights of Vanilla Train Wreck, Chainsaw Kittens, Big Wheel and Dillon Fence. The first projects under the Bug/Mammoth deal are the new records from Kill Creek and Squirrel Nut Zippers.

North Carolina-based Mammoth Records, formed in 1988 by Jay Faires, is a label that falls in the gray area between being an indie and a major. Mammoth entered into a worldwide joint-venture agreement with Atlantic Records in 1992, giving Atlantic/WEA the right to distribute some of Mammoth's product. Other Mammoth recordings are distributed by independent distributor Alternative Distribution Alliance. Mammoth

PUBLISHING POWERHOUSE



The annual National Music Publishers' Association/Harry Fox Agency meeting took place not too long ago in Los Angeles, and it was announced that the Harry Fox Agency will reduce its mechanical rate from 4.5 percent to 3.5 percent and its synchronization licensing rate from 5 percent to 3.5 percent. Speaking at the meeting were (L-R): Irwin Z. Robinson, Chairman of NMPA/HFA and Chairman/CEO of Famous Music Corporation; Shira Perlmutter, keynote speaker and the United States Associate Register of Copyrights and International Affairs; Rang S. Manglapus, Chairman of the Filipino Society of Composers, Authors & Publishers, Inc. (FILSCAP); and Edward P. Murphy, President/CEO of the National Music Publishers' Association/Harry Fox Agency.

founder Faires, who serves as both President of Mammoth and VP of A&R for Atlantic, determines which Mammoth recordings will be distributed by which company.

Among the artists on the Mammoth roster are Seven Mary Three, Juliana Hatfield, the Dirty Dozen, Joe Henry, the Melvins, Pure, Victoria Williams, Frente, the Backsliders, Bandit Queen and Machines Of Loving Grace. The company has satellite offices in Los Angeles, New York and London, and plans are currently under way for Mammoth to open a recording studio and a film production company.

Earlier this year, Bug inked a

joint venture deal with reissue label Rhino Records to form R&B Music, a publishing company that will be activated on a per-project basis. Bug Music is headquartered in Los Angeles with satellite offices in Nashville and London.

Industry Grapevine

MCA Music Publishing has announced a string of new appointments. In their Nashville offices (615-327-4622), Stephanie Cox has been named Vice President, Creative Services, and Wally Wilson has been named Senior Director for the newly-formed MCA Music Productions.

ESCAPE FROM BMI?



Shirley Walker (far right), the wizard behind the industrial score of Paramount's blockbuster, *Escape From L.A.*, is pictured with BMI's Director of Film-TV Relations Linda Livingston and *Escape* co-star Steve Buscemi.

BMG GETS LaBOUNTY



Country songwriter Bill LaBounty has signed a publishing agreement with BMG Music Publishing's Nashville division. LaBounty has written a string of hits, including "Vicinity Of The Heart" (recorded by Alison Krauss and Shenandoah), "Tequila Talkin'" (recorded by Lonestar) and "Rock My World Little Country Girl" (recorded by Brooks & Dunn). Shown celebrating the signing are (L-R): Henry Hurt, Vice President, Acquisitions, Country, BMG Music Publishing; Nick Firth, President, BMG Music Publishing Worldwide; Bill LaBounty; and Randy Hart, Vice President, Country Music, BMG Music Publishing.





GARY GREENHART

**Warner/Chappell has inked an exclusive worldwide publishing deal with Bon Jovi keyboardist David Bryan. Bryan, who is still a member of the multi-platinum group, is currently working on a solo album set for release sometime in 1997. Pictured (L-R): Bryan's manager Scott Balone; David Bryan; and John Titta, Senior Vice President, Warner/Chappell.**

Cox was previously the Senior Director of A&R at Capitol Records, and Wilson was previously a music producer. At MCA's Los Angeles headquarters (310-235-4700), Julie Glaze has been appointed Manager, Motion Picture & TV Music/Creative. She was previously a music coordinator at New Line Cinema.

Elsewhere, David Conrad has been promoted to Senior Vice President at Rondor Music International. Conrad, who helped open the company's Nashville offices in 1981, can be reached at 615-321-0820.

EMI Music Publishing has appointed Hugo Burnham to the post of Senior Director, Creative. Prior to joining EMI, Burnham was Senior Director of A&R at Qwest Records. He will be based at EMI's L.A. offices (310-652-8078).

Indie publishing firm **peermusic** has promoted John Lloyd from Creative Manager to Senior Director, Talent Acquisition, where he will be responsible for signing talent to peermusic's U.S. roster. Contact him at 213-656-0364.

**MCA APPOINTMENT**



**Stephanie Cox, Vice President, Creative Services, MCA Music Publishing Nashville.**

**BMG Acquisition**


**BMG Music Publishing** has acquired a 50 percent share of **Koka Media**, France's largest production music library. Koka Media has also entered into a joint venture deal with **BMG Music Publishing France**. The deal further implements BMG's diversification strategy in France, which included the formation of France's Music Vision Film/TV Department in 1995, and the **Commando** label, which started this year.

Koka Media was established in 1985 by its French-based parent company **Cezame-Argile**. **Frederic Leibovitz**, who co-founded Cezame-Argile in 1975, will continue to be President of Koka Media.

**Nicholas Firth**, President of **BMG Music Publishing Worldwide**, commented: "Koka is a perfect fit with BMG's own aggressive international moves in this vital area. We look forward to a long and successful relationship with Frederic Leibovitz, and I know we will benefit greatly from his talent and experience."

The 50 percent acquisition of Koka Media gives **BMG Music Publishing** access to Koka Media's extensive catalog, which contains over 10,000 works and a multimedia client roster of over 2,000 users all over the world. Koka's library covers all genres of music and the company also owns a back catalog of French pop artists.

**Zomba Deal**

**Zomba Music** has signed an international publishing deal with animation film studio **Film Roman, Inc.** Under the terms of the agreement, Zomba will look after Film Roman's publishing interests outside the U.S. Film Roman is one of the leading independent animation studios, whose works include *The Simpsons*, *Garfield And Friends* and *Felix The Cat*. 



**NEIL PORTNOW**

**Vice President, West Coast Operations, Zomba Music Services**

**W**ith a background in A&R, Neil Portnow came to independent publisher **Zomba Music** eight years ago after stints at record labels such as Fox, RCA, EMI America and Arista.

"My relationship with Zomba at the time had been based on the fact that Arista was distributing **Jive Records** [Zomba's label affiliate]," he says. "When Zomba decided to establish a West Coast office, they thought of someone like me because, as they put it, 'We're not going to take the corporate approach to this by hiring six vice presidents. We'd rather find an all-purpose, well-rounded individual who can run the office and grow it from there.'"

Portnow has "a hybrid job" which entails overseeing an office of 40 people and the entire spectrum of **Zomba Music Services** on the West Coast, including the publishing operations, **Jive Records** (R&B/urban), **Silvertone Records** (blues) and **Segue Music** (music editing for film and TV). His responsibilities include writer-publisher relations, artist development, catalog acquisition, music clearance and development of Zomba's production music libraries.

Headquartered in London, Zomba is the largest independent music group in the world, owning various recording studios, management agencies and equipment rental companies in addition to its diverse publishing and record label operations.

Zomba's publishing roster includes Robert John "Mutt" Lange, R. Kelly, Teddy Riley and **Sonic Youth**, and the publisher has consistently placed in the Top Ten of *Billboard's* year-end list of leading publishers, and songs in Zomba's catalog have won numerous awards from **ASCAP** and **BMI**.

Commenting on catalog acquisitions, Portnow says, "We take a very aggressive posture on acquisitions. We're not motivated by issues like market share. We really do think quality over quantity. We like to do business deals that make sense for everybody."

"Many moons ago," he continues, "it was much more about artists finding great songs and having those be the vehicles, like in the Motown era. But now that's changed, and artists are more likely to write their own songs. I don't think that's an R&B phenomenon; it's an industry phenomenon. The songwriter plugging his works to other people is, with some notable exceptions, a rapidly fading activity in the music business."

A New York native, Portnow moved to L.A. several years ago, and when he was asked to build Zomba's West Coast operations from scratch, he says he was up for the challenge.

"What Zomba likes to do is to have each of its offices bring something unique to the company. About five years ago, I started thinking of ways to develop Zomba in an area we weren't really focused on—film and television. Since then, we've come to the point where Zomba Music Services has become a one-stop shop for the film and TV communities."

Among the strides that Zomba has made in this area was last year's acquisition of **Segue Music**, a leading music editing company for film and TV. Portnow was instrumental in this deal and he says Zomba's growing presence in film and TV has been "a phenomenally successful concept for us. What makes it unique is that, unlike corporate operations, we don't have a tendency to erect rigid walls between our divisions."

He continues, "I don't think **Warner/Chappell** and **Warner Bros. Records** spend a lot of time dealing with each other, because the Warner corporation is so large, and in large corporations there's a sense of competition between the divisions. In Zomba's case, everything has grown in the last 20 years in a more organic way. Everyone who gets involved here is trained to look out for the good of the whole company, instead of the good of an individual division."

Zomba plans to continue expansion in music supervision for film and TV, and Portnow says, "Since I have a hybrid job, it's fascinating and stimulating to keep changing the hats that I have to wear. This is the most interesting job I've ever had. Zomba is very entrepreneurial and it's wonderful to have the management support people's ideas in the company. Despite all the changes that may happen in this industry, it's still about talent, visionary artists, uniqueness and taking risks."

Contact Zomba at 310-247-8300.







**SKIP SAYLOR.** Warner Bros. artist Something For The People were in mixing their upcoming album; Kevin Davis engineered with an assist from Rod Michaels... JVC/Japan artist Hide was in tracking and mixing his new album; Eric Westfall and Jason Mauza engineered with an assist from Rod Michaels...Delicious Vinyl act The Pharcyde were in tracking a project with producers Laylaw and D-Maq; Tulio Torrinello engineered and James Danis assisted...France Gall was in tracking for her stage show in France; Rod Michaels engineered and James Danis assisted.

**KURZWEIL RETURNS:** The Berkeley College Of Music has chosen Kurzweil Music Systems again, by adding twelve PC88 and twelve PC88MX Performance Controller Digital Pianos to their music labs at the 1996 Berklee West Coast Summer program at Claremont McKenna College.

**7TH LEVEL OF EUPHONIX:** Euphonix has announced that industry veterans Bob Ezrin and Scott Page have inaugurated a new audio production division at 7th Level, Inc., featuring a Euphonix CS2000 console and

### THE NOTORIOUS ISLEY?



**Rapper Notorious B.I.G. stopped by Daddy's House Recording Studio in Manhattan, where Island recording artist Ronald Isley was in the studio remixing "Floatin' On Your Love," the next single from the Isley Brothers' latest, *Mission To Please*. The song is an up-tempo duet between Isley and his wife, Angela Winbush. Pictured (L-R) are: Hiram Hicks, Senior VP/GM, Island Records Black Music; Notorious B.I.G., producer/mixer Sean "Puffy" Combs, and Ronald Isley.**

Spectral digital audio workstations. 7th Level's new studio is integrated with the company's extensive production/post-production operation, which currently employs a total of 250 people in Dallas and Los Angeles. 7th Level's first project utilizing the Euphonix console is *G-Nome*, which is a series of 3-D CD-ROM games, featuring the talents of Chris Boardman (the Oscar-nominated composer of such film scores as *The Color Purple* and *Silverado*), chief audio engineer Paul Ray, mixing engineer Jimmy Hoyson and saxophonist/Executive VP of 7th Level, Inc. Scott Page.

**NEWS FROM WEST LAKE:** Pop star Toni

Braxton returned to Studio E to remix her song, "You're Making Me High"; Bob Brockman engineered and Chris Brooke assisted...Brian May of Queen fame was in Studio D tracking and mixing the score to

*The Adventures Of Pinocchio*; Armin Steiner engineered and Chad Fridirici assisted...Curt Kirkwood, leader of the Meat Puppets, worked on his solo project in Studio A with engineer Stewart Sills and assistant Chad Fridirici...Montell Jordan was in Studio C tracking and mixing his new album; Bryan Carrigan engineered with assistance from Tim Gerron...Iglou/Atlantic act Pet were in Studio D mixing a track, "Li'l' Boots," for *The Crow: City Of Angels* soundtrack; Robert Caranza engineered.

**CANYON STUDIOS:** DealWright (featuring Bud Deal and Bobby Wright) are currently in working on their debut album for Award Records, at the Laguna Beach-based recording facility; Mike Hatcher is engineering and producing the project...Gina Quartaro was in recording lead vocals on the Fairlight Digital system for her debut album; engineer/producers Mark DiLorenzo and Carl Marsh manned the boards during the sessions...Rick Mandella (aka Jamandella) was in editing and mastering *Jamandella 1*; Mandella engineered the recording along with Mike Hatcher.

### AN UPSTART AT MOONDOG



Country singer-songwriter Jim Lauderdale is pictured sitting at the console putting the finishing touches on his upcoming Upstart Records album, *Persimmons*, with co-producer/engineer Tim Coats at Moondog Studios. The September release features appearances from Emmylou Harris and long-time guitarist Buddy Miller.

### LIQUID PLANET'S HIDDEN TRACK



Local pop-alternative rockers Liquid Planet are busy wrapping up production on their first full-length CD, *Psycho World*. One of the tracks, "Strange Visitor," features a voice sample of Shadoo Stevens, star of the popular CBS sitcom *Dave's World*. Liquid Planet vocalist Dan Warren says about the song, "This hidden track is something you must find when you pick up our latest CD." A dance remix of the song is planned for release as well. Pictured (L-R) are: Zack Montez, Liquid Planet guitarist; Shadoo Stevens; and Dan Warren.

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# KURT FARQUHAR

**This multi-faceted jazz drummer brings a fresh beat to television as a top composer**

by Jonathan Widran

Most people see the craft of television composing as a study in extremes—either you're the rare legend like Mike Post who can crack the Top 40, or you toil anonymously, underscoring the actors' given emotions while receiving minimal recognition. Kurt Farquhar, on the other hand, brings a multi-faceted background as a jazz drummer, recording artist and producer to his work on such popular series as Fox's *Ned And Stacey* and pop singer Brandy's UPN hit, *Moesha*.

"I bring a different slant to the music," says Farquhar, who released a solo album on Modern/Atlantic Records in 1988, based on the main title for *Livin' Large*. "In this business, there are certain physical necessities to enhancing what you see on-screen, but beyond that, I can put my own stamp on the music, making the audience feel happy, scared, sad or whatever, but in a way that's more artistic."

For the Chicago native who claims to have written over 5,000 songs (including his first symphony at age twelve), each assignment for a main title or background music is a completely innovative adventure, requiring a unique approach. For *South Central*, the well-received urban dramatic comedy, he fused avant-garde jazz with hip-hop. *Ned And Stacey* features an alternative rock theme and score, while the music of *Moesha* has the distinctive feel of a Brandy song.

The *Moesha* experience has been one of his most gratifying to date because Farquhar is able to make the music like another character in the show. "There are club scenes which need scoring, for instance," the composer explains, "and as a prolific songwriter, I am always striving to mix things up to keep the sound fresh. There are also guest artists on the show, different rap acts and Natalie Cole, whom I write songs for. I've gotten to work with a lot of artists, sort of like doing a new album project every week."

Farquhar's greatest recent challenges have been the larger scale duties required for the hour-long dramas *Under One Roof* (featuring James Earl Jones), and *Matt Waters* (with Montel Williams), which have offered even more creative opportunities, as the composer notes: "One scene in *Matt Waters* had the characters talking in a country bar, so I drew on my songwriting experience to write a country and western song. Another scene in the same show had me composing a score which drew upon my Beethoven influence."

"That's why I think it's funny when I hear people say that writing music for TV is limiting. If anything, it opens you to new ideas and styles, and it's gratifying to realize that a few million homes are listening to it."

The Mike Post-like breakout hit, of course, is a concept Farquhar would embrace wholeheartedly. "TV soundtracks seem to be making a comeback, with the *Friends* and *X-Files* compilations by outside artists. I think in the next few years, even more shows will be set up for breakthrough hits. And that, in turn, will motivate writers like me to do better material, because the thought of crossing mediums is very exciting."

With eight years of TV composing under his belt, it would seem that Farquhar has found his niche, but it took him a while to find it. Fresh out of the Paris and Berklee School jazz and classical programs, he moved to L.A., and soon found himself working with such jazz legends as Art Farmer, Herbie Hancock, Freddie Hubbard and Wayne Shorter.

However, his older brother Ralph, a successful TV writer and producer, helped convince Farquhar that being fast and prolific would be great attributes to a career in the industry. After *Livin' Large* earned him a record deal, though, Farquhar saw TV work as just a paycheck while he pursued his recording career. Once some of the harsher political realities of the record business got to him, however, he decided to focus on becoming what the president of Modern Records has called, "the black Mike Post."

Ironically, the one thing Farquhar is trying to overcome is being pigeon-holed as a writer who works exclusively on African-American oriented shows. "It wouldn't bother me to work just on black shows, since so many seem to be coming on the air and I could dominate that market," he concludes. "But if you listen to my work on *Matt Waters* or *Under One Roof*, or that country song I wrote, you realize that for me, music is just music, and race and culture shouldn't be the dominating issues. I just try to create a memorable mood every time out."

Contact Norman Winter PR (213-469-3434).



Vestax's PDX-d3 Turntable

The new PDX-d3 is an advanced, digitally controlled turntable. There is a joystick for speed adjustment of plus or minus 50 percent. DJ's need not touch the table now for tempo adjustment and this feature works in reverse since the table is reverse play capable. There is also a selectable range of pitch control for wider or finer pitch control

with 3, 6, or 12 percent ranges. Another feature is a motor off switch that gives a "wind down" effect without turning off the turntable power.

Information on this new Vestax unit is available from Tracoman Inc., at 3015 Greene Street, Hollywood, FL 33020. Phone them at 305-927-3005 or e-mail: tracoman@tracoman.com.



Aria's Model FL-10 and FL-60 Guitars

One in the Fullerton Series, the FL-10 is made of hybrid wood covered in a colored varnish finish and equipped with a white pickguard. Available colors are red, blue or black. The maple neck is attached to the body with four bolts and has 22 frets on a rosewood fingerboard. There are three Aria single-coil pickups, Aria machineheads and the VFT-1M tremolo tailpiece. There is also the model FL-10H with two single coils and one humbucker.

Also in the Fullerton Series is the

FL-60, which has a five-bolt maple neck on an alder body. You also get three Seymour Duncan pickups and a Wilkinson vintage tremolo system. Available in apple red, vintage sunburst or transparent black finishes, the FL-60 has Sperzel machine heads.

For more general information on the pricing of these guitars, you can contact Aria USA by mail at 9244 Commerce Highway, Pennsauken, NJ 08110, or you can call them at 609-877-7789.



Klipsch's Two-Way Monitor KP-102

Based on the KP-101 system, the KP-102 acoustic suspension speaker system is a compact, two-way system in a trapezoidal cabinet. The system uses an eight-inch woofer and a Tractrix Wave™ horn-loaded, one-inch compression driver.

Designed for side-fill or foreground and near-field monitoring applications, the KP-102 delivers high output with

low distortion. The special shape makes it perfect for theater surrounds or under-balcony fills where square shapes don't fit well.

The KP-102 uses the Klipsch Limiter Protection, or KLIP™, circuitry to automatically protect the high frequency driver from being overdriven. When the input to the tweeter is about to exceed the safe power handling limit, the KLIP circuit kicks in and reduces the level automatically. The KP-102 system is rated at 100 watts (AES Standard) at eight ohms with a maximum continuous output of 115db at one meter with 300 watts input. Sensitivity is 95db SPL with the acoustic output power calculated at 0.93 acoustic watts.

The enclosure is made from 3/4-inch nine-ply void-free that is internally braced and lined with acoustical foam. Input connections are 1/4-inch Neutrick phone jacks and five-way binding posts. There is also a large variety of mounting options and cabinet finishes.

For more info, contact Klipsch Professional at 149 N. Industrial Park Rd., Hope, Arkansas 71801.





John Wesley Harding gets *Hot Wired*

**HOT WIRED HARDING:** Forward/Rhino recording artist John Wesley Harding recently took part in a live on-line performance and chat session at the offices of *Hot Wired*, the San Francisco-based on-line publication. If you're interested you can access Harding's web page at <http://www.armory.com/~auerbach/jwh>.

Pictured above after the *Hot Wired* on-line session are (L-R): (top row) Brian Benetiz, audio engineer; Kim Danders, audio producer; Susanna Camp, Piazza producer; (center row) Rob Levin, Music Editor, *Hot Wired*; Chris von Sneidern, co-producer of Harding's album, *John Wesley Harding's New Deal*; Greg Bertens, "Club Wired" producer; and John Wesley Harding in front.

**UNPLUGGED ROM:** Being "unplugged" on-line isn't going to get you very far into cyberspace, but being "unplugged" on MTV just might jumpstart your career, as it did with Eric Clapton and Rod Stewart, or show another side of

your artistic versatility, like it did with an entirely new generation of rockers like Nirvana and Pearl Jam.

Now, Viacom has brought you the history behind the acoustic music revival, which is the most important and influential thing MTV has done in the past ten years. *MTV Unplugged CD-ROM* is a very entertaining look back at the phenomenon which started out in a low-key fashion back in 1989 with an almost impromptu performance by Squeeze.

Since that time, nearly every major icon from Bob Dylan, Paul McCartney and Elton John to newer superstar acts like Nirvana, Pearl Jam, Sheryl Crow, Live and the Cranberries, have stepped under the lights to reveal their music in a way that fans have never seen before, usually stripped down to their bare essence, which has made for some often riveting performances.

If you enter the *Vault*, you can get the entire alphabetical listing of every single *Unplugged* performer or a chronological listing of every single *Unplugged* performance, and with each artist you will find a bio, a complete set list of material performed, a sample of a song (the country-rock rendition of "Cat Scratch Fever" by Ted Nugent and his band, *Damn Yankees*, gets my vote for most unique rendition)—many of the artists also have a video clip available—and each artist section also includes an audio recollection of the particular artist's performance from *Unplugged* producer Alex Coletti.

You can also use your *All Access* pass to go backstage and follow the producer, director, set designer or sound and camera techs for an intimate look at how the show is put together. Finally, there are also full-length, unreleased, full-screen video performances from McCartney, Lenny Kravitz and 10,000 Maniacs. The only complaint with the ROM is that more full-length performances weren't made available, as many of these tasty audio teasers are only going to make you beg for the complete recordings. Perhaps we'll have another *Unplugged* compilation and a further enhanced CD-ROM coming our way in the future?

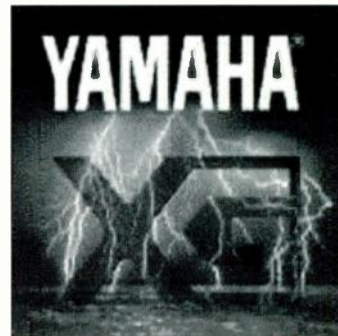
Viacom has also released another CD-ROM based on an MTV series, but this one is much different than *Unplugged*. Here's your chance to go on an interactive "mis-adventure" with those cartoonish characters of class, *Beavis and Butt-Head In Virtual Stupidity* is the only CD-ROM game that, in their words, "doesn't suck." It's up to you to help the boys join Todd's gang, and you'll do that by helping them avoid the things that "suck" and find the things that "rule!"

Of course, you'll probably be leaving trails of destruction and chaos along the way. Fans of the show will no doubt find much enjoyment in the various adventures, whether you're in the *Hock-A-Loogie* area or in *Bug Justice*, where you try to fry creepy crawlers with a magnifying glass. You may also find firing a tennis ball cannon at a park full of tennis yuppies pretty cool, but then again, maybe that's just me. Both MTV CD-ROMs are in stores now.

**YAMAHA ONLINE:** Yamaha Corporation Of America has unveiled a site on *America Online* (keyword: *YamahaXG*) that is dedicated to the *Yamaha XG* MIDI software and related hardware,

which is designed for the latest generation of multimedia audio products.

The company already has on-line sites available on *CompuServe* (go: *Yamaha*) and *The*

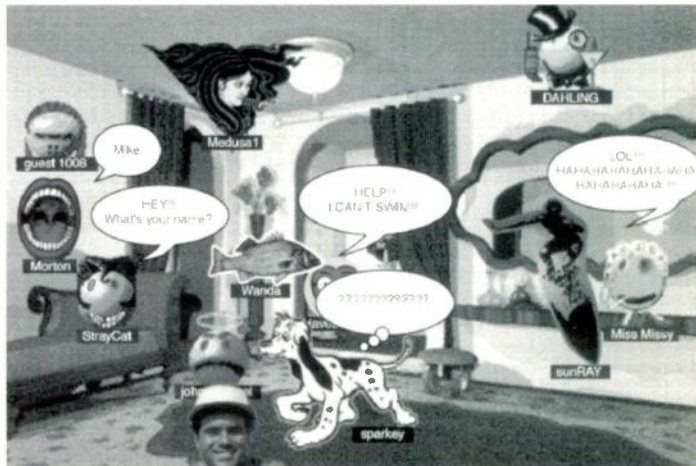


*Microsoft Network* (go to: *YamahaXG*). Michael G. D'Amore, Yamaha Office of Strategic Business Development, said in a press release, "Through these ventures, XG enthusiasts have instantaneous access to the latest product information, XG tips and tricks, downloadable software and more."

**THE PALACE:** Originally a project of *Time Warner Interactive*, *The Palace* virtual world chat software has been on the 'Net since November of last year. Now the folks behind *The Palace* have announced that they have formed a new private corporation (investors include Intel, *Softbank* and *Warner Music Group*).

For those who have yet to see the virtual reality of its chat rooms, *The Palace* truly enhances the Internet experience, bringing us closer to the realization of a true "Global Village."

On the music front, *MTV*, *Capitol Records* and the *House Of Blues* have all incorporated *The Palace* technology into their new media ventures. *Capitol* was the first label to ever create a *Palace* server for promotional and communication purposes, spot-



Have a chat in *The Palace*...MTV, House Of Blues and Capitol Records are just a few companies in the industry who have made it their home.





Enter the SSL Universe on the 'Net

lighting their act the **Jesus Lizard** in the format.

**Liz Heller**, Senior VP of New Media at Capitol, says, "*The Palace* is a natural extension of our web site and has become a valuable part of our overall on-line strategy." **Marc Schiller**, VP of New Media at the House Of Blues, concurs: "With *The Palace*, we can now provide a virtual House Of Blues for people to interact with each other on-line. We're excited about the possibilities it holds, as the Internet moves from static web pages to dynamic environments which create on-line communities."

A free demo version of *The Palace* is available at its web site (<http://www.thepalace.com>). Enhanced features can be unlocked by registering *The Palace* software at a cost of \$25.

**SOLID STATE SITE:** Producers, engineers and artists will find much to entertain themselves with at the brand new web site for **Solid State Logic** (<http://www.solid-state-logic.com>), a leading manufacturer of analog and digital sound recording equipment.

With this venture, SSL has officially journeyed into cyberspace, and now you'll be able to find information on all the latest products from the **Music Recording & Film** and the **Broadcast & Post** divisions, including the SL 9000 J series console that has proven to be a major instrument in major studios all over the world.

There's a Who's Who listing of key personnel at SSL offices worldwide (and direct e-mail addresses to access them all), as well as press releases dealing with the latest innovations and equipment. You're also now able to purchase products via e-mail ([sales@solid-state-logic.com](mailto:sales@solid-state-logic.com)).

**HOTZ PLAYERS:** Ever tried to play a musical instrument, and something goes haywire between your brain and your hands? If so, you might want to check out the *Hotz Player* software. This product provides non-musicians with music-making abilities.

The first level involves choosing material from a selection of complimentary MIDI-compatible **Hotz Files**, and then simply playing along. Then you can move up to the full-feature version of *Hotz Trax*, where you'll be able to select from more than 100 instruments, while being able to record, edit and mix your own songs.

You can download the *Hotz Player* and place your orders for *Hotz Trax* at the same time. You can do it all from the **Hotz Virtual Music Studio** (<http://www.hotz.com>). Pretty cool stuff. 



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## Susan Toney

**TYPE OF MUSIC:** Alternative AAA

**UPCOMING GIGS:** Sept 27th, 9:00 pm Rustys Surf Ranch 256 Santa Monica Pier 310-393 7437. Oct 11th 9:00 pm at Back to the Grind, 3575 University Ave. Riverside Ca 909-784-0800. Also listen to KUCR Radio with Tina Bold in Oct. for a live set & interview, call 909-787-3421.

**REVIEWS:** This is the kind of music that's so good it bring out a barrage of goose bumps on



your skin. Tony is a first rate player who isn't afraid to take chances. "Catch this rising star quick on the club scene before you have to pay real money to see her on tour," Music Connection. "She addresses personal emotion that all walks of life can connect to," Night Moves magazine. Look for Susan's 3 song E.P. at Arron's 1150 N. Highland Hollywood, Hollywood Borders Books & Music 330 S. La Cienega Blvd., & Hear Music 1429 3rd Street Promenade Santa Monica.

## Land of Malls

**TYPE OF MUSIC:** Thinking Man's Rock.

**UPCOMING GIGS:** Sept. 6 Alexandria Canal Concert Series, Alexandria, VA. Oct. 12, Capitol Hill Festival, Washington D.C. October, Cool Hands Cafe, Fairfax, October, IOTA Bar, Arlington, VA. Internet Address:



<http://nicom.com/~jason/lom.html>

**CONTACT NAME:** Cindy Cisneros with any questions on this at, (202) 260-1659, (703) 836-2752

**COMMENTS:** "Forward-Looking Rock Group with Backward Glance." Offering Grade A melody, lyrics with Beatlesque variety. Music Connection says, "Defies classification," "Original, esoteric approach that is refreshing."





THESE STEPHENS

**Janice Davies and Bo Stallion of *Strip!***

The best way to raise money for laundry is to remove your clothing. That's what the **Tomcats** are doing to help **Aunt Bee's**, a non-profit organization that provides free laundry service to homeless and financially disadvantaged people with AIDS. Songstress **Peggy Lee** heads the honorary board of directors.

The show is ***Strip!***, a sexy comedy featuring renowned models, and film and adult video stars in the buff. The brainchild of actor/writer/director **Steven McCarthy**, aka **Madame Dish**, ***Strip!*** allows audiences to safely walk on the wild side by interacting with the

Tomcats, a male version of the legendary Playboy bunnies. There is plenty of music, too, from Brazilian sounds to country, disco, romantic and metaphysical numbers, all composed by **Alex Verden**.

The cast is notable for more than their looks. **Michael Ellis** is there beside **Bo Stallion**, **Kevin Kramer** and **Euri**. ***Strip!*** debuts September 13 at the **Globe Playhouse** and continues through November 2nd. The Globe is located at 1107 N. Kings Road, West Hollywood. For further information or reservations, you can call 213-660-TKTS.

There are two new productions

based on the film ***The Return of Martin Guerre*** playing around. The best known is ***Martin Guerre***, the mega-musical penned by the team of **Boublil & Schonberg** (***Miss Saigon***). This version opened recently at the **Prince Edward Theatre** in Toronto. A competing production, ***The House of Martin Guerre***, with music and lyrics by **Leslie Arden**, is playing at Chicago's **Goodman Theatre**.

**Miramax Records/Hollywood Records** has the soundtrack to ***The Crow: City Of Angels***. This follow-up to ***The Crow*** stars **Vincent Perez**, **Mia Kirshner** and **Iggy Pop**. Like the movies themselves, the soundtrack proves at once kicky and dark.

The first radio track is **Hole's** version of **Stevie Nicks'** classic "Gold Dust Woman." Produced by **Ric Ocasek**, the track should easily make the charts wherever irony is appreciated. Ditto a cover of the old **K.C. and the Sunshine Band** hit, "I'm Your Boogiemán," given a whole new meaning when performed by **White Zombie**.

The best, and probably least commercial, track here is "Knock Me Out," a San Francisco wail-and-jam original by **Linda Perry** performed with **Grace Slick**. Like the soundtrack itself, this is intense musical pleasure.

Academy Award-winning director **Francis Ford Coppola** is on a career roll right now and it's easy to see why, what with charming films like ***Jack*** under his belt.

In this new comedy from **Hollywood Pictures**, **Robin Williams** stars as the title character, a ten-year-old boy with a rare condition that causes his body to age at four times the normal rate. Enrolled in fifth grade, he must learn to deal with new and unusual situations like making friends, avoiding bullies and having a crush on his teacher. Through his adventures, Jack learns to live life to the fullest as he proves there is always time to get what you need. **Brian Kerwin** and **Diane Lane** co-star as the parents.

"Star" from **Bryan Adams** (taken from his appropriately titled ***18 Til I Die*** album) and "Re-united" from **Peaches & Herb** are two of the tracks on the Hollywood Records sound-

track. Both film and soundtrack are in general release.

Hollywood Records also has the soundtrack to ***The Rock***, the Hollywood Pictures release starring



**Nicholas Cage**, **Sean Connery** and **Ed Harris**. Three composers (**Hans Zimmer**, **Nick Glennie-Smith** and **Harry Gregson-Williams**) contribute to a most dramatic and inspiring listening experience.

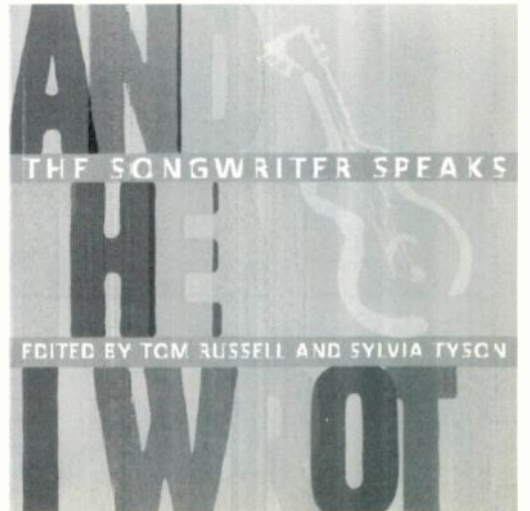
***The Rock*** is the story of **Brigadier General Francis Xavier Hummel** (Harris), who is angered by his government's refusal to honor the men lost during highly covert military operations. Seizing control of Alcatraz Island, he threatens to poison San Francisco, which he will do, unless he is stopped by prisoner **John Patrick Mason** (Connery) and chemical/biological weapons expert **Stanley Goodspeed** (Cage). Wherever you buy music.

You can't have too much information when you're trying to make it in music. Advice from professionals always helps. Editors **Tom Russell** and **Sylvia Tyson** provide that in abundance, in a new quality paperback called ***And Then I Wrote: The Songwriter Speaks***. This offering from **Arsenal Pulp Press** is a revealing look at the craft of songwriting in the words of the songwriters themselves. The



MIRAMAX RECORDS

**Robin Williams plays a ten-year-old boy in *Jack***





authors collected a wealth of sometimes astonishing quotes from a wide range of subjects including Irving Berlin, Stephen Foster, Mick Jagger and Kurt Cobain.

Chapters cover song ideas, early influences, philosophies of song, bad business deals and conquering writer's block. At \$16.95, this is a relative steal for the amount of useful information included within the pages. Wherever you buy books, or order from Arsenal at 103-1014 Homer St., Vancouver, B.C., Canada V6B2-W9.

L.A. Women In Music will hold their Music Resources Marketplace on Wednesday, September 11 (6-9:30 p.m.) at the Olympic Collection Banquet and Conference Center (11301 Olympic Blvd. in Los Angeles). All distributors present will offer a ten percent discount on their merchandise.

This is a marvelous industry event, highly recommended for music industry veterans and novitiates alike. Exhibitors confirmed for the event include Taxi, the National Academy of Recording Arts and Sciences (NARAS), the National Academy of Songwriters (NAS) and a slew of independent artists just itching to give you their new CDs.

Admission is \$5 unless you're a member of L.A. Women In Music. If you need more information or would like to be a distributor, call event coordinator Andrea Brauer at 213-664-2440.

The musical is back in vogue on Broadway. The list of upcoming productions for the 1996-97 season includes *Whistle Down The Wind*, *Ragtime*, *Steel Pier*, *The Skin Of Our Teeth*, *The Royal Family Of Broadway*, *Time And Again*, *I Love A Parade*, *Jane Eyre*, *Titanic*, *Faust* and *Sisterella*. Also look for two musicals associated with Al Jolson: *Jolson* and *The Jazz Singer*, as well as

Disney's *The Lion King* and revivals of *Chicago* and *Once Upon A Mattress*.

The Raging Honkies have new music in the Paramount film, *A Very Brady Sequel*. Honky members Michael Landau, Teddy Landau and Abe Laboriel, Jr. have a new album out that was produced by Chris Lord-Alge.

International film distributors have received their first taste of *Evita*, starring Madonna in the lead role, and are reportedly pleased. They were shown ten minutes of footage at the Cannes Film Festival, a clip with film stars Madonna, Antonio Banderas and Jonathan Pryce singing. Madonna is said to be a dead ringer for *Evita Peron*. When it is completed, Disney will handle distribution of the Cinergi production in North and South America.

What began as a stand-up comedy act written by out-of-work actor David Eisenstein for Cafe Luna owner Corinne Lorain, has turned into a film.

*Giving Up The Ghost* will have its premiere during the independent film festival in September. This is a modern Los Angeles love story with a social consciousness, following the travails of a beautiful socialite-turned-ghost (played by Lorain), and a homeless man (Eisenstein), who invades her mansion and takes it over. Add into the mix a handsome, but wily, politician and a hefty check that is



Marcla Brady's new boyfriends? Nope, it's just the Raging Honkies.

not supposed to be cashed. It's a touching comedy, bubbling over with whimsy. There's plenty of scene-setting music provided by co-star Lorain, Glenn Goss, Jeff Morose, Troy Lush, Connie Kim, Dona Palmer plus Steven Bauer and Animal Kingdom. Coming soon to haunt an independent film house near you.

Is Howard Stern really the "King of All Media?" It seems like everyone listens to him, his radio show is syndicated nationwide, he is a best-selling author and also the host of popular shows on television.

So it seems that there is a market for *Howard Stern: King Of All Media*, the unauthorized biography of the shock rock giant. The tome, written by Paul D. Colford has just been issued as a book on tape by AudioScope.

Colford, who is not only the *Rush Limbaugh* biographer, but also *Newsday's* radio columnist, chronicles the meteoric rise of Stern through the radio ranks, with interesting pit stops at his FCC battles and his obsession with sex.

Veteran actor Elliott Gould is the man behind the voice on the cassette books, providing an interesting coun-

terpoint to the various shocks in the text. It's yours for \$14 wherever you buy audio books.

Box-office star Bette Midler and *Murphy Brown* television star Candice Bergen are set to co-star in a remake of Billy Wilder's classic 1966 comedy farce *The Fortune Cookie*. This new film for MGM has this potentially powerful comedic team of ladies reprising the roles originated by Neil Simon's original odd couple, Walter Matthau (who won an Oscar for his *Fortune Cookie* performance) and Jack Lemmon. **MC**



David Eisenstein and Corinne Lorain star in *Giving Up The Ghost*







**HEART OF SOUL:** EMI Records has released a rich catalog of soul, R&B, disco and funk music that spans the pop era from the Sixties through the Nineties. The series, entitled *Heart Of Soul*, kicked off last month with six releases: *Ike & Tina Turner Live At Carnegie Hall* (recorded in 1971), *In Bed With The O'Jays: Their Greatest Love Songs*, *Fats Domino—25 Classic Performances*, *If You're Ready...The Best Of Enchantment*, *The Freddie Jackson Story* and the multi-artist compilation *Sex & Soul Volume One*. This is sweet soul music at its finest—especially the raucous performance by Ike & Tina—with all the material digitally remastered, and each CD filled with comprehensive liner notes.



**PALACE OF RAMONES:** In what was dubbed the band's final performance, punk pioneers the Ramones ripped through a set at the Palace last month, which included such guests as Eddie Vedder of Pearl Jam, Lemmy Kilmister of Motorhead and Chris Cornell of Soundgarden. The event was taped for a concert documentary and live album, which are due out later this year. Even in their waning days, the Ramones broke new ground as they were also the first punk band to be inducted into Hollywood's RockWalk during a quiet ceremony prior to their Palace performance.

**STILL WORKIN' FOR MCA:** Lynyrd Skynyrd vocalist Ronnie Van Zant and guitarist Steve Gaines may have been killed in a tragic airplane crash back in 1977, but their legacy lives on. Their original record label is now behind the soundtrack for the new concert film, *Freebird The Movie* (Cabin Fever Entertainment in association with Freebird Film Productions), featuring the Southern rock icons in their prime during their 1976 Knebworth concert when they opened for the Rolling Stones, and in the words of drummer Artimus Pyle, "blew them off the stage" on their home turf. Here's a chance to see the "real" Lynyrd Skynyrd, not the various reunion lineups that have continued to resurface over the years.



**BAG FULL OF NICKELS:** Iguana recording group Nickelbag celebrated the release of their debut album, *12 Hits And A Bump*, with a performance at the New York nightclub Coney Island High. The band spotlights the talents of Rolling Stones backing vocalist and Charlie Watts Quintet frontman Bernard Fowler, and veteran guitarist Stevie Salas. Pictured (L-R) backstage are: (top row) part-time Nickelbag keyboardist Bernie Worrell of P-Funk fame, veteran bassist Carmine Rojas, former Stray Cat Slim Jim Phantom, Bernard Fowler, Living Colour's Wil Calhoun, guitarist Eddie Martinez, (bottom row) Stevie Salas, guitarist Carlos Alomar and an unidentified guest.



**VIRGIN FINNS:** *MC* cover subjects (issue #14) the Finn Brothers (Neil and Tim) gave a recent in-store performance at a packed house at the Virgin Megastore on the Sunset Strip in West Hollywood. Sponsored by Triple A radio station KSCA (101.9 FM), the event was hosted by the station's program director/DJ Mike Morrison. Following the 30-minute performance, the talented brothers signed more than 100 copies of their self-titled Discovery Records release. Pictured (L-R) are: (standing) Cary Baker, VP/Media, Discovery; Cindy Paul, National Sales Director, Discovery; Syd Birenbaum, President/CEO, Discovery; Steve Vertel, Manager, Virgin Megastore; Neil and Tim Finn; (kneeling) Mike Morrison; and René Magallon, Triple A Promotion Director, Discovery.

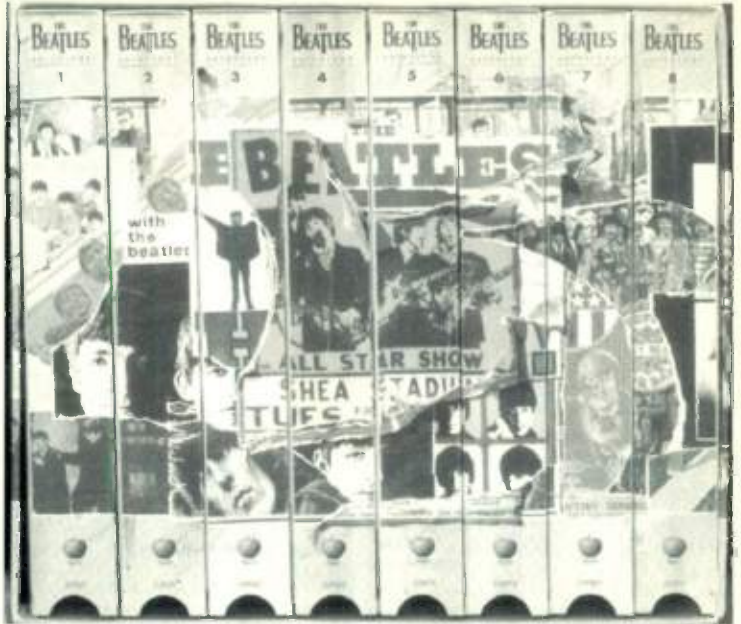


**RUN TO THE BORDER:** A&M artist Jann Arden, and labelmates Billy Mann and Patty Griffin, continued their "Borders Tour" in Los Angeles recently, prior to their show at the John Anson Ford Theater. The three artists have been playing free afternoon acoustic shows at Borders bookstores throughout their current national tour. Pictured at the L.A. stop are (L-R) Rachel Feingold, Sales, A&M; Robin Kirby, Sales, A&M; Sam Dailey, Polygram Group Distribution; John Feins, Borders; Alan Miller, Polygram Group Distribution; Peter Wolff, Polygram Group Distribution; Patty Griffin; Rose Sokol, Sales, A&M; Jann Arden (with arms folded rapper-style); Billy Mann; Dawn Surnegie, Polygram Group Distribution; Cindy Malig, Borders.



**NO MERCY:** Poison's Rikki Rockett (left) and special effects guru Mark Williams (right) are pictured autographing *Sisters Of Mercy*, the debut title from their company, No Mercy Comics, at the San Diego Convention Center during the 27th Comic-Con International, the largest popular arts convention in the U.S. Actor Charlie Sheen is the third owner of the L.A.-based No Mercy Comics.





**DRIVING LESSONS:** Motley Crue bassist Nikki Sixx gives his son, Gunner Nicholas, a driving lesson into the halls of the Hard Rock Cafe in Los Angeles. Actually, Sixx was merely donating his first Harley—a yellow Heritage Softail—to the restaurant during a recent presentation.



**BILLBOARD LIVE:** Last month's opening of the new Billboard Live club in Hollywood was one of the biggest events in recent memory on the Sunset Strip, and although 90 percent of the attendees ended up wandering around the streets, the chosen few made their way in. Pictured (above) are Morrissey and Tony Bennett arriving at the event.

**ANTHOLOGY VIDEO SERIES:** After months of rumors and speculation, *The Beatles Anthology*, the home video series from Turner Home Entertainment, in association with Capitol Records and Capitol Video, is scheduled to hit stores on September 5th. This eight-volume video set (each video runs approximately 75 minutes), which features more than five hours of rare footage that was not seen in the Emmy-nominated ABC Television documentary last year, is being released ahead of the final installment of the Fab Four CD trilogy of unreleased tracks, *Anthology Volume 3*. The home video series takes an even more intricate look at the most important musical group in pop music history, as seen through the eyes of John, Paul, George and Ringo. *Volume One* covers the individual childhoods through to their first musical breakthrough in March of 1963; *Volume Two* passes through the whirlwind year that made up Beatlemania in England; *Volume Three* takes a look at early 1964 when the lads first ventured to the States, where they charmed the hard-core press and screaming girls alike; *Volume Four* has Bob Dylan introducing the boys to marijuana; *Volume Five* includes the legendary Shea Stadium shows and the group's growing need to experiment in the studio with such albums as *Rubber Soul* and *Revolver*; *Volume Six* watches the boys give up the road and create their masterpiece, *Sgt. Pepper's Lonely Hearts Club Band*; *Volume Seven* shows the Beatles reeling from the death of their manager, Brian Epstein, the formation of Apple and the introduction of Yoko Ono; *Volume Eight* spotlights the various breakups during that period through to the eventual dissolution of the greatest rock band in history. With a suggested retail price of \$159.98, this documentary series is far superior to the previously televised version.

**RHINO HUMOR:** Rhino Home Video and Comedy Central have combined forces in a long-term distribution deal, which will include the home video releases of award-winning programs from the one cable channel dedicated entirely to laughs. The first releases, already in stores, are two videos (each containing two half-hour episodes) of Bill Maher's award-winning talk show, *Politically Incorrect*, and the Emmy-winning animated program, *Dr. Katz: Professional Therapist*, one video (containing two half-hour programs) for the urban comedy series, *Comic Justice*, and *Comics Only* featuring stand-up comics in informal settings.

Future titles will include performances by Garry Shandling, Brett Butler, Howie Mandel, the late Sam Kinison, Rita Rudner, Richard Belzer, Rosie O'Donnell, Lily Tomlin, Tim Allen, and many more. The videos will range in price from \$9 to 12.95.

## MUSIC CONNECTION Tidbits from our tattered past

**1984—PRE-ALANIS:** Vicki Peterson of the Bangles talks to *MC* about being a female in the male-dominated rock world of the Eighties and writing songs from the perspective of a young woman: "It's a very strong viewpoint. There have been men who have become slightly freaked out by the lyrics, thinking, 'Uh oh, castrating Bangles.' But we're just saying, 'I'm gonna leave you 'cause you fucked up.' We're certainly not saying, 'I'm gonna sit around and wait for the phone to ring.'"

**1986—IS THAT REALLY OZZY?:** Metal madman Ozzy Osbourne stunned *MC* by revealing the music he listens to: "I like Sting, I like the new Dire Straits album, the Cars. I don't listen to too much metal music, or whatever they call it. My preference is not punk music either."



# 101 RED-HOT TIPS EVERY ARTIST SHOULD KNOW

The most difficult thing about trying to establish a career in the music industry, whether as an artist or a songwriter is balancing the promotional aspect with the creative aspect. While everyone's situation is different, here are some general tips from musicians and industry execs that just might possibly help you on your career quest.

Compiled by Tom Kidd

## Songs, Image & Confidence

To the possible detriment of their career, many artists or bands will just start playing and hope that someone catches on to what they're doing. This often leads to confusion within the band and disinterest from the industry at large. A new artist or band should figure out what they want to represent, what they hope to accomplish and, most of all, spend time building a foundation upon which to grow.

### 1. Love What You Do

It all comes down to this first item. If you are in this business because you want to be rich and famous it will be an often exhaustive, uphill struggle. If you are in this business because you love it and you have an inner-need to create and express your special talent to the world, your path will be a less efforting and more rewarding.

### 2. Make sure you have something worth marketing

Give the people what they want. Or, more precisely, give them what they're used to seeing. You need memorable melodies and logically-constructed lyrics. Once this is accomplished to the best of your abilities, you need to work on a concise and interesting presentation. And don't forget colorful, unforgettable packaging.

### 3. Learn how to write a song

It may not seem obvious, but every music business success story begins with a good song. It's important that you recognize classic song construction of both music and lyrics. There are several excellent classes offered through the National Academy of Songwriters, UCLA Extension and various other outlets around town. Another important resource is the book *The Craft And Business Of Songwriting* by John Braheny. Check the listings in our own *Music Connection* for the latest offerings and songwriting resources.

### 4. Don't be trite

The worst thing you can do as an artist is to

reproduce something that has already come before. If your melody or lyric sounds too familiar, it probably needs more work. You are an artist, and it's your job to create works that are new and fresh.

### 5. Don't be too clever

The flip side is not to be too clever or witty, or to recognize when it is appropriate to be so. "It's very tempting for a naturally witty person to be clever when (s)he writes," says Harriet Schock, composer of the Grammy-nominated standard, "Ain't No Way To Treat A Lady." "But the kiss of death for a witty line, in conversation, is to hear 'ba dum bomp' afterwards."

### 6. Uniformity

Many young artists and bands make a mistake by recording a demo tape too soon. A demo that is too unfocused and premature can harm the artist more than it can possibly help them. The most important thing in the early stages of a career is deciding on what musical style you want to pursue. If you give an impression of not knowing who you are, no one else will care who you are.

### 7. Don't be afraid to experiment

"Sometimes the things I want are so out of synch with fashion," says Joni Mitchell. "I've been in this business long enough to have bucked these things before. The difficulty is in holding your ground and maintaining confidence in your own ideas against unanimous expertise."

### 8. Produce a decent demo

The demo is the heart and soul of your package, so it should receive great care. Keep in mind the most important parts of the demo are your lyrics and melodies. Keep the lyrics and melodies up front. No one is interested in long jams or prolonged introductions. Never present more or less than three songs per cassette.

### 9. Play your tapes for people

Try not to surround yourself with only "yes-men." Look for constructive criticism at times

from those who don't feel an obligation to feed you an ego-stroking line of encouragement.

### 10. Put your songs in the proper order

When preparing a demo tape, put your best foot forward. Many acts will build their demo tape like they build their live set, building slowly so to allow the listener to experience a live show vicariously through the tape. No one has time for this. Put the best, strongest and most representative song up front.

## Eyes On The Prize

### 11. Career Planning

Once you've arrived at your musical style and image, a good, well-researched and executed plan can help an artist survive in an increasingly crowded and demanding industry. The nature of the industry has become more intensely competitive than ever before. The successful artist is the one with the best-planned over-all career strategy and a professional approach to getting noticed.

### 12. Develop your story

This may be, for instance, the colorful way your band got together or the tragedies you've had to overcome to get where you are. The background story will not only be an important way for your fans to keep in psychic touch, but will come in handy when dealing with both record companies and the press.

### 13. Put together a professional press kit

Before you approach any member of the media, you must have something to put in their hands. Now that the recording is finished, you need to put together a demo package. Think of this as learning a new language. Since you're competing with major labels—with major money behind them—you have to communicate in the same terms they use. Your demo package has to look as professional as possible.

### 14. Write yourself a bio

The bio is an important part of your package. The principle idea is to give a thumbnail sketch



of your personal and professional history that gives some sense of you as an individual and as an artist. Keep the elements in your bio relevant to what you do. Distill your life to a brief (one typed page) comfortable style that informs, rather than hypes.

Group biographies should, in the interests of brevity, dispense with the biographies of individual members. Concentrate on how the band came together, group members' names, any information about other bands the members may have belonged to if those bands had some level of success, and some idea of where the new band is at musically. Don't try to make a band out to be a collection of solo artists.

### 15. When you smile for the camera

A typical \$35-\$65 shoot buys three rolls of 35mm film with two or three different looks. This is not recommended for groups because the photo tends to look like an old-time family portrait. Bands are better serviced by a more expensive studio shot where the camera angle, lighting and shadows can be controlled. This is also a more difficult shot, with more opportunities for error. Someone with experience in the music field, someone who has successfully photographed a friend or whose work you've admired in the press is your best bet. For a live shoot, the photographer may charge by the hour. Often this is the best way to give a visual feel to the music.

### 16. Make up a business card

Your demo package will be looked at without a business card attached, but will it be remembered? When everything else has long gone to the recycling bin, it's your demo and card that are most likely to remain.

### 17. Use your strengths

"Take advantage of what you have," advises Kenny Kerner of Kerner Entertainment. "If you look incredible, sell it. If you look like a dog, market that. If your body gets you in the door, people will listen to your music."

### 18. Build a team

Develop a list of specialists who can help you with your career. You will not only need people who work directly with you, but people you will never meet, like radio programmers, record companies and concert promoters.

### 19. Attract a manager

Your first manager is not likely to be someone in the business; they will more likely be a friend or relative with a lot of enthusiasm. The manager will help you with songs, image, bookings, baby-sitting and whatever else a new act needs to get by. Of course, your career will receive extra points if the manager is known within the industry, as record companies prefer to deal with people they know.

### 20. Captivate an attorney

In a perfect world, both sides would know what they wanted from the other, you'd shake hands and everything would be fine. Imperfect worlds like ours have laws to protect both parties. These laws are reflected in any business arrangement and the terms of the agreement must be written down. Attorneys have a standard set of practices they use to draft a contract. When you've got serious business to attend to, call an attorney.

### 21. Work with people with similar goals

It's important that you find and try to keep team members who share your goals. Richard Mora, whose RPM Entertainment Group works with Dying Breed, notes that it is most important for him to "have people that work well together in my camp. Always affiliate with people who are in the same field as you are."

### 22. Learn about the music scene

Learn everything you can about the local

music scene. This will help you with your short-term planning. Also, learn about the national scene for long-term goals. This is the sequence you should pursue. Develop first locally, then worry about being big across the country.

## Stepping On Stage

### 23. Build a following

The artist always has to be relentless in pursuit of what he or she wants, according to independent artist Lauren Wood. "Play live as much as you can and hopefully you can start a buzz," she says.

### 24. Prepare a proper booking tape

Put your best foot forward. Put the best, strongest and most representative song up front. According to Len Fagan, booking agent for the Coconut Teaszer, booking agents are looking for the same strong points as other music industry professionals—a well-constructed song, with powerful melody, lyrics and structure.

### 25. Prepare a proper booking package

Your demo package begins with an artist bio and a demo cassette or CD. You may also include flyers the act has created for previous shows and/or press the act has received in the past. The demo can have two songs on it, or it can have 200. If the booking agent doesn't like that first song, though, he'll never hear the rest.

### 26. Put your name on your demo package

If sending a cassette, make sure it is in a plastic box with a J-card. Booking agents and music industry professionals tend to stack thousands of cassettes in the office. They need the J-card to be able to read the name of the act on the side in big, bold print. Most importantly, make sure your name appears on the cassette itself.

The outside of the envelope should also feature the name of the act in big, bold letters. If a booking agent wants to book an act, yet can't find the package buried among the thousands in his or her office, he or she will go on to book the act they can find. Of course, include the contact phone number and name on all materials submitted, especially on both the J-card and cassette.

### 27. Set up your own gigs

The good part about doing business this way is that there is no middleman or booking agent taking a share of the proceeds. On the other side of the coin, there is also no one to take the fall for a bad booking.

However, if the gig does go smoothly, you've gained clout on your local circuit. Booking agents will tend to smile more fondly upon you, and the press will be impressed. Things will get easier, but never any less hectic.

### 28. Set up a string of gigs

People are notoriously flaky, so you probably shouldn't think of promoting yourself unless you have a string of live performances set up. This shows press and fans alike that you are serious about what you do and it also give them more than one chance to see you. It also lets you play the guilt factor. The morning after the greatest show of your life, you can call people whose names were not scratched off the guest list to tell them what they missed. Given enough reminders, sometimes people will show up.

### 29. Play anywhere

Gigs don't have to be limited to venues normally associated with live music. Veteran artist manager Laura Engel of Engel Entertainment notes that, when booking guitarist Craig Chaquico, "He'll show up at in-stores for anybody who will have him." This includes the Natural Wonders chain, a retail outlet that specializes in nature-oriented products, but that

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also sells new age CDs including Chaquico's. "The idea is to take advantage of people who may not otherwise be exposed to the artist."

### 30. Treat Your Fans Well

Set up special performances on occasion to thank your fans for their support—since most clubs sell drink tickets, you could pick up the tab or rent transportation and bus in your fans to shows. They will have a great time, and you will have taken the extra step to keep your fans with you through the rough times.

### 31. Use the personal touch

At the end of the set, all members of the band (or at least the lead singer) should thank each and every person in the crowd for listening. This is also a good time to get them to sign up for your mailing list.

### 32. Contact charity organizers

Charities are always looking for ways to raise money. Many times you'll find they'll only be too happy to accept a percentage of your receipts in exchange for good karma and, perhaps, free publicity. Ask them if they need a performer for an upcoming event of their own design. This is a good way for the fledgling band to play some really good venues. At the Heart Walk in Los Angeles, bands play the legendary Greek Theatre. Something like that looks pretty special on your resumé.

### 33. Contact high schools

Especially in less-populated areas, there isn't a whole lot for teenagers to do. Many school districts would love to have someone as wholesome as you come and keep their kids busy on a Saturday night. Extra points to you if you can also provide a mid-set speech about staying in school. Granted, this is something that escapes many rockers, so maybe you could give your drug awareness speech instead. Talk about what you know.

### 34. Play the college circuit

College gigs tend to pay better than bar dates. Bands interested in going that direction may want to become members of the National Association of Campus Activities (NACA). NACA gigs range from \$750 to \$4,000 a night per band, making this a great opportunity to get both money and exposure. Contact NACA at 800-845-2338 or 803-732-6222.

### 35. Get out of town

Clubs in the big cities are for showcasing. This is great if you want to get seen by the industry, but not so hot if you really want to survive on your music alone. Outside the major cities (Los Angeles, New York and, to a lesser extent, Nashville) clubs tend to be very open to touring bands. They may even pay, something you don't expect playing on the coasts.

"Touring endlessly builds a hands-on audience and friends," says Tim from the band Tommie Griggz. "Communication with these people is important. They are as real as we are and the world gets smaller every day. Build up these areas and expand open regions."

### 36. Give advance notice of your gigs

If you're looking for a review, remember the average press outlet has a four-to-six-week lead time required just to get someone down to the gig, and at least another four-to-six weeks before the item shows up in print. That's a longer time than many new acts stay together. To fully utilize this press window, the act should be playing long before the reviewer is expected at a show and playing long after the review shows up.

### 37. Get an agent

This all depends on the band's growth, as you must first prove to an agent that you can draw a crowd before they will consider taking

you on as a client. "The agent's job is to make sure that a band plays enough gigs so they have enough money to survive, and then to make sure they are playing enough dates and the right type of dates to exist in the business," writes Joe Owens in *Welcome To The Jungle*.

### 38. Give your CDs/cassettes away

When you're just starting out, you want to build awareness of what you do and to develop contacts. Give away your CD to industry reps and anyone who signs up for your mailing list.

## Merchandising

### 39. Learn to merchandise

Tim Sweeney's *Guide To Releasing Independent Records* advises: "Before each gig, set up a small table near the front door where you can sell CDs and T-shirts and sign people up on your mailing list. During your set, be sure to mention at least twice who you are and the fact that you have CDs and T-shirts available for sale."

### 40. Sell your recordings at shows

Recordings allow your fans a little something to take home and share with friends. Hopefully, those friends will also like your music and will come to a later show. They are also a way to get publicity, but only if the recording is available to the public. Your music doesn't have to be in stores. Plenty of people buy via mail order, whether through the Internet or directly at performances. The act will get more press with a product that is available in stores, but as long as the music is commercially available, you're golden.

### 41. Invite record stores to where you play

Michael Kline of Michael Kline & The Gypsies advises that a really good way to sell product and build an important relationship is to invite record stores to gigs in their area to set up their own table. This means that another interested party is working your product while you play. It also means that everyone walks away happy. "It's like they open a branch of the record store at your gig," Kline explains. "It's great for me because instead of the 70/30 split I usually make, we work it 80/20."

### 42. Learn to micromarket

Laura Engel says she gets her best Soundscan results from what she calls "micromarketing." The idea is to pick a territory, and book gigs, press and media of any and all sorts. She also advises contacting retailers in the community about buying into their programming, which would include store posters advertising upcoming events. You want everyone to see your name. That's the best way to build familiarity and a really good way to increase both crowds and sales.

### 43. Research your market

"Figure out how many people you play to each month and then estimate how many of them you think are big enough fans to part with fifteen or twenty dollars to buy a T-shirt," advises Joe Owens in *Welcome To The Jungle*. "As a rule of thumb, major acts sell some item of merchandise to about fifteen to twenty percent of their audience at each show. Early on, you will probably sell about five to ten percent."

### 44. Sell quality items

If someone takes home a shirt that they bought from you, washes it and the whole thing comes apart, he or she isn't likely to remain a fan for long. Your merchandise is an important part of your image. Everything you sell reflects on you.

### 45. Set reasonable prices

Don't get greedy. There's nothing more

worthless than a promo item nobody buys.

## Takin' Care Of Business

### 46. Learn what labels want

There are essentially two things you need to prove to a record company:

1. They will make a profit by investing in your career.

2. You can make it easy for an A&R person to sell your story to his label co-workers.

They want to see that you've accomplished on a small scale what they hope to accomplish on a larger one. They want to see a foundation on which they can build.

### 47. Attend industry showcases

Musician see, musician do. A really good way to learn what the industry expects from you.

### 48. Learn to network

One good way to get people interested in your music is to build your own musical scene. Get together with like-minded bands and pool your mailing lists. Get to know other musicians who share your style. Most musicians are willing, and even eager, to share their experiences and exchange ideas about marketing.

### 49. Join a networking group

Networking groups are very important, points out Erin Connelly, lead vocalist for independent band Churchill's Window. These groups bring together musicians of various stripes and ability levels, all willing to share contacts and knowledge to help further a common goal. Connelly belongs to L.A. Women In Music, but points out that there are many other like-minded groups around town.

### 50. Research label rosters

When going after a record label, it's always best to know what they already have. This way, you can point out to them how your music differs from anything else they have or how it is similar. Record companies like to see this. It shows that you're paying attention.

### 51. Play where they sell your recordings

Just about any place that sells your recording will be interested in having you do an in-store appearance. This shows you are interested and aggressive. It also shows you know how to move product. You will tend to sell a lot more units if you are there to personally oversee their sale.

### 52. Get on listening booths at record stores

This is often a pay-to-play situation, but well worth the expense. There are increasing number of outlets, though, that will place your recording in their stores for nothing. All you have to do is make sure they like your music.

### 53. Look for opening slots

Once people have your package, and if response has been favorable, you can start asking around as to who needs an opening act. Record companies and club bookers have most of the pull in this regard, but sometimes the act has a say-so. It never hurts to ask.

### 54. Get industry reps to your show

The best way to get the industry down to see you, according to Reprise Director of A&R Julie Larson, is to first get a tape into the appropriate hands. This tape doesn't come from the act, but through their manager or lawyer. Then, she says, "Follow up and let the A&R person know where and when you'll be playing. The best way to do this is with cards saying the act is performing at whatever date, time and locale."

### 55. Don't forget the publishing community

Send your songs to publishers. (You'll find

28 ▶



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The music industry is driven by name recognition, and the publicist is the one whose job it is to get your name on the lips of those who matter. With that in mind, *MC* is proud to present our second annual list of independent publicists throughout Southern California. Our apologies to those we may have missed.

Compiled by Carla Hay

## THE ALBRIGHT ENTERTAINMENT GROUP

3575 Cahuenga Blvd. West, 2nd Floor  
Los Angeles, CA 90068  
213-850-5507 FAX 213-850-5508  
Contact: Jeff Albright  
Clients: The Doors, Vince Neil, Pat Benatar, Ric Ocasek, Robby Krieger, Damn Yankees, Rob Halford, Styx, Fleetwood Mac, Lynyrd Skynyrd, Night Ranger, MonsterSounds Entertainment.

## SHELLI ANDRANIGIAN

P.O. Box 9996  
Glendale, CA 91226  
818-507-0221 FAX 818-507-7623  
E-mail: rakelle11@aol.com  
Styles/Specialties: All  
No. of Publicists: 1

## ARSLANIAN & ASSOCIATES

6671 Sunset Blvd., Suite 1502  
Hollywood, CA 90028  
213-465-0533 FAX 213-465-9240  
Contact: Oscar Arslanian  
Styles/Specialties: Corporate, pop, classic artists from the Fifties and Sixties.  
No. of Publicists: 2  
Clients: Fabian, Tommy Sands, Chris Montez, Farm Animals.

## BAKER/WINOKUR/Ryder

405 S. Beverly Dr.  
Beverly Hills, CA 90212  
310-277-6200 FAX 310-277-8260  
Contact: Henry Eshelman, Jamey Gotlieb  
Styles/Specialties: All  
No. of Publicists: 20

## BNA MEDIA GROUP

5478 Wilshire Blvd., Suite 300  
Los Angeles, CA 90036  
213-931-3315 FAX 213-934-0385  
Styles/Specialties: R&B, jazz, hip-hop, blues, alternative.

## BOTH GUNS BLAZING PROJECTS

219 Broadway, Suite 177  
Laguna Beach, CA 92661  
310-795-3159  
Contact: Jan Ballard  
Styles/Specialties: Full service PR company for independents. All styles.

## THE BROKAW COMPANY

9255 Sunset Blvd., Suite 804  
Los Angeles, CA 90069  
310-273-2060 FAX 310-276-4037  
Contact: Sandy Brokaw, David Brokaw  
Styles/Specialties: All  
No. of Publicists: 5

## BURSON-MARSTELLER

1800 Century Park East, Suite 200  
Los Angeles, CA 90067  
310-226-3000 FAX 310-226-3009  
Styles/Specialties: Television, feature films, corporate publicity.

## CAROLYN PUBLIC RELATIONS (CPR)

6710 1/2 West Olympic Blvd.  
Los Angeles, CA 90048  
213-852-1548 FAX 213-852-1567  
Contact: Carolyn Broner  
Styles/Specialties: All  
Clients: Navarre Corporation and various record labels and musicians.

## CATHCART PUBLIC RELATIONS

3518 Cahuenga Blvd. West, Suite 320  
Los Angeles, CA 90068  
213-845-9918 FAX 213-845-9986  
Contact: Laura Cathcart  
Styles/Specialties: Hip-hop, R&B.  
No. of Publicists: 2  
Clients: Loud/RCA Records, Island Records.

## CHASEN & COMPANY

8899 Beverly Blvd., Suite 407  
Los Angeles, CA 90048  
310-274-4400 FAX 310-274-4467  
Contact: Ronni Chasen  
Styles/Specialties: Movie composers,

record producers, record labels, awards campaigns.

## No. of Publicists: 4

Clients: Glen Ballard, Elmer Bernstein, John Dedney, John Frizell, Elliot Golden-thal, Miles Goodman, James Newton Howard, Michael Kamen, Mark Mancina, Randy Newman, Thomas Newman, Pitts-bury Pops Orchestra, Mark Snow, Steve Tyrell, Hans Zimmer.

## LYNN COLES PRODUCTIONS

P.O. Box 93-1198  
Los Angeles, CA 90093  
213-874-2954 FAX 213-874-2556  
E-mail: lprod@earthlink.net  
Contact: Lynn Coles  
Styles/Specialties: Jazz, pop. Also management services, actors/actresses, special events.

## No. of Publicists: 4

Clients: Nancy Wilson, Carmen Bradford, Avery Brooks, Jimmy and Jeannie Cheatham, Maurice Davis.

## TERESA CONBOY

P.O. Box 27766  
Los Angeles, CA 90027  
213-660-7748 FAX 213-660-2529  
Contact: Teresa Conboy  
Styles/Specialties: Blues, rock, alternative, jazz, authors/books, celebrities, events.  
No. of Publicists: 1  
Clients: Code Blue/Atlantic Records, Meridian Arts Ensemble, Terry Gladstone, David Robyn, Aloha Concert Jam Music & Cultural Festival, the Hutchinsons, Andy Hill & Renee Saifer.

## COSTA COMMUNICATIONS

8265 Sunset Blvd., Suite 101  
Los Angeles, CA 90046  
213-650-3588 FAX 213-654-5207  
Contact: Ray Costa  
Styles/Specialties: A full service PR firm working with all levels and genres of music.  
No. of Publicists: 4-6  
Clients: GNP Crescendo Records, Thump Records, Sage Records, JV, Trini Lopez, Malo, Lisa Lisa, Old School series, Star Trek soundtracks, Chase Rucker Music.

## BOBBI COWAN PR

P.O. Box 805  
North Hollywood, CA 91603  
818-980-2372  
Styles/Specialties: All styles.

## SUZAN CRANE PUBLIC RELATIONS

6399 Wilshire Blvd., Suite 412  
Los Angeles, CA 90048  
213-655-4151 FAX 213-655-4533  
Contact: Suzan Crane  
Styles/Specialties: All  
No. of Publicists: 3-4  
Clients: Fishbone, Blessid Union of Souls, Z, Nicklebag.

## CREATIVE IMAGE ASSOCIATES (CIA)

723 1/2 N. La Cienega Blvd.  
Los Angeles, CA 90069  
310-657-2211 FAX 310-657-7750  
Contact: Shelley Selover  
No. of Publicists: 2

## DAVIDSON & CHOY PUBLICITY

4311 Wilshire Blvd., Suite 202  
Los Angeles, CA 90010  
213-954-7510 FAX 213-954-7520  
Contact: Tim Choy  
Styles/Specialties: Music, theater, fine arts.  
No. of Publicists: 6

## DEF PRESS

430 South Niagra, Suite 210  
Burbank, CA 91510  
818-843-8026 FAX 818-955-8710  
Contact: Phyllis Pollack  
Styles/Specialties: Specializing in rap, hip-hop.  
\*No unsigned artists, please.

## DOUG DEUTSCH

8033 Sunset Blvd., Suite 31  
Los Angeles, CA 90046  
213-463-1091 FAX 213-463-1092  
Styles/Specialties: Blues  
No. of Publicists: 1  
Clients: Brody Buster, Taryn Donath, Jay Gordon, Howard & the White Boys, Walter Trout, Carl Verheyen, Blue Ace Records, Mighty Tiger Records.

## EDELMAN PUBLIC RELATIONS WORLDWIDE

5670 Wilshire Blvd., Suite 1500  
Los Angeles, CA 90036  
213-857-9100 FAX 213-857-9117  
Contact: George Drucker

## GREAT SCOTT P.R. ODUCTIONS

135 N. Doheny Dr., Suite 203  
Los Angeles, CA 90048  
310-274-0248 FAX 310-274-8361  
Contact: Rick Scott  
Styles/Specialties: Urban, alternative, pop, jazz, indie record labels, record producers.  
No. of Publicists: 1  
Clients: Earth, Wind & Fire, Maurice White, the Rentals, Richard Elliot, Keiko Matsui, Martin Page.

## GREY MEDIA GROUP/NADM PRODUCTIONS

9889 Santa Monica Blvd., Suite 205  
Beverly Hills, CA 90212  
310-556-5610 FAX 310-556-0752  
Contact: Linda Grey, Susan Fincham  
Styles/Specialties: All

## HANDS ON PUBLIC RELATIONS AND MARKETING

3424 Primera Ave.  
Los Angeles, CA 90068  
818-901-4878 FAX 818-901-4875  
Contact: Craig A. Melone  
Styles/Specialties: All styles. Indie labels are our forte.  
No. of Publicists: 4  
Clients: Samantha Fox, DJ Trans, Simply Smooth, the Puppies, i.C. Red, Boo Yaa T.R.I.B.E., CC Lemonhead, DJ Laz, Debbie Deb, the Delphines, Stevie Stiletto, Jon Paris, Corey Stevens, Benny Mar-dones, Bluester, Catfish, the Lonesome Romeos, Orville Davis, Bierce in LA, Adam Records, Attitude Records, Rococo Records, Fountainbleu Records, Pandisc Music, Eureka Records, Kent Entertainment, Shel Talmay.

## DEBRA HARNER MEDIA RELATIONS

4220 Tosca Road  
Woodland Hills, CA 91364  
818-716-8479 FAX 818-716-1079  
E-mail: debhar@earthlink.net  
Contact: Debra Harner  
No. of Publicists: 1  
Clients: The Mermen, Randy Crawford, King Sunny Ade, Willie and Lobo, Rick Braun, Jeff Golub and Avenue Blue, Brian Culbertson, Scott Henderson, Toure Kunda.

## INNOVATIVE MEDIA & MARKETING

11328 Magnolia Blvd., Suite 3  
North Hollywood, CA 91601  
818-509-0192 FAX 818-509-1601  
Contact: Parvene Michaels, Jeff Urdank  
Styles/Specialties: All  
No. of Publicists: 5  
Clients: Lookout! Records (The Mr. T Experience, The Queens, Pansy Division, Avail, The Hi-Fives), BYO Records (Youth Brigade, Hepcat, Automatic 7), Theologian Records (Out Of Order), Water Lily Acoustics (Tabula Rasa w/Bela Fleck, Bourbon & Rosewater w/Jerry Douglas, Mumtaz Mahal w/Taj Mahal), Solid Discs (Permission To Breathe).

## JAZZMYNE PUBLIC RELATIONS

928 E. San Jose Ave.  
Burbank, CA 91501  
818-848-6056 or 310-288-6061  
FAX 818-841-7311  
Contact: Makeda Smith

Styles/Specialties: R&B, rap, jazz.

## No. of Publicists: 1

Clients: AJ Jamal, Carl Martin, Oji Pierce, Ital Joe, Triple X Records.

## JENSEN COMMUNICATIONS

230 E. Union St.  
Pasadena, CA 91101  
818-585-9575 FAX 818-564-8920  
Contact: Michael Jensen  
Styles/Specialties: Rock, heavy metal, jazz, event coordination.  
No. of Publicists: 1  
Clients: Santana, Gorbachev Foundation, Jon Anderson, Graham Nash, John Entwistle, Peace Jam, Nash Manuscript Originals, Peter, Paul & Mary, Hotel Oceana, Gary Remal-Malkin, Steven Seagal.

## LAURA KAUFMAN PUBLIC RELATIONS

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Sherman Oaks, CA 90046  
818-501-8880 FAX 818-501-8055  
Contact: Laura Kaufman

## LEVINSON ENTERTAINMENT VENTURES INTERNATIONAL, INC.

1440 Veteran Ave., Suite 650  
Los Angeles, CA 90024  
213-460-4545 FAX 213-663-2820  
E-mail: leviinc@aol.com  
Contact: Bob Levinson, Jed Leland, Jr.  
Styles/Specialties: All

## THE LIPPIN GROUP

6100 Wilshire Blvd., Suite 400  
Los Angeles, CA 90048  
213-965-1990 FAX 213-965-1993  
Contact: Ronnie Lippin  
Styles/Specialties: All

## LLOYD & CLARK MARKETING AND COMMUNICATIONS

5530 Corbin Ave., Suite 323  
Tarzana, CA 91356  
818-757-0070 FAX 818-757-0083  
Contact: Jack Reed, Michael Lloyd  
Styles/Specialties: All  
No. of Publicists: 4

## LOBELINE COMMUNICATIONS

8995 Elevado Ave.  
Los Angeles, CA 90069  
310-271-1551 FAX 310-271-4822  
E-mail: sky1phil@aol.com  
Contact: Phil Lobel, Mark Tunkara  
Styles/Specialties: All events and creative publicity.  
Clients: Reggae Sunsplash, David Cop-perfield, Tony Robbins, various TV and film personalities.

## LOBO COMMUNICATIONS

P.O. Box 462089  
Los Angeles, CA 90046  
213-874-3328 FAX 213-436-6232  
Contact: Dawn LoBaugh  
Styles/Specialties: Rock  
No. of Publicists: 1

## BOBBI MARCUS PR

1514 17th St., Suite 205  
Santa Monica, CA 90404  
310-829-9800 FAX 310-829-9222  
E-mail: bmarcuspr@aol.com  
Contact: Bobbi Marcus  
Styles/Specialties: Jazz, corporate events.  
No. of Publicists: 4

## MCMULLEN & COMPANY

9744 Wilshire Blvd., Suite 301  
Beverly Hills, CA 90212  
310-276-5214 FAX 310-276-6133  
Contact: Sarah McMullen  
Styles/Specialties: Music, corporate.  
Clients: Elton John, plus a rotating set of clients.

## MIRROR PUBLIC RELATIONS

6510 Rhodes Ave.  
North Hollywood, CA 91606  
213-466-1511 FAX 818-985-1236  
Contact: Janie Bradford



**Styles/Specialties:** All  
**No. of Publicists:** 5

**Clients:** Claudette Robinson, Regina King, Ray Parker, Jr., Jo Marie Payton, Holland-Dozier-Holland.

**□ MORGAN & MORGAN PR**

7543 Woodly Avenue #200  
Van Nuys, CA 91406  
818-904-9555 or 800-800-6961  
FAX 818-904-9333

**E-mail:** mandm19@ally.ios.com

**Contact:** Marty Morgan

**Styles/Specialties:** Jazz only (20 years experience). Also various sports and entertainment concerns.

**No. of Publicists:** 2

**Clients:** Sandy Graham, Steve Huffsteter, Doug MacDonald, Rob McConnell, Lanny Morgan, Claude Williamson, Billy Mitchell, Bill Henderson, Mike Melvoin, Fred Ramirez, Polyhedra.

**□ NICOLETTI MUSIC CO./CREATIVE NETWORK CO.**

P.O. Box 2818  
Newport Beach, CA 92659  
714-494-0181 FAX 714-494-0982

**Contact:** Joseph Nicoletti

**Styles/Specialties:** All

**No. of Publicists:** 3 (Rhona Moulton, Canada; Timothy Parker, Arkansas; Melvin Dirkes, Texas; David Catford, Australia; David J. Whitham, UK/Europe; Al Delory, Nashville)

**Clients:** Paramount, Columbia, Warner Bros., RCA, Capitol, Lorimar TV Music, and many managers and producers.

**□ DALE C. OLSON & ASSOCIATES, INC.**

6310 San Vicente Blvd., Suite 340  
Los Angeles, CA 90048  
213-932-6026 FAX 213-932-1989

**Contact:** Dale C. Olson

**Styles/Specialties:** All entertainment-oriented, from motion pictures and television, production companies, personalities, music, books, corporate entertainment.

**No. of Publicists:** 3

**□ OMEN FICTION MEDIA & ENTERTAINMENT**

1223 Wilshire Blvd., Suite 411  
Santa Monica, CA 90403  
310-449-6929 FAX 310-315-9765

**Contact:** Gina Nemo

**Styles/Specialties:** R&B/urban/hip-hop, alternative rock, TV music productions.

**No. of Publicists:** 2

**Clients:** Warren G, G Funk Records, Universal Records (West Coast), Tower of Power, Five Footaz, Omen, the Hunger, Fleming & John.

**□ PARKER PUBLIC RELATIONS**

11500 Olympic Blvd., Suite 400  
Los Angeles, CA 90064  
310-312-4562 FAX 310-478-2399

**Contact:** Joel Parker

**Styles/Specialties:** All, including music, film, television, food, sports, corporate.

**No. of Publicists:** 6

**□ PASCALE**

P.O. Box 2203

Beverly Hills, CA 90213  
213-462-2784

**Styles/Specialties:** All styles of music. Media campaign planning only.

**No. of Publicists:** 1

**□ PLA MEDIA**

8721 Beverly Blvd.  
Los Angeles, CA 90048  
310-358-8668 FAX 310-659-6906

**Contact:** Les Schwartz

**Styles/Specialties:** Full service entertainment company with an emphasis on music. Includes venues and corporate publicity.

**Clients:** Raffi, Charley Pride, The Right Stuff, Drive Entertainment, Blues Heaven Foundation, Sweet Relief Foundation, Winter Harvest, Munich Records America.

**□ PRES PAK PUBLIC RELATIONS**

7985 Santa Monica Blvd., Suite 109-250  
West Hollywood, CA 90046  
310-532-9448 FAX 310-544-2627

**E-mail:** prespak@aol.com

**Contact:** Tom Kidd

**Styles/Specialties:** All

**No. of Publicists:** 1

**Clients:** Shakeh, Thrill My Wife, Alan O'Day, Don Peake, Come Out & Play, Judy Toy, Paul Inman.

**□ ILENE PROCTOR PUBLIC RELATIONS**

9427 Charleville Blvd.  
Beverly Hills, CA 90212  
310-858-6643 FAX 310-858-8036

**Contact:** Ilene Proctor

**Styles/Specialties:** All styles, including Latin music.

**No. of Publicists:** 4

**□ PUBLIC RELATIONS PARTNERS (PRP)**

723 1/2 La Cienega Blvd.  
Los Angeles, CA 90069  
310-657-2211 FAX 310-657-7750

**Contact:** Patti Mitsui, Cori Chill, Erik Filkorn

**Styles/Specialties:** Music artists, interactive media.

**No. of Publicists:** 3

**□ CHRIS READE COMMUNICATIONS (CRC)**

7510 Sunset Blvd., Suite 1426  
Los Angeles, CA 90046  
213-466-0140 FAX 213-466-0147

**E-mail:** chrisreade@earthlink.net

**Contact:** Chris Reade

**Styles/Specialties:** All styles of urban music, including rap, R&B, dancehall, reggae.

**No. of Publicists:** 2

**Clients:** Flesh-N-Bone, Erick Sermon, Group Home, Mark Sparks, Crystal Johnson, Method Man, Onyx, Redman, Code 3, Domino, Kausion, Kinfolk, Paperboy, Richie Rich, WC & the Maad Circle.

**□ RED ROOSTER PUBLICITY**

2028 Dracena Dr.  
Los Angeles, CA 90027  
213-660-0672 FAX 213-661-8074

**Contact:** David Budge

**Styles/Specialties:** All

**No. of Publicists:** 2

**Clients:** George Thorogood, Fabulous Thunderbirds, Taj Mahal, Jimmy Thackery, Jessica, Coco Montoya.

**GAIL ROBERTS PUBLIC RELATIONS**

3917 Riverside Dr., Suite 9200  
Burbank, CA 91505  
213-934-7765 FAX 213-934-1566

**Contact:** Gail Roberts

**Styles/Specialties:** All styles, also interactive multimedia.

**No. of Publicists:** 3

**□ ROGERS & COWAN**

1888 Century Park East  
Los Angeles, CA 90067  
310-201-8800 FAX 310-788-6600

**Contact:** Maureen O'Connor, Sandy Friedman

**Styles/Specialties:** All entertainment, including music, motion pictures, television, corporate product placement and marketing.

**□ EDEN ROSEN**

P.O. Box 6872  
Burbank, CA 91510  
818-848-7650

**Styles/Specialties:** Country

**No. of Publicists:** 1

**□ ROSKIN-FRIEDMAN ASSOCIATES**

8425 W. Third St., Suite 309  
Los Angeles, CA 90048  
213-653-5411 FAX 213-653-5474

**Contact:** Monroe Friedman

**Styles/Specialties:** Full service PR firm.

**□ PATRICK WILLIAM SALVO & ASSOCIATES**

6290 Sunset Blvd., Suite 414  
Hollywood, CA 90028  
213-469-6732

**FAX 213-465-7671**

**Contact:** Patrick William Salvo

**Styles/Specialties:** All

**No. of Publicists:** 5

**□ MITCH SCHNEIDER ORGANIZATION (MSO)**

14724 Ventura Blvd., Suite 410  
Sherman Oaks, CA 91403  
818-380-0400 FAX 818-380-0430

**Website:** <http://www.msopr.com>

**E-mail:** msoorg@aol.com

**Contact:** Mitch Schneider

**Styles/Specialties:** Music

**No. of Publicists:** 9

**Clients:** The Black Crowes, David Bowie, Exene Cervenkova, Craig Chaquico, Crosby, Stills & Nash, Dick Dale, Deftones, Descendents, Diamond Rio, George Ducas, Goldfinger, Susanna Hoffs, Billy Idol, Imperial Drag, Little Feat, Lush, Shelby Lynne, Alanis Morissette, Me'shell Ndegecello, the Offspring, Stevie Nicks, Ozzy Osbourne, Linda Perry, Tom Petty & The Heartbreakers, P.M. Dawn, David Lee Roth, Screamin' CheetaH Wheelies, the Sex Pistols, Social Distortion, Speech, Tears For Fears, the Tony Rich Project, Voodoo Glow Skulls, Warner/Chappell Music, Dwight Yoakam.

**□ SCOOP MARKETING**

3701 Wilshire Blvd., 7th Floor  
Los Angeles, CA 90010  
213-381-2277 FAX 213-381-2275

**Contact:** Larry Sollers, Lisa Vega

**Styles/Specialties:** Music, entertainment, events, corporate entertainment.

**No. of Publicists:** 4

**□ SFPR**

10850 Wilshire Blvd., Suite 570  
Los Angeles, CA 90024  
310-475-8668 FAX 310-475-8895

**Contact:** Sheryl Feuerstein

**Styles/Specialties:** All

**No. of Publicists:** 5

**□ SHEFRIN COMPANY**

800 S. Robertson Blvd.  
Los Angeles, CA 90035  
213-655-5960 FAX 213-657-0441

**Contact:** Paul Shefrin

**No. of Publicists:** 1

**Clients:** Dick Clark, Academy of Country Music, Crystal Gayle, American Music Awards, Dick Clark Productions, Monty Hall, Don Rickles, John Denver.

**□ BARBARA SHELLEY PR**

8380 Melrose Ave., Suite 105  
Los Angeles, CA 90069  
213-852-1043 FAX 213-852-7127

**Contact:** Barbara Shelley

**Styles/Specialties:** All

**Clients:** The Right Stuff, K-Tel Int'l, Greg Kihn, Paul Jackson, Jr.

**□ THE LEE SOLTERS COMPANY**

8383 Wilshire Blvd., Suite 850  
Beverly Hills, CA 90211  
213-651-9300 FAX 213-651-5944

**E-mail:** [info@solterspr.com](mailto:info@solterspr.com)

**Contact:** Lee Solters, Steve Levesque

**Styles/Specialties:** All

**No. of Publicists:** 10

**□ URGE ENTERTAINMENT**

3325 Blair Drive  
Hollywood, CA 90068  
213-851-8743 FAX 213-874-1986

**E-mail:** [urgent@directnet.com](mailto:urgent@directnet.com)

**Contact:** Chris Carrico

**□ W3 PUBLIC RELATIONS**

8380 Melrose Ave., Suite 105  
Los Angeles, CA 90069  
213-852-1043 FAX 213-852-7127

**Contact:** Sharon Weisz

**Styles/Specialties:** All

**No. of Publicists:** 2

**Clients:** Michael Feinstein, Blix Street Records, Stefanie Powers.

**□ WASSERMAN GROUP**

6500 Wilshire Blvd., Suite 500  
Los Angeles, CA 90048  
213-651-0253 FAX 213-651-0354

**Contact:** Paul Wasserman, Brian O'Neil

**□ NORMAN WINTER & ASSOCIATES**

6255 Sunset Blvd., Suite 915  
Hollywood, CA 90028  
213-469-3434 FAX 213-469-6422

**Contact:** Norm Winter, Guy McCain

**Styles/Specialties:** Contemporary music/film and corporate, urban/rap. **MC**

**Memorandum**

To: The Music Industry  
Fr: Michael Jensen, Susan Stewart, Monica Jara, Ted Matson.  
Re: Strategic and Sophisticated Communications Management

Jensen Communications, INC.  
230 E. Union Street, Pasadena, Ca  
818-585-9575, Fax: 818-564-8920

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## ◀ 24 101 Red-Hot Tips

these listed in *Album Network's Yellow Pages Of Rock* or the *Recording Industry Sourcebook. Music Connection's Annual Directory to Publishers* is due out October 28th.) The local offices of ASCAP, BMI or SESAC also publish newsletters containing lists of their member publishers.

Every major record company has a publishing division, and over the past few years the publishing community has largely become the development agency of new talent. Publishing is becoming a very important stepping stone towards getting signed.

## Promotion & Publicity

### 56. Get an 800 number

An 800 number is an efficient way to promote your gigs. Put the number on all your flyers, in your ads or in your newsletter. People call in to find out when you're playing, or maybe to hear a bit of your music.

### 57. Promote your act on the 'Net

The cyber world is constantly changing. There are literally hundreds of options available to the struggling, hungry musician. Here's a sampling of a few.

If you've got gigs or product available in New York City, Chicago, Boston, Washington, D.C. or Los Angeles, you can post your information on the Web to SonicNet. They will list any upcoming show in these areas and include a description of the music—all for free!

Music View is branching out from their successful 800 number service with the Musician's Network. Artists with their own page will link the page to theirs; they will also create one for the band. The rate for this service is approximately a dollar a day, with the requirement that artists pay for six or twelve months at a time.

### 58. Use the World Wide Web

Set up your own home page if you can spare a little time. If you stay in control of your own page, it becomes another avenue of expression. If you really don't have the time, find a friend or company that can do it. Collaborate with them to create something that is uniquely you. Like your photos, remember that this is the way the world is going to see you.

### 59. Publicize shows cheaply

Not everyone needs a full package from you. Many publications—newspapers, magazines and the like—will list your upcoming gigs free of charge. Be sure to send this out far in advance, at least four to six weeks, of the gig. You might throw in a photo if you can afford to. Many of these publications will run your picture if they have the room.

### 60. Look for publications that review unsigned acts

There aren't a whole lot of publications out there that will review music by an unsigned act, although *Music Connection* is one of the few national publications that does. Most often, the ones that do are college newspapers and 'zines.

### 61. Learn who to target

Once you've spent more time and money than you ever thought possible making up your demo package and producing your own concerts, you need to target publications and broadcast outlets in the area where you and your product are available.

Lists of publications nationwide are easy to find. Your local library probably has a copy of the *Gale's Directory Of Publications & Broadcast Media*. This four-volume publication lists virtually every broadcast and print outlet in the United States. It is much easier to get press in a smaller town where the entertainment edi-

tor doesn't usually get pitched as often.

Use an atlas or state map to find any small town within driving distance, then look them up in *Gale's* alphabetically. The directory gives you publication name, address, phone, fax and contact names of those you'll want to get in touch with.

### 62. Develop a hook

Your job is to make the job easier for the press and the music industry. It's not enough to tell them your band has great songs and puts on a great show. They've heard this, and versions of it, a million times before. Give them a reason to push your show. Make your gig a record release party, for instance. This is a proven, if not particularly original, practice.

### 63. Write a press release

The most efficient way to get someone's attention is through a press release. The first paragraph should grab their attention while simultaneously telling them what you want them to know. You also need to tell them why they want this information, or why their readership would really appreciate your art. The third part of the press release tells the reader what you want them to do with the information. Are you looking for a calendar listing? Do you want a review of your live show or CD? Do you feel worthy of an interview? If you don't ask, they won't offer.

Finally, be sure to include a contact name and phone number at the bottom of the press release. Use a different font or type style to make it stand out. Also, offer to send them a CD and photo if they would like. Be sure to thank them for their time and interest. All of this needs to fit on one page and, preferably, not utilizing more than a few paragraphs.

### 64. Buy display ads

The parts of any magazine that are most read are the display advertisements. A small display ad in every issue of music industry publications will give you so much more mileage than even one review, and you are also in control of the editorial content of the ad.

### 65. Use your mailing list

You always want to mail out flyers at least a week previous to your gig. This list is most likely made up of friends, family, co-workers and schoolmates. These people are going to be very excited about hearing your music at first. Then they get busy—or lazy. You'll notice your crowd starting to dwindle, usually after the band has been playing about a year. Little by little, if the band stays together, these people will be replaced by "real" fans. These are people who come for the music, not because someone begged them to show up.

### 66. When you have a success, tell the world

Nothing breeds more success in this world than success. If one radio station adds your song, then tell all the others. If one magazine writes a positive review, tell its competitors. No one likes to be scooped, of course, but its often viewed as better to be the second source to discover the next big thing than to admit never having discovered it at all. When you have a failure, keep it to yourself.

### 67. Use your fax machine

The most efficient way to disperse your new press release is via fax. The *Gale's Directory* gives you most of the fax numbers you will need and the phone numbers to call to get the ones missing. This is another reason to keep the press release to one page. You don't want to tie up a busy office fax with a lot of paper.

### 68. Use e-mail

If you have an e-mail address, this is also a good way to send your information, as more and more the recording industry has taken to

utilizing e-mail as a viable form of communication.

### 69. Use snail mail

You can always send your information the old-fashioned way, through the mail. The good point is that, because mail is a traditional method of communication, the media have devised traditional methods of dealing with it. The bad point is that the mail is a much slower method of doing business than either fax or e-mail. It can also be more expensive, once you figure in postage, envelope and paper. And, of course, it is also more ecologically unfriendly.

### 70. Use voice mail

Once your package has been dispersed, you may receive calls requesting the promised photo and CD. If they don't call you, you call them. Wait about a week after initial contact to do this. Remember to first ask if you have reached them at a good time. If they are too busy, ask for a good time to call them back. If you are shuttled off to voice mail, leave a short message asking if they've received your information, telling them what you want (a review, listing, etc.) and offering to send music. Don't forget to speak slowly and leave your name and number.

## Film, TV, Radio & Video

### 71. Make a video

Only the most committed would include a video in their initial package, because the cost it adds to initial outlay for a Hi-Fi VHS copy and postage are great. Nevertheless, Green Jelly began as a "video only" band, and it didn't do them any harm. Assume that what people will be looking at is on the tape, not the wrapper. If it's a freebie or part of a larger package, you don't need anything fancy on the outside, but do include the name of the act and contact information. Many local cable stations offer the opportunity for unsigned bands to get their videos played.

### 72. Contact indie and student filmmakers

Most colleges and a few high schools have film production departments. Many young adults will be thrilled that a professional musician, such as yourself, would contact them about granting use of your music. A few of them may even remember you as they go on to bigger and better paying projects.

### 73. Contact college radio

Most college stations take great pains to search out the new, the exciting and the unknown. College DJs can usually play anything they like. They rely on word-of-mouth, record store referrals and well-versed music directors to bring the new music in. They may also do quite a bit of footwork. If the program director sees a band that he or she likes, they may well ask for a tape to play the next day.

To get airplay at most places, a band needs product. In most cases, that product must be a CD or tape, though vinyl is still acceptable at many college stations.

### 74. Contact commercial radio

Commercial radio isn't always open to unsigned artists, but there are plenty of programs across the country that are designed to showcase new performers. Be aware that most of these have a local slant, as stations view these shows as a form of community service.

However, if you're touring and come into their area, that gives you a wonderful opportunity to contact the station. If you can get through to the program director, if they like your music and if you've given them a long enough lead time (two months is best), they may well play your music and pump your show. If you want to all but guarantee they will, buy commercial time.



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| E-40             | SICK WID IT |
| ICE CUBE         | PRIORITY    |
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| POORMAN          | IN-A-MINUTE |
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| MR. X            | BOSSMAN     |
| TUPAC            | INTERSCOPE  |
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| SOUNDGARDEN         | AS&M            |
| MUD HONEY           | SUB POP         |
| BECK                | DGC             |
| OFFSPRING           | EPITAPH         |
| URGE OVERKILL       | GEFFEN          |
| X                   | SUNSET          |
| BRAND NEW HEAVIES   | DELICIOUS VINYL |
| DOMINO              | OUTBURST        |
| 2PAC                | INTERSCOPE      |
| ICE CUBE            | PRIORITY        |
| DR ORE              | DEATH ROW       |
| FUNK DADDY          | SUNSET          |
| E-40                | SICK WID IT     |
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**75. Hire an indie promoter**

An independent promoter works your record to literally hundreds of stations across the country for a few hundred dollars (usually \$500) a week.

Usually, the beginning band will want to hire them on a month-to-month basis. Because of their already-developed relationships, they are likely to get you on stations that won't even accept your calls.

**76. Contact public access TV**

Potential performers will want to shop the local public access stations and programs before pitching to a particular station. All it takes to be a guest of an existing show is to get the usual picture/bio/tape package to the producer's open ears.

Public access TV is a great first step toward exposure. It is also a good way for performers to test and develop their on-camera skills. It's a good way to develop ideas for future video projects and to learn the limits of possibility. If a producer or promoter is watching and likes what they see, all the better.

**77. Contact broadcast TV**

Morning TV is always hungry for fresh faces and entertainers. It's a special treat for them if a band from the big city comes to a smaller town. It's a special treat for the band, too, because they not only get to play a song or two, but the hosts will let you promote your gig to their often large and loyal audience.

**78. Contact commercial and film supervisors**

Granted, searching out TV and film supervisors to get work on commercials and in film scores is a difficult path, but it's only impossible if you never send your tape.

Do some brainstorming about ideas. Look for projects where there is an obvious or clever tie-in. Got a song about coffee? Call Starbucks! Once again, it never hurts to ask.

**Distribution**

**79. Put your recordings in record stores on consignment**

Even if you can't get your record distributed, or if you don't want to wait, you can still get on the shelves. This is known as consignment. The deal is that the record store will agree to take a certain amount of your product and will pay you when, and if, they are sold. The danger here is that, if that record store is far from your home base, you may never see that cash. Of course, you're an artist, so you're not doing this for the money, right?

**80. Get distribution**

Most musicians think getting distribution is impossible. In truth, it's not. It's just extremely difficult. All you need to approach your local distribution company is a "one-sheet," which is nothing more than a one-page description of your record that tells distributors and retailers why they should carry it. This is mailed, along with the record, to the distributors in your area. Follow this up with either a phone call or an in-person meeting.

**81. Learn to write a "one-sheet"**

The components to a "one-sheet" are:

- Artist name:
- Name of release:
- Label name:
- Date of release:
- UPC (bar code) #:
- Selection #:
- Suggested retail price:

A brief description of the record, the band and what you're doing to promote both.

**Dealing With The Industry**

**82. You make the call**

Always send your package to a specific person at whatever company you're trying to reach. You get this information by calling the company you want to pitch, before you assemble the package they will receive.

This call serves several purposes. First, to find out whether the company accepts unsolicited packages like yours, and second, to find out specifically what the company wants you to send them and to find the specific name and title of the person who will review your submission. Include his or her title under the name on the outside of the envelope, just in case someone else fills the position between the time you call and the time you mail. Keep the call brief and upbeat and by all means spell his/her name correctly!

**83. Only send packages that are solicited**

You've got a weighty list of contacts and a pile of press kits ready to go. Then you mentally add up the costs. Do you really want to put a package in the mail to all of those people?

Of course you don't. You only want to send packages to people who want them. Even record companies are realizing that to send CDs or cassettes to everyone on their lists is far from cost-effective. There are still companies that do that, but those are the rich ones such as Disney. Most of the rest only send product to people who want them. Your job as an independent artist is to get people to want your package.

**84. Professional Appearances**

In designing your package, the goal is, in the words of one A&R professional, "to have something that at least looks as if you're attempting to be professional." When the outside of the package tries too hard to get attention, it is widely perceived that what is inside merits no attention at all.

Your product should mirror those produced by the recording industry, itself, though no one really expects you to compete with their recording or promotional budgets.

**85. Learn when to call**

You actually only have a three-day window in which to call. Never call on a Monday, unless requested to do so, because that is the busiest day of the week for any business. Fridays are also bad because all your contacts want to do is to finish up the week's work and get out of town. Call Tuesday through Thursday.

**86. Be persistent but patient**

Persistence pays off. This trait can show that an act is aggressive with their fan base and the industry, which can lead others to presume that the act will have the same attitude towards its career. Nobody likes a quitter.

Still, not everyone will like what you have to offer or have time to get to love it as quickly as you might like. Learn to make a call or two each week, then sit back and patiently wait.

**87. Don't expect a call back**

Not everyone calls back. In fact, almost no one calls back. Don't take it personally. They are busy. They'll call you when you have something they want.

**88. Remember to follow up**

Once you've sent your faxes, follow up with a hard copy of your press release. Include a photo if you can afford to do so. Most often, those press releases accompanied by artwork get primary attention. Journalists often come down to deadline and find, for whatever reason, they have space to fill. If they have your photo on hand, you may find yourself in a position to take advantage of this unexpected open space.

**89. Don't keep the industry waiting**

After you've got someone's attention, and they've said to send your music, do it right away. These are busy people who are likely to forget they ever gave a go-ahead and unlikely to remember your name, let alone the name of your band. You might want to remind them by attaching a cover letter.

**90. Send thank you cards**

After a listing or review has been published, remember to send a thank you card. This is uncommon in the industry as a whole and that's why it's so effective. Maybe they didn't like this record, but maybe they will like the next one. Or maybe you can just earn some guilt points to redeem on your next trip through town. Also, don't forget to thank whatever record company people come down. And it doesn't hurt to send at least a Christmas card to your fan base.

**91. Read the trades**

The best way to keep up with this constantly changing business is to read and subscribe to the trades. There is at least one small tid-bit of information that is invaluable to your career in every single edition. It's much cheaper to subscribe and you'll never miss an issue.

**92. Remember the Three P's**

When making calls, always remember to be Persistent, Pleasant, and Professional.

**Best Of The Rest**

**93. It's Who You Know**

Make lot of friends in all areas of the industry—from record store clerks to major executives. Building a fan base and industry friends requires the same amount of sweat and tears you put into any relationship. Learn how to listen, to be there for them and to enjoy doing whatever it takes to keep them happy.

"The more people who know who you are the better off you'll be," says local artist Michael Kline. "Someone's Aunt Edna may be a program director's mother." The easiest way for someone to like an act is to get someone else to like the act first. Referrals are an important source of contacts in the industry, and the act gains credibility if referred by someone the recipient also respects.

**94. It's Also Who Knows You**

Keep trying to get your name to appear in the various industry trade publications, as name recognition is the name of the game. If you're on everybody's lips in town, you might also find yourself on every A&R rep's CD player as well.

**95. Go your own way**

"Do what you want to do, not because someone else wants you to do it," says Ian Jones of the Virgin Records act, Pluto. The Vancouver B.C. quartet originally made their name via indie record releases. "Put on your own 'all-ages' show. Ask three favorite bands to play with you. You open the show and promote it. The bottom line is, if your stuff is good, act like you know it's good."

**96. Never take any advice**

Never listen to rumors or gossip from anyone unless it's coming from the horse's mouth. Only take legal advice from a real attorney and only take publishing advice from a real publisher.

If someone gives you advice and they are not a horse, simply take it as interesting information, then do your own research but don't get sidetracked from the path you've already chosen.

**97. Never give any advice**

Never give any unsolicited advice to others,



unless you are the horse out of which the wisdom spews. Don't become party to spreading poisonous gossip and rumors around an industry that is already infected with such nonsense.

**98. Remember what's really important**

The most important thing to remember, says Daniel Lorca from Nada Surf, is that "what counts is how you lead your life during every moment. It's the road, not the end, that's important."

**99. Be committed**

To the degree you can be committed to your career, and to the degree your actions correlate to your commitment, to that degree you will succeed.

**100. Be philanthropic**

From the looks of things, the world isn't working too well these days. It takes rich, famous

people to influence government. Therefore, once you get rich and famous, use your money and power to do good things in the world.

**101. Don't believe this list!**

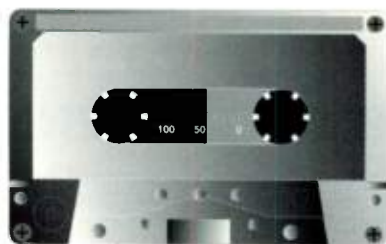
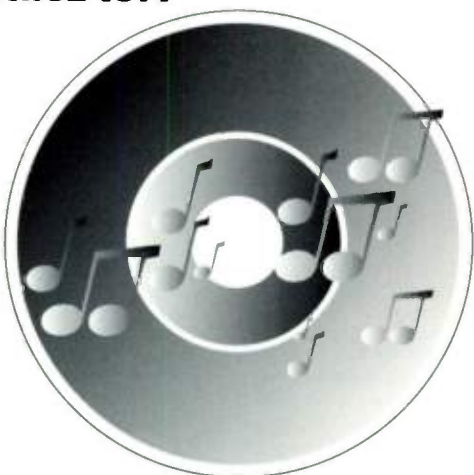
J. Michael Dolan, Publisher of *Music Connection*, says: "Don't get stuck in a belief system that you must follow these 101 tips (and many more like it) in order to succeed. If you have truly found what it is that you love to do, and you do it better than anything else, and if you are committed to sharing it with the world to make it a better place, then you can toss all of these ideas out the window and simply follow your own path.

These pointers are merely guides on the rocky road to success; they can help you, but they can also mislead you if you simply rely on them instead of your own talent and beliefs. *Music Connection* wishes you the best of luck in your career and the expression of your art." **MC**

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**B.J. Lyman**

Contact: B.J., Inc.  
360-479-4147  
Seeking: Publishing/Label Deal  
Type of music: Blues Rock

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

Average

1 2 3 4 5 6 ★ 8 9 10

Comments: While this gutsy vocalist can growl the blues, there are some reservations about her limited vocal range. However, we have no such reservations about this Seattle resident's songwriting ability, as artists such as Melissa Etheridge might find something of use from this musical veteran.



**Delray M. Richardson**

Contact: Carlos D. Flores  
213-874-3115  
Seeking: Label Deal  
Type of music: Hip-hop/Pop

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

Average

1 2 3 4 5 ★ 7 8 9 10

Comments: Smooth, seductive grooves with a velvety vocal approach is what makes this Lakewood, California resident ready for label attention. Guest rapper Grand Master Melle Mel shows that Richardson knows the right people, but more importantly it sounds like more of the right people will soon know him.



**Leo Key**

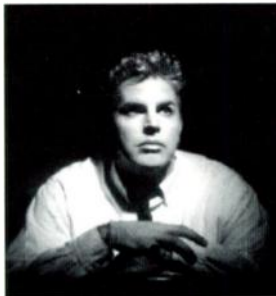
Contact: 4-U Sound  
213-668-2608  
Seeking: Label Deal  
Type of music: Blues

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

Average

1 2 3 4 5 ★ 7 8 9 10

Comments: Solid, no-frills, predictable blues, featuring Key's versatile vocal range and six-string antics. The band is tight and slick, which is a positive or a minus, depending on your preference of the blues. The only mistake on this three-song demo was the cover of B.B. King's "The Thrill Is Gone," which was totally ill-advised.



**Pop Chef**

Contact: Artist Hot Line  
310-925-6752  
Seeking: Label Deal  
Type of music: Alt. Rock

Production ..... 5  
Lyrics ..... 4  
Music ..... 7  
Vocals ..... 6  
Musicianship ..... 6

Average

1 2 3 4 5 ★ 7 8 9 10

Comments: Heavy garage rock with a melodic pop edge filled with enticing riffs and grooves that grab your ears and shake your soul, but the weak lyrical ideas are a detriment to the memorable music. This has possibilities because he does score high in a couple of the more important categories, but we're not totally convinced.



**The Raging Honkies**

Contact: Lon Cohen Management  
818-762-1195  
Seeking: Label Deal  
Type of music: "Blues Punk"

Production ..... 3  
Lyrics ..... 4  
Music ..... 5  
Vocals ..... 5  
Musicianship ..... 6

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This self-proclaimed "blues punk" trio has put together a coherent and unified sound, but the material is sorely lacking. It seems to be more of an exercise of solid musicianship that really doesn't go anywhere. The riffs are often hypnotic, but they eventually meander and the songs fail to develop.



**Penelope Shibley**

Contact: Artist Hot Line  
213-851-6362  
Seeking: Production Deal  
Type of music: Triple A

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

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: Recorded on a four-track in her bedroom with just a guitar, Shibley seems to know who she is, what she wants and how to get it. Unfortunately, her thin vocals give an indication that she should probably focus on songwriting. She should also look into collaborating with others to help better formulate some of her ideas.



**The KGB**

Contact: Artist Hot Line  
213-356-7185  
Seeking: Publishing Deal  
Type of music: Urban Pop

Production ..... 4  
Lyrics ..... 4  
Music ..... 4  
Vocals ..... 3  
Musicianship ..... 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: This talented singer-songwriter is spreading himself too thin. The songs show some clever lyrical ideas, and the hooks can be seductive (if not overly produced), but The KGB is not quite ready yet. Bonus points for the thoughtful humor of "Sweet Nothings," which features the tragic romance of King Kong and Fay Wray.

## SUBMISSION GUIDELINES

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

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

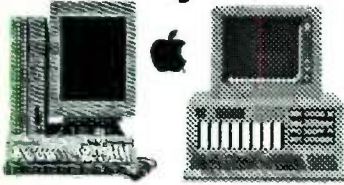
Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every demo tape or CD will be reviewed. Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



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## CLUB REVIEWS



**The Del Rubio Triplets: Hollywood darlings with boots made for rockin'**

## The Del Rubio Triplets

*Jacks Sugar Shack  
Hollywood*

**Contact:** Millie Del Rubio: 310-831-6610

**The Players:** Millie Del Rubio, lead guitar, vocals; Elaina Del Rubio, bass, vocals; Edie Del Rubio, rhythm guitar, vocals.

**Material**..... 6  
**Vocals**..... 6  
**Musicianship**..... 8  
**Performance**..... 8

1 2 3 4 5 6 ★ 8 9 10

This trio is another long-standing act dedicated to entertainment. Once they were considered only a novelty, but now, after decades in the business, they have gained some respect.

While the material is mostly covers from a variety of eras, there is still an element of originality involved in the delivery. A cult favorite is Devo's "Whip It," which, in the hands of the Del Rubio sisters, becomes an entertaining jaunt filled with humor. Another favorite of the legions of fans who follow them from gig to gig is Nancy Sinatra's "These Boots Are Made for Walking," a Sixties hit that calls attention to the ever present boots worn by the sisters. From Patsy Cline to Nat King Cole to Marvin Gaye, the Del Rubio Triplets play with great gusto. American music is brought to life for all generations via the Del Rubio connection.

As for musicianship, these three ladies are more than just passing players. Fast and nimble, they never miss a beat. Working together for decades has allowed them to form a bond that enables them to fluently play the music without effort. Skill and talent obviously come into play. And, while neither of the three will ever give Clapton a run for his money, they can certainly outplay some of the kids on their way up without so much as breaking a nail.

As performers and show biz vet-

erans, the Del Rubios know the value of giving a great live performance—they have built an entire career upon that knowledge. They always deliver the goods. Spark and energy rush out from the stage and into the audience with every note and lyric. Smiling and accessible, this threesome manages to charm even the most cynical audience. Fun seems to be the name of the game here, delivered in an intelligent manner.

Like all good performers who please a crowd, they always seem to get called back for encores, as was the case this night when they returned to do "Light My Fire" in their own distinctive fashion.

It is hard to find another musical act like the Del Rubio Triplets. They are unique to the Hollywood that they love so dearly, and they are a product of the Hollywood that has long since passed away into memory.

Glamorous, kind and caring, the Del Rubios are the type of performers who take the time to talk to their fans, sign autographs and accept gifts. While all this may be secondary to the music, it is very much a part of their charm. And they are very charming indeed.

—Jana Pendragon

## Grapefruit Moon

*The Coconut Teaser  
Hollywood*

**Contact:** Todd Jensen, Project 13:  
714-673-8729

**The Players:** Matthew Jensen, lead vocals, guitar; Kevin Brando, keyboards, vocals; Gregory George, rhythm guitar; Josh Kerr, lead guitar; Toby Wilson, bass; Sandy Chila, drums, percussion.

**Material**..... 6  
**Vocals**..... 5  
**Musicianship**..... 9  
**Performance**..... 9

1 2 3 4 5 6 ★ 8 9 10

Grapefruit Moon may share its name with a mellow ballad from Tom Waits' first record, but any other similarities between the band

and the nicotine-throated crooner were not remotely evident at this Coconut Teaser performance.

While manager/lyricist Todd Jensen busily taped posters everywhere, the six-piece ensemble exploded from the gate with an all-out assault of sound, with three guitars blazing—courtesy of Gregory George, Josh Kerr, and frontman Matthew Jensen (brother of Todd). Throw in Toby Wilson's rubbery bass, Sandy Chila's biting drums and Kevin Brando's frenetic keyboard acrobatics, and the result was a hybrid of progressive rock and white boy funk. Red Hot Chili Peppers, I'd like you to meet Rush.

"6 Days In May" mixed metallic thrash with seductively soulful organ textures, unfortunately, the band was "two men down," according to Todd Jensen, and one of those men was a woman, harmony vocalist Jennifer Oundjian. And her testosterone-combating sensitivity was sorely missed on this number, as the bevy of pulsating, pounding chords made my hips spasm.

Machismo notwithstanding, Grapefruit Moon perform with tightrope-taut cohesion, as well as a confidence beyond their tender years. The band's arrangements are fraught with counter melody, tempo changes and false endings that require everyone to be on the same page—fortunately, they are.

The vocals were a glaring fly in the band's ointment, as they were miked too low throughout, which only added to the inherent difficulty of deciphering, much less identifying with, already unfamiliar lyrics. Usually, the only folks who can deal with the words at these shows are the ones who were there at the beginning, in the garage, during the endless rehearsals—the ones who constantly had to be told not to play with the instruments.

On "Charades," Grapefruit Moon defaulted to what they do best—hyperactive, staccato, Latin-edged riffs crammed into nomadic, progressive rhythms.

Overall, this was an earnest, professional offering, but next time, let's hope Ms. Oundjian is feeling better.

—Scott Lenz



**Grapefruit Moon: A hybrid of progressive rock and white funk.**





Losin' Brother: A class act that excels in all areas.

Losin' Brothers

Webers  
Reseda

Contact: Ric Arnett: 213-939-9317  
The Players: Ric Arnett, guitar & vocals; John Bertini, mandolin & vocals.

- Material ..... 8
Vocals ..... 7
Musicianship ..... 7
Performance ..... 8
1 2 3 4 5 6 7 8 9 10

This duo is a longtime L.A. favorite with a treasure chest of original material. The tunes penned and performed by this talented two-some are traditionally based.

Favored by Jim Lauderdale and the Lonesome Strangers, the Losin' Brothers write from the heart. Ballads, mountain tales and honky tonkers all possess an unusual honesty found only in the early recordings of the Louvin Brothers, the Stanley Brothers and the Delmore Brothers.



Henry Phillips: A uniquely twisted and often humorous outlook.

"The Devil's Play Yard," and the wild and rowdy, "Another Barstool."

Touching as well as invigorating, the Losin's move through a set with ease, making musical commentaries on life, love and the state of society. Also interesting is their salute to the desert hillbilly oasis known as Pioneertown.

The musicianship here is complex. Bertini, whose style is intense and sharp, has been playing professionally for decades, only taking up the mandolin on a whim a few years ago.

Arnett, new to the music world, but an old hand at entertaining and performing, took up guitar while recovering from an accident that ended his dancing and Broadway career. Always close to his roots, he joined forces late in life with his longtime friend, and has worked hard to catch up with Bertini and continues to improve as a musician of substance.

Performance is the key to the Losin' Brothers. Working a room with finesse, their down-home approach is an important aspect of their success. Friendly and comfortable with any crowd, the Losin's are as charming as they are unique.

The highlight of any performance is their very distinctive harmonies, as they are capable of emulating the high lonesome sentiment of Ralph Stanley and conveying the pain of a lost love as well as Emmylou. There is nothing here to detract from the music and the mood. Humor is also an important element, being able to laugh at our own humanity is an important part of their live show.

All in all, this is a class act. Excelling in songwriting, harmony vocals and performance, the Losin' Brothers know how to put on a show. Their sets are well balanced and always end on an upbeat song like "There Ought to Be a Law," a hit-waiting-to-happen for sure. After seeing them live, there is no doubt as to why this outfit was voted one of the top unsigned acts on the Los Angeles music scene.

-Jana Pendragon

Henry Phillips

Genghis Cohen  
West Hollywood

Contact: Bobbi Cowan: 818-789-4366

The Players: Henry Phillips, guitar, vocals.

- Material ..... 8
Vocals ..... 7
Musicianship ..... 7
Performance ..... 8
1 2 3 4 5 6 7 8 9 10

Sort of a Tom Lehrer, folk-comic for the Nineties, Phillips offers a uniquely twisted, often hilarious, usually clever point of view on a wide variety of personal and social themes. Catchy simple musical hooks aside, his appeal relies on sharp, biting lyrics, which have Phillips figuring out how to blend stand-up observations within a three minute folk-song framework.

Along the way, he also pokes fun at a talk show-obsessed pop culture mentality (anyone who disses Tempest Bledsoe and Danny Bonaduce in song is cool in my book!) and a zippy Reader's Digest summary of the world's problems refrained by "But What Do You Want Me To Do About it?"

Phillips is like an adolescent suddenly thrown into an adult world so complicated he can only laugh. Sure, these themes have been tackled before, but Phillips brings a research-filled intelligence and strong rhythmic and melodic sense to tunes whose shock value you can take seriously at your own risk.

This is an easy one, since there's basically so little to evaluate. Phillips is simply a competent troubadouring strummer, using his acoustic guitar solely in the service of his wit, wisdom and rhymes. There's no pretense, no flash, no artifice; simply solid, no frills melodic simplicity.

Phillips balances a confidence in his work with an amusing wide-eyed innocence, that seems to ask, people are actually laughing at these silly thoughts? But they are laughing, a lot, and Phillips feeds off that energy.

Because his observations come with the accompaniment of simple, generally soft melodies, Phillips doesn't give you much time to let one guffaw settle down before striking with another. Then again, fusing the mediums of comedy and music is so difficult that you have to go back years to find someone comparable.

The good news is, he seems willing to face that uphill commercial battle, and his immense likeability will make things easier. Think of a less pretentious Adam Sandler with more true musical and lyrical talent...if that guy can sell a million, maybe Phillips has a shot after all.

-Jonathan Widran

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**Taryn Lynn Donath: The teenage princess of the boogie woogie blues.**

**Taryn Lynn Donath**

*Smokin' Johnnie's*  
Studio City

**Contact:** Doug Deutsch: 213-953-1091

**The Players:** Taryn Lynn Donath, piano, vocals; Dave Nassie, guitar; John Viau, saxophone; Flaco Medina, bass; Marcus Bashore, drums; Johnny Dyer, vocals, harmonica.

- Material ..... 5
  - Vocals ..... 7
  - Musicianship ..... 8
  - Performance ..... 5
- 1 2 3 4 5 ★ 7 8 9 10

The idea of a blond-haired, blue-eyed, 15-year old "Princess of the Boogie-Woogie Blues" reeks of sheer gimmickary. That is, until you hear Miss Taryn Lynn Donath rip into a piano solo so vicious that it would turn the head of Jerry Lee Lewis himself. The depth of her talent was merely hinted at: during her debut as a band leader.

The first set started out rather shakily, for Taryn and her group of seasoned pros were pretty stiff on the three instrumentals that began the show. It was apparent that she was nervous. She seemed to fade into the background as her sidemen slowly warmed up on the tiny stage.

It wasn't until veteran harp player Johnny Dyer climbed onto the stage for the sixth song that the group remembered what they were there for...to play the blues! His presence gave the musicians an aire of confidence and comfort they sorely lacked at the beginning.

In fact, if Taryn's name wasn't on the marquee you would have thought that the gig was a showcase for Johnnie Dyer and Infectious Grooves guitarist Dave Nassie. Nassie commanded most of the audience's attention until Mr. Dyer's arrival. He seemed to have that Stevie Ray Vaughn white boy-blues thing down pat. While he had excel-

lent technique, his playing was self-conscious and at times even insincere. His lack of feel showed when he stepped all over Taryn's sole vocal number. It was a shame too, because she possesses a smooth, smoky voice that blooms when it leaves her mouth. So beautiful was her voice that you prayed that she'd sing more. Alas, it wasn't to be.

It's really hard to gauge how deeply Taryn's talent runs from one set of her debut show. Her skills at the keyboard are quite formidable. Once she relaxed her chops were devastating. Given time to grow as a bandleader and as a vocalist, Taryn Lynn Donath will truly be a force to be reckoned with.

—Edward Rodriguez

**Ulateka**

*Luna Park*  
West Hollywood

**Contact:** Artist Hot Line: 213-931-8063

**The Players:** Teeka Ballas, vocals; Chris Gubisch, piano; Mike Borgsdorf, bass; Josh Mancell, drums; Rick Arbuckle, saxophone, flute.

- Material ..... 6
  - Vocals ..... 7
  - Musicianship ..... 8
  - Performance ..... 6
- 1 2 3 4 5 6 ★ 8 9 10

Although Ulateka bills themselves as an "Acid Lounge Act," they are truly more jazz than anything else. Easy grooves, female vocals, and smooth transitions make up the whole of songs which hold together well. A few shtick and vaudeville effects are thrown in, but nothing truly acid exists here.

There's nothing too radical here, but profound may not be what this band is striving for. The material is on the slight left of mainstream and quite suitable for a nightclub atmosphere. It was perfect for the intimate confines of LunaPark's downstairs

room on a Saturday night.

Sincerity and skill are key elements behind keyboardist Chris Gubisch, bassist Mike Borgsdorf and drummer Josh Mancell, who each possess remarkable musical ability and display confidence while performing. Yet the confines of this band may not push them to creative extremes. Again, this may not be the intent of a band like Ulateka.

One couple in the crowd kept saying "Barbra Streisand, Barbra Streisand." And yes, Barbra, along with Billie Holiday, seems to have influenced singer Teeka Ballas who certainly possesses a powerful voice. But her singing range is a bit limited, although her sound is melodic and rich. She could evolve more in the creative direction of Portishead's lead Beth Gibbons, as opposed to the traditional ones that appear to have influenced her.

Ballas seems to enjoy performing, but is a bit too aware of herself onstage. With more focus, channeling and a calmer sense of performance, she would make a more engaging performer. As things stand now, at times the band appeared to be going in one direction while their vocalist went in another.

Musical dexterity driven by a jazz/blues sensibility and strong performance ability defines Ulateka's lounge act. However, no one member appears to be moving toward the abyss.

Perhaps Ulateka is content as an exceptional dinner jazz act, which they are. Yet there is potential for them to become more of a cross between the Lounge Lizards and Portishead, as opposed to an Eighties jazz group.

Although they are all good musicians, the band lacks an identity uniquely its own, and in time this may develop.

In the meantime, they are well worth a dinner club bill and a nice Saturday night date, but not a stadium ticket price. The musicianship is certainly not lacking, but if you are looking for the originality of The Broun Fellinis or Beck, you won't find it here.

—Kim Taylor



**Ulateka: More jazz than their "Acid Lounge Act" billing.**



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AMAZON BAR & GRILL
14649 Ventura Blvd., Sherman Oaks, CA 90401
Contact: Jimmy D., 818-340-8591
Type of Music: All types except metal
Club Capacity: 250
Stage Capacity: 12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

THE BLUE NILE
1066 S. Fairfax Ave., Los Angeles, CA 90019
Contact: Boomer Maverick, 213-939-0223
Type of Music: World Beat, African, reggae, jazz, alternative
Club Capacity: 120
Stage Capacity: 4-6
P.A.: Yes
Lighting: Yes
Audition: Send promo package to Boomer
Pay: Percentage of door / No guarantees

BRAVE BULL
261 S. Mission Dr., San Gabriel
Contact: Del Weston, c/o MPR, 532 Monterey Pass Rd., Monterey Park, CA 91754
Type of Music: All types, specializing in country.
Club Capacity: 3 rooms: 100, 279, 400
Stage Capacity: 3 rooms: 3, 5, 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo package to Del Weston, c/o MPR
Pay: Yes

CLUB AVALON
19470 Nordoff St., Northridge, CA 91324
Contact: Marvin Estrada, 818-834-1700
Type of Music: All types, except heavy metal
Club capacity: 700
Stage capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, or call
Pay: Negotiable

CLUB 414
414 N. LaCienega, Los Angeles, CA 90046
Contact: Tor, 310-652-6808
Type of Music: Acoustic, Pop, Alternative
Club capacity: 60
Stage capacity: 5
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, promo pack
Pay: Negotiable

COCONUT TEASER
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Audrey Marpol, 213 654-4887
Type of Music: Upstairs-R&R originals, R&R/Downstairs-8121 Club (acoustic sets).
Club Capacity: 400
Stage Capacity: 12
P.A.: Yes, with pro engineer
Lighting System: Yes
Piano: Yes upstairs, downstairs no

Audition: Send Promo
Pay: Negotiable.
FM STATION
11700 Victory Blvd., North Hollywood, CA
Contact: Booking, 818-769-2221
Type of Music: All new, original music. Rock, alternative
Club Capacity: 500
Stage Capacity: 10-12
P.A.: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA 90254
Contact: John Tyler, 310-372-5759
Type of Music: Top 40, acoustic, & rock
Club Capacity: 125
Stage Capacity: Singles/duos only
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape/package to club
Pay: Negotiable

TOWN HOUSE COCKTAIL LOUNGE
52 Windward Ave., Venice Beach, CA 90291
Contact: Richie, 310-821-3616
Type of Music: Rock
Club Capacity: 200
Stage Capacity: 6
P.A.: No
Lighting: No
Piano: No
Audition: Send demo c/o Richie to club
Pay: presale/negotiable

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance or Zack, Mon.-Fri., 2:00-6:00 p.m.
213-278-1158
Type of Music: All types
Club Capacity: 450
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture.
Pay: Negotiable

THE WHISKEY
8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Jeff Taverner, 310-852-4206
Type of Music: All original, Rock, Heavy Metal, Pop, Funk.
Club Capacity: 450
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Pre-sale tickets.

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INDIE LABEL seeks reliable, enthusiastic interns Must be willing to learn. Computer knowledge helpful Excellent experience. Will give college credit. Ask for Cynthia 213-650-1000.

MAJOR RECORD seeking interns in the A&R department. Fax resume to Dolly 310-246-0547. WORLDWIDE DISTRIBUTION & promotion company looking for reliable, motivated interns who want to learn the music business. Contact Human Resources 310-333-1733

ASSISTANT To music company executive. Must be very motivated and professional. Bilingual and music industry experience preferred. Great earning and advancement potential. Fax resume to: 818-243-7598

MUSIC PROMOTION company currently offering internships in record promotion. Candidate should have a working knowledge of computers. Fax resume to: 818-901-8513.

REHEARSAL STUDIO Manager wanted for new hourly complex. No drugs. Experience necessary 213-851-9210. SEEKING INTERNS w/initiative. Multi-national dance label seeks responsible interns. Many fringe benefits, plus may lead to employment for hard workers Fax resume to "Intern Program" at 818-505-9314.

DANCE PROMOTION position. Multi-national dance label seeks record execs experienced with promoting dance music. Fax resume to "Gen. Manager" at 818-505-9314.

RECEPTIONIST NEEDED. Multi-national dance label seeks friendly receptionist with personality and verve and can whistle the theme to "Mission Impossible". Fax resume to "President" at 818-505-9314.

RECORDING STUDIO seeking interns. Prefer recording school students. Promotion for motivated reliable person. 818-760-7841.

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INTERNS WANTED for new promotion/record company. Must be reliable, and creative. Learn and grow with company. Possible pay. Call 310-659-7905.

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ARTIST MANAGEMENT/Promotion firm opens doors for interns. Outgoing personality and strong dedication required. Learn the biz from the inside! Paul 310-325-2200 or fax resume 310-325-2560.

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3321 Pico Blvd., Santa Monica, CA 90405
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Club Capacity: 300
Stage Capacity: 8-10
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Lighting: Yes
Piano: No
Audition: By tape with bio and picture.
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| <b>MAURICE GAINEN - Producer</b><br>ADAT Digital, Fostex 16-trk analog, MAC w/Logic Audio, DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, acoustic piano.                          | 213-662-3642 | ✓             | ✓       | ✓         | ✓          | ✓  | Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.   | Master & demo production. Best live drums for the price. Keyboards, arranging, composing & woodwinds. MIDI & studio consultation. CD and cassette mastering. No spec.  | ✓    | ✓            | ✓   | ✓    | ✓       |
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| <b>ROBERT ILLES-Producer/Writer/Guit</b><br>Portable digital studio. Guitarist, producer, arranger, writer, vocalist.  | 310-203-0982 | ✓             | ✓       | ✓         | ✓          | ✓  | Four records on my own label all got airplay. Own and operate 64 track mobile studio. Very current sound. Can take your songs to the next level.   | Record where you live, work, or rehearse.  | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>BOB KNEZEVICH-Producer/Musician</b><br>"Songwriter's One-Stop."   | 310-312-0125 | ✓             | ✓       | ✓         | ✓          | ✓  | 25 years playing, writing, recording, & teaching. Studio Music/Jazz degree, U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates.   | Live, sampled, and MIDI arranging. Emphasis on mood, flow, and style.  | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>BOB LUNA - Pianist/Kybds/L. Voc.</b><br>Kurzweil K-2000, Kurzweil PC-88, Apple Power Mac 7500, Roland S50 and various other keyboards.  | 213-250-3858 | ✓             | ✓       | ✓         | ✓          | ✓  | Arranger/composer/producer in all styles of music. Groove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.  | Strong soloist. Excellent ear. Click learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist. Specialize in "last minute" emergencies.  | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>LESTER McFARLAND - Bassist</b><br>Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Baily, James Brown.                              | 310-301-2107 | ✓             | ✓       | ✓         | ✓          | ✓  | Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chuck Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.                        | Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in 'Downbeat' & 'Bass Player.' Aka "The Funkmaster."   | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>BIBI McGILL - Guitarist</b><br>Gibson ES-335, Fender Strat, Marshall Fender Twin, Talk Box, Cry Baby, and numerous guitars and effects available to me.                                       | 213-462-7365 | ✓             | ✓       | ✓         | ✓          | ✓  | Extensive studio experience albums/demos. National & international tour experience. Good ears, fast learner. Highly versatile, unique, yet able to adapt my style to give you what you want. Alternative, punk, psychedelic, as well as dance, blues, and funk.  | Born performer, great image, professional, dependable. Hired again & again. Available for sessions, touring and casual gigs. Reasonable rates.   | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>RUSS MILLER-Drums/Perc./Elec Perc</b><br>Also: Arranging & Programming, Master Classes, Lessons, Sound Design. Film work includes The Specialist, Mortal Combat. AF of M #47 member.          | 818-759-5022 | ✓             | ✓       | ✓         | ✓          | ✓  | Internationally recognized player newly relocated to L.A. Tons of tour and album credits including Jon Secada, Slash, Dave Koz, N.Y. All-Stars (w/Spyro Gyra & Sting members). Full Yamaha, Zildjian, Remo, and May Microphone endorsee. Member of electronic design for Yamaha.                                   | Top professional, advanced reading (have book with Warner Bros). Very versatile, together person and image. Resume and demo (solo album).  | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>STEVE MILLINGTON-Drums/Sngwrtr</b><br>Drummer and songwriter. DW Drums, electronics, programs, keyboards, sounds, live drum room, click.  | 818-761-1431 | ✓             | ✓       | ✓         | ✓          | ✓  | Specializing in the smoothest Pop/R&B grooves to the most stammin' alternative/funk jams. Great listener, musical & creative. I'll put the right feel and the right groove on your hit songs! (Live/recording) Great attitude, reliable and on time. Very experienced.   | The ability to capture the vibe and direction of the song & artist. Songs, beats, sounds, great gear, will work with your budget.  | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>CRAIG OWENS - Keybrds./Prod./Arr.</b><br>ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synths, sampler, guitars, Hammond B3, Wurliizer, piano, bass, horns.      | 310-559-8403 | ✓             | ✓       | ✓         | ✓          | ✓  | Young, talented keyboardist/producer. Good ears, ass kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed for my demos. Soulful lead & backing vocals.   | Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.  | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>WILL RAY - Country Producer/Picker</b><br>Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWII thru a Fender.  | 818-848-2576 | ✓             | ✓       | ✓         | ✓          | ✓  | Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16, 24, 32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable. | Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established gants as well. Let's talk.  | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>BOB REYNOLDS-Vocalist/Songwriter</b><br>Powerful, soulful voice. Great range and tone.  | 805-252-6063 | ✓             | ✓       | ✓         | ✓          | ✓  | Tons of stage and studio experience. Worked with many major artists and producers. T.V. and film experience. Demo and session work at affordable rates.  | Great rock voice. Quick in the studio. Tight harmonies. Easy to work with. Get your songs the way you want them the first time.  | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>"STRAITJACKET" - Violinist</b><br>Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.  | 818-359-7838 | ✓             | ✓       | ✓         | ✓          | ✓  | 20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music. L.A. City College. Demo bio available.   | Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.  | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>TREVOR THORNTON-Drums &amp; Percus</b><br>Full international Yamaha & Zildjian endorsee. Acoustic/electric; real-time programming.  | 818-380-0453 | ✓             | ✓       | ✓         | ✓          | ✓  | Top English drummer now available in USA. 19 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including super group Asia, 1992-93; Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London.                  | Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543  | ✓    | ✓            | ✓   | ✓    | ✓       |
| <b>SCOTT TURCHIN - Vocals/Vocals</b><br>Lead and backing vocals, ballads to rock, baritone-tenor, 3 1/2 octave range.  | 310-826-8883 | ✓             | ✓       | ✓         | ✓          | ✓  | Pro singer/songwriter can really make the difference in your song or project. Extensive studio and live experience. Soulful, intense style based on real feeling, not just empty vocal production. Read, double on guitar/keys. Versatile, quick study, easy to work with.   | Specialize in alternaroots folk/rock/reggae style, world beat like Seal, Petty, Gabriel, Henley, American, Celtic, African, Caribbean influences. Superb backups--instant harmonies.   | ✓    | ✓            | ✓   | ✓    | ✓       |





# TO PLACE FREE ADS

If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call 818-755-0103, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For questions or discrepancies about a free ad, do not leave a message on the hotline—call our office directly. For display ads, call 818-755-0101, weekdays and ask for advertising. For Miscellaneous ads, call 818-755-0101. MC is not responsible for unsolicited or annoying calls.

## 2. PA'S AND AMPS

- 1969 Marshall Super 100, awesome amp, \$1500. 213-988-4144
- Acous bass amp, 125 rms pwr, cab w/one 15" JBL spkr. Used w/Frank Sinatra \$400. 818-990-2328
- Ampeg 8x10 SVT spkr cab, \$450. 818-881-7220
- Blamp 8-chan mixer, 3 band EQ, good cond, \$150. obo. JBL 4028-B 3-way cabaret series 300 watt cab, \$350. obo. Eric, 818-988-5616
- Carvin X100B guitar head, \$325. obo. Patrick, 310-312-1047
- Crest pro rack-mntd amps, 90 watts/ch, \$450. obo. & 300 watts/ch, \$750. obo. Todd, 213-665-2579
- Fender Blues deluxe Tweed new Mesa tubes, vinyl cover & pedal, \$300. 310-690-8585
- Full PA system, Fostex MP 1200 mixer, Rane compressor, EV spkrs, quadriverb, all mics, accessories, etc. \$2500. obo. Eric, 818-980-7654
- Marshall 100 watt head w/Wagner modification, Wagner tubes, effects loop, \$500. 818-796-1647
- Old Univox bass amp, Mullard tubes, head & cab, \$250. obo. 213-222-1727
- Park G25 amp, clean & dirty chan, reverb, headphone jack, \$100. obo. 213-222-1727
- Stereo Trace Elliotts VA-350's, two 15's, eight 10's, eight 5.5's & six cabs, 10,000 rig, 4500. obo. 805-245-2254
- Wtd: Nemesis 2x10 or 4x10 bass cargo amps, must be in good cond, will pay cash. 310-392-1278, #2

## 3. RECORDING EQUIPMENT

- Alesis 3630 compressor limiter, mint cond, \$185. Frank, 818-240-6590

\*Tascam 488 Porta studio 8 trk, xint cond, \$925. obo. 213-222-1727

## 4. MUSIC ACCESSORIES

- ART SGE digital effects rack, xint cond, reverb, delay, pitch shift, more, w/hs case, \$180. obo. 213-222-1727
- Lexicon Alex effects processor, mint cond, \$225. 818-240-6590

## 5. GUITARS

- '85 Cramer @ # 5350. Must sell. 310-306-2684
- Custom jazz bass, mad ebony fretless neck, natural Ash b, 2 vintage pu, like new cond. 1995 model, \$425. 310-392-1278, Box 2
- Fender Strat 1980 mint, orig. Candy Apple red, U.S. made. \$600. cash or trade for late '70s Les Paul. 213-960-1005
- Ibanez bass, red, brand new. Will sell for \$300. 213-204-1332
- Ibanez Ltd. Edition Starfield American, mahogany body, Seymour Duncan plu, Wilkinson tremolo, gold hw, burgandy flame finish. Valued \$1200, sell for \$600. obo. 310-690-8585
- Oration electric acous guit, steel string, model #1517, xint cond, looks & sounds great, w/hs case, \$450. Msg, 818-848-3111
- String bass, 3/4 German circa 1803. Used w/Frank Sinatra, \$5,500. 818-990-2328
- Wahl custom 5-string, only nght handed w/McCartney specs, 22K gold hw. Buy now, \$5500. obo. Nelson, 805-245-2254
- Yamaha FG-312 12-string guit, xint cond, w/case, \$350. obo. 818-509-0518

## 6. KEYBOARDS

- Korg SG1 D 61 keys, \$900. obo. 818-988-5616
- Prophet VS 61 keys, \$2195. memory model, \$1450. Linn 9080 \$850. Roland Dimensio D \$985. Oscar bass synth \$475. Matrix 12, greatest analog synth ever, \$2,775. Call 360-458-8965
- Steinway A 6 ft ebony grand piano, completely rebuilt in 1976, hardly played. Now cost replacement, \$36,000, sacrifice \$13,500. obo. 818-778-8557

## 8. PERCUSSION

- Boss DR 660 drum machine, mint cond, \$325. 818-240-6590
- Drum workshop 5000 turbo double bass drum pedal, great cond, orig \$425, must sell \$250. Pearl free floating snare drum, chrome, 6.5x14, very cnsp sound, \$200. John, 818-999-1202
- Paiste 16" signature crash, new, \$120. Paiste 20" 3000 series Novo China, \$125. Pearl 6.5" free floating brass snare, \$225. 213-883-9578
- Simmons SD-9 electronic drum brain, midi, drum mach bit in, xint cond, \$175. 310-393-6831

## 9. GUITARISTS AVAILABLE

- #1 acous elec guit, fretless, woc bass. I hear it, I play it. Chops, soul in every note. Serious studio musician. Steve, 213-651-4351
- 24 yrs old, 10 yrs exp, sngwrtr looking to join/form band in OC area. Infl Def Tones, 311, Tool, Filter, Mike, 310-921-0050
- A guit plyr w/focus & direction, rhythmic textures to animal screams, less is more, no ego trips, serious. Bmt, Ppr, 818-829-2055
- AAA guit/BM writer w/woc avail. Modern pop rock & blues styles. 805-497-9401
- All guit avail, tremolo phase shifter, Theremin, Les Paul, Dan Electro, voc, exp, look, wah-wah. 818-341-0850
- All guit avail, tremolo, wah wah, theremin, Echoplex, Les Paul, strong vocs, exp stage/tour/studio. 818-341-0850
- Blues, R&B guit sks pro gigging blues band. Serious pros only. Peter, 818-501-7758
- Creatv soulful funky bluesy guit/wrtr w/ons exp sks groove'n pro band. Infl Clapton, Dave Matthews, REM, Dead. Positiv vibe. Patty, 714-377-9096
- Exp dedicatd rhythm guit, acous & elec, w/souful lead style. Also, supremely melodic harmonic & high baritone voc range. Steve, 818-769-1854
- Exp pro rock guit/sngwrtr w/major label credits now avail for pro sit only. 213-874-0882
- Funky funky guit plyr sks exp groove plyr. Must be faithful to funk music. Infl Larry Graham, James Brown, Parliament, Know how frg, Chad, 818-343-8606
- Guit, 29, sks to join/form band. Infl Black Flag, Dead Kennedy's, old Social Distortion, 10 yrs studio/stage exp. Serious only. 818-316-4239
- Guit avail, 28 yrs old, old school Funkadelic type band. Infl Hendrix. Serious only. No drugs. 310-444-2990
- Guit avail for pro southern rock or harmony grp or blues grp. Pros only, full band, 805-581-4861
- Guit avail for sessions/demos, pro sound, souful parts, solos acoustic/elec. Msg, 849-757-6768
- Guit avail seeking band, Infl Al/Jhan Whigs, Pumpkins.

- Serious only. Gus, after 3PM, 818-341-2907
- Guit into Funkadelic & Band of Gypsies looking for serious people. Stage, tour, studio exp. 213-467-1433
- Guit into Verve, Electrathon, Suede, Cocteau, looking for band or collaborators. 213-874-2183
- Guit sks heavy rock/metal band for tour/rec. Overseas work welcome. Good equip, lobs exp. Mike, 818-783-6721
- Guit sks indus band. Fem voc pref. Full bands only. 213-665-7571
- Guit w/Les Paul & Mesa/Boogie sks to join/form band. 20 yrs exp pro. Voc plus S Garden, Zep, Frank Marino, Bob, 818-988-0539
- Guit/sngwrtr sks band or musicians. Infl everything from Curtis Mayfield, WuTang Clan, Brian Wilson, OJays, Basille Boyz, 818-881-8794
- Heavy rhythm guit, lead voc, backup voc, club & casino exp, easy to work with. 818-794-2176
- Lead guit, 29, w/loc, sks success driven band. Rancid, Gold Finger, Ramones, Everclear, Red Vex, Jane's Short black hair, giant gutt sound. 310-288-5705
- Lead guit w/lots of rec & touring exp. sks 90's band w/heavy groove ala STP & Pearl Jam. Have xint equip & transpo. Serious only. 213-465-6828
- Pro guit, 40 yrs old, critically acclaimed, good ears, good equip, good att. sks highly pro sit. 310-398-1221
- Rhythm guit, hr, heavy groove. Sabbath, White Zombie, Gibson, Marshall, to join/form. 310-305-1039
- Rhythm guit sks accomping guit for collab. Creativly more import than exp. Infl Cracker, Uncle Tupelo, Wilco, Floozy Flores, Beck, Michelle, 310-271-0528
- Road recy, chops, gear, att. 213-655-9382
- Tasteful melodic blues rock lead, slide, acouit guit wrtr sks working on rec/pro only. Currently doing studio work. 818-761-9354
- World class lead guit/voc avail for pro paid sit, recording, band. Pro gear, credentials on req. 818-771-9585
- World class lead guit/voc avail for pro paid sit, Credentials on req. Pro equip, etc. 818-771-9585

## 9. GUITARISTS WANTED

- funky guit w/ret for funk rock band, voc is a - No drugs, Republicans or other socialist burdens. Vic, 714-706-DRUM
- creatv guit/sngwrtr w/ret for collab band to work on CD Band #1 priority. No drugs or metal. Matt, 310-226-6313
- visionary sngwrtr, voc, Jackson Browne meets Alanis, sks unglugged stylish guit. Have demo, label int, solid connections. Hillwood, ground floor going up. Sean, 213-871-6823
- A1 guit w/ret for ong pop rock band w/mgmt & major connections. Infl XTC, Radiohead, Police. Serious only. 310-358-7194
- AAA pop band seeking Mike Campbell-style guit to combine w/hw 90's sound, att. Patty/Eagles/Beatles pop band, great songs, studio, connects. 310-289-4645
- Anybody looking to jam? This 36 yr old intermed level bst w/voc is sending out invite. Serious but fun. Blues, cynth, roots rock. 818-763-2908
- Are you diverse? Band sks 2nd guit, creatv team plyr. Radiohead, Velvet Underground, Jane's, 213-464-3675
- Bass guit/sngwrtr/rhythm guit w/2 good albums, 3 world tours, sks guit. No flavors of the week, Infl Stones, old Aerosmith, Cheap Trick, GNR. 310-671-2264
- BLACKWATER sks guit/voc for currently gigging



# NM Showcase

## THE PALACE

### LOS ANGELES

# OCTOBER 2, 1996

The NM Showcase is an annual event which unites hundreds of music industry professionals from around the world including: major and independent record labels, management companies, booking agencies, distribution companies, producers, publishers, radio, press, etc.

This year, the music industry will be in attendance and assembled at The Palace in Los Angeles on Wednesday, October 2, 1996, offering you the opportunity to perform, network, distribute, and expose your artist/company to the future of today's new music.

The 1996 NM Showcase will be showcasing 30 indie and unsigned artists on three separate easy accessible stages within the Palace. The artists will range from all styles of music from alternative, blues, and country artists, to jazz, pop, hard rock, and hardcore artists. To submit an artist for showcasing, please fill out the showcase application.

## FOR TICKET INFORMATION

# CALL: (516) 935-1980

## 1996 NM SHOWCASE APPLICATION

**MATERIAL:**  
Artists should send one cassette or CD (3 songs minimum, more is accepted) and a photo of artist. Artist name must appear on inserts of recorded material.

**APPLICATION FEES: FEES (check one)**  
 \$25 postmarked before Aug 31  \$30 postmarked before Sept. 17  
 Final Application deadline is Sept. 17, 1996

**APPLICANT:**

Your Name \_\_\_\_\_  
 Artist / Group \_\_\_\_\_  
 Mailing Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Country \_\_\_\_\_ Foreign Postal Code \_\_\_\_\_  
 Day Phone ( ) \_\_\_\_\_ Evening Phone ( ) \_\_\_\_\_  
 Fax ( ) \_\_\_\_\_  
 Band members (#) \_\_\_\_\_  
 E-mail \_\_\_\_\_  
 URL http:// \_\_\_\_\_

## INQUIRE ABOUT THE NM SHOWCASE CD SAMPLER

**PAYMENTS:**  
 All payments should be made by check or money order payable to: NATIONAL MUSICIAN, U.S. Funds Only.  
 Mail All Applications and Fees to:  
**NMS '96 ATTN: SHOWCASE DIV.**  
 1 EDNA AVENUE, BETHPAGE, NY 11714 USA  
 Phone: 516-935-1930 Fax: 516-935-1891  
 URL: http://nationalmusician.com E-mail: natmusic@nationalmusician.com





band. Infi S'Garden, Crowes, Zep, U2. Sample & info 24 hrs. 714-223-3913

\*Bat & guit to form good alt band w/sng(guit) & dmr. Infi Pumpkins, Floyd, Nirvana, Friendly & commitd, no rock stars. Space in LA area. Ages 22-29. James, Pgr. 213-888-5518; 213-773-7246

\*Bat & voc looking for innov guit to form indus-groove proj. Infi NIN, Cop Shoot Cop, Jesus Lizard, Ministry. 310-391-8202

\*Bat/sngwr/rhythm guit w/2 gold albums, 3 world tours, sxs guit. No flava's of the week. Infi Stones, Cheap Trick, old Aerosmith, GNR. 310-671-2264

\*Bat/wrtr sngwr w/prod & mgmt sxs guit & dmr for alt proj. Melodic, high energy. Pros only. 213-961-1970

\*Celtic rock band, FINN MACCOOL, sxs acout guit. Knowledge of Irish ethnic rhythms a must. Pro team plyrs only. 818-360-1648

\*Colorful guit wid for orig band. Infi Toto, Steely Dan,

Peter Gabriel. We have the pwr; we have the force, do you? 818-948-7368

\*Colorful lead guit w/very strong harmony voc wid for rock band w/smo, ggs, mgmt. Infi Beatles, Who, Cheap Trick, Jane's. No flake's. 213-883-1665

\*Dmr forming rock band sxs lead guit. Infi Van Halen, Zep. No grunge, glam or agos. Jay, 213-651-2960

\*Estab aggress alt band. Infi Jane's, Pumpkins. Need exp lead guit for gigs, demo. Al or Tom, 714-488-8142

\*Fem lead guit wid to form band. Pwful, dynamic, creaty. Blues based w/progressive edge, harmony voc a +. Stephen, 818-365-8325

\*Fem lead/rhythm guit wid w/abil to create music, sng, 200% dedicatd, willing to tour. Infi Motley Crue, KISS. Serious artists call 714-270-9958

\*Fem sng/rngwr/guit sxs weirdo guit who sings, not req, to create dark, catchy strange band. X, The Damned, Siouxsie. No pros. Carrie, 213-951-7009

\*Fem voc/kybat sxs guit for live work. Infi Smiths, Mission, Nicole. 818-752-7140

\*Fem voc/lyrcst sxs guit/sngwr w/101.9 feel to reform band. Must be strong sngwr/rngwr, serious pro only. 818-754-2430

\*First guit wid, acous/elec, strong picking abil, for rec disc & tour, have backing, ready to go. Are you. Serious & dedicatd. Anthony, 714-373-2103

\*Guit plyr nedd, clear headed, dedicatd, groove & melody, w/rshers studio. Infi Alice, S'Garden, Pantera, Kom. 818-973-3198

\*Guit aka wrtr/guit form org sound/band. Infi Cracker, Son Volt, Uncle Tupelo, Beck, Michelle, 213-271-0528

\*Guit w/good voc wid for org rock band into armgmnts w/clean melodic 2&3 part harmonies. Infi Beatles to Yes. 30+ yrs, serious, dedicatd plyrs only. Mike, 818-991-2001

\*Guit wrd for band w/CD, airplay & great songs. Crowded House-esque. You must groove. Nick, 213-653-1065

\*Guit wrd for indus band. Infi NIN, KMFDM, Ministry, Alice. Must be dedicatd, have transpo, good equip. Lewis, 818-334-6968

\*Guit wrd for org pop band. Infi Police, Seal, Dire Straits. Dedicatn a must. 310-373-3214

\*Guit wrd to complete indus band, have killer songs. Louis, 818-334-6968

\*Guit wrd to form alt pop rock band. Must be creativ, unique, melodic & fun. Voc a +. Mgs, Gina, 818-382-7988

\*Guit wrd to perform British blues & classic oldies ala Elvis. 800-655-7664

\*Guit wrd who can compose & make melodies in alt music category. 310-285-8805

\*Guit wrd. Funk plyr for sic tasty groovin' live & studio proj. 310-559-7585

\*Guit wrd. Infi Frank Black, Replacements, The Clash. Fat & bald ok. Seth, 213-273-5826

\*Guit/sngwr wrd for R&B, rock & blues band w/home & keys. Infi James Brown, Van Morrison, Clapton, 60's soul, Brian, 213-876-7735

\*Indus guit wid, electronic based band. Alt groove ala Gravy Kils, Stabbing Westward, NIN, Drown. Tim, 818-506-1984

\*John Cougar tribute/org band. Dedicatd guit nedd. Early Cougar up to American Fool. Orig music vein of Cougar, Hootie, Tesla unplugged. Acous/rock band. Mgs, 213-876-5837

\*KROQ-style guit nedd to complete paid working band. Lead or backgnd voc a +. David, 818-986-8537

\*Lead guit to join org band. Quirky, melodic w/edge ala Suzanne Vega meets Los Lobos. Serious only. Connie, 213-848-9970

\*Lead snglng bst sxs guit form two guit 90's blues rock band. S'Garden meets ZZ Top. Must be under 30 w/pro equip. 213-526-2979

\*Looking for nylon string acous guit plyr into classical pop jazz & Flamenco. I am publishd sngwr. 213-954-8635

\*Musicians wrd for THE NATIONS OF INCAR. Must be able to do arena tours, no drugs. Infi Hendrix, Marley, old R&B. Great contacts, have mgmt. Michael, Mgs, 818-951-6039

\*OCC'S BRAT PRINCE sxs lead guit. Infi The Cult, KISS, Aerosmith. Have mgmt & CD. Tommy, 714-758-1243

\*Pop voc grp seeking talent acous rhythm guit for org proj. Great harmony a must, tenor voc range. Serious only. 818-786-5537

\*Pro-minded, commtd guit w/strong rhythm & soley between blues & metal wrd for R&B metal blend w/image. No flake's. Tracy, 213-845-9549

\*Rhythm reggae lead guit into Black Group, Clash, English Beat, Bob Marley. Wonderful songs. 714-499-4192

\*Rhythm guit wrd by exp pro band. Voc a must. Creaty, funny, bluesy, kind. Infi Dave Matthews, Dead, Little Feat. Serious only. 714-377-9096

\*Rhythm orien lead guit w/dep aggress richness for pro heavy rock band w/rshers, mgmt, gigs, Goldie, 213-933-1104

\*SEDONA, working on first album, name producer, strong contacts. Need guit to join band & finish rec. Postiv Christian vibe. Great optly. Lance, 818-341-8258

\*Sng/rngwr lyrcst sxs guit into soul, pop, funk, old R&B. Infi Seal, Wonder, Mark. 310-202-7843

\*Sng/rngwr w/souful pop songs sxs acous guit for perf great songs & connects. Infi Blessid Union of Souls, Seal, Tony Fitch, Johnny, 213-874-4599

\*STEPFORD GIRLFRIEND sxs capable & reliable guit, no closet rock superstars. We are punk psycho pop inlf by Sonic Youth, Pussies, Hole. Tracy, 213-661-1826

\*SUGAR SONG sxs 2nd guit. All org. We play all the time. Blues Traveler, Dave Matthews, Pearl Jam, Zep, the 70's. Mgs, 213-464-8084

\*Team plyr sought by modern rock artist. I have air-play, rec int, represent. You must play xint & sing harmony. 818-281-7574

\*Virtuose guit w/voc to complete contemp 90's band. Infi Steely Dan, Toto, Xtreme, maybe you. If you've got it, call 818-884-7760

\*WOMB, textured, emotional, unique guit, alt band, sxs rhythm guit who doubles on kybds for great band. Euro deal. Beatles, U2, Portishead, Floyd, 213-782-4094

\*Wtd: guit, bst or dmr for collab process. A heavy intense vision req. No exp excess. Must be open to all int. Dean, 818-994-4226

\*Wrtr: lead guit to join band. Infi Crowes, Beatles, Bowie, Elton, Slide a must. 310-288-8298

\*30's exp bass plyr to join guit, dmr, writing team, voc, classic rock roots modernized. France, 310-798-8294

\*36 yr old intermed level bst w/voc looking to jam. Serious but fun. Blues, cntry, roots rock. 818-763-2908

\*A#1 funk to R&B bst/prodcur looking for paid live or studio proj. Pgr. 310-403-0610

\*Avall bst, plays acous upright & elec fretless bass, into blues, jazz, rock, R&B, for gigs, rec & showcases. Joseph, 818-763-8078

\*Bassist, 8-string/lead voc/wrtr sxs industry sit & working grp. 310-835-5484

\*Bat & voc, 60's & 70's, R&B, blues, jazz, Motown, stacks, E.B. King, Bobby Band, Marvin Gaye, etc. Steve, 310-475-1776

\*Bat avail, inlf blues, reggae, Dylan, Dead. 818-762-2064

\*Bat aka career minded alt pop band. Infi Radiohead, Beatles, Bowie. Look good, sing well. Serious only. Mgs, 213-953-1164

\*Bat sxs hr/rap band in vein of Rage Against Machine, White Zombie. Heavy groove a must. Pro equip. 213-878-7172

\*Bat w/voc avail for rec/ive. Exp pro. Paid sit pref. Patrick, 818-338-5102

\*Bat/lead voc, 25 yrs exp, sxs top 40/country, country, or oldies variety work, will tour. Chuck, 818-784-1830

\*Bat/voc avail, tours only, solid. Bo, tape. Phil, 510-489-5962

\*Fretless bst avail for rec/ive proj. Rock to jazz fusion. 15 yrs exp, pros only. Shawn, 818-701-1519; Daytime, 818-727-2344

\*Pro bst w/20 yrs exp for studio proj specializing in fretless bass. 818-344-8306

\*R&B funk bst avail for gigs, tours, rec session. Bruce, 818-789-1434

\*Solid 6-string bst, can sing 20 lead voc/night, looking for band working 4 nights/week, w/ 100 mi of LA. 818-424-0946

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**10. BASSISTS AVAILABLE**

\*#1 Bat w/lead voc, 4 & 6 string basses, SWR amp, looking for pd sit, live/studio. 805-297-1325

\*20 yrs exp bst, lead voc, avail for paid sit, studio/live, current/classic rock, 6-string, SWR gear. Brian, 818-715-0423

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\*Bst & guit to form good alt band w/sng(guit) & dmr. Inf Pumpkins, Floyd, Nirvana Friendly & commtd, no rock stars. Space in LA area. Ages 22-29 James, Pgr. 213-888-5516, 213-773-7246

\*Bst neded asap for creativ hr proj. Metal sound, 90's image, must be young & hungry Van Halen, Ratt, Crue, Spunge 714-846-3963

\*Bst neded for alt. GRUM FURRY TONGUE, ages 30-35, have arty & label int. Oasis/Lemon Heads meets STP. Harry, 818-282-5113, Terry, 310-284-6631

\*Bst neded now. S'Garden Sabbath style. Dedicate a + Decent equip Heavy low end Senous only Derick, 210-542-5233

\*Bst neded to finish out orig band, intermed to pro. Infll from Counting Crows to Eagles to AC/DC 818-241-5034

\*Bst w/good voc wtd for ong rock band into armmgts w/clean melodic 2&3 part harmonies Infi Beatles to Yes 30+ yrs, senous, dedicatd plyrs only Mike, 818-991-2001

\*Bst w/great groove & backup voc wtd by full band w/maternal ready to go. Melodic, psychd, haunting rock Doug, 213-656-3170

\*Bst wtd, action rock style, fretd theory master We will succeed. Bryan, 805-564-2182

\*Bst wtd by guit w/voc & songs to complete vision No ego traps Less is more 818-829-2055

\*Bst wtd for all ong rock/funk/blues band 818-563-3740

\*Bst wtd for all jazz pop band w/fem voc. Must have dynamics Charles, 213-874-4486

\*Bst wtd for band w/CD, airplay & great songs. Crowded House-esque You must groove. Nick, 213-853-1065

\*Bst wtd for blues funk rock band. SR Vaughn meets George Benson Kevin, 213-876-4652

\*Bst wtd for contemp jazz band. Infi Will Lee, John Padatoochie, Bill, 213-874-7118

\*Bst wtd for dark & haunting supernatural hypnotic heavy voodoo rock band. Infi Zep, Sabbath, 213-468-0998

\*Bst wtd for free thinking prog/rock band. Infi Beatles, King Crimson, Joey, 310-764-7284

\*Bst wtd for orig band, Infi Infi Alice, Pantera, S'Garden, Def Tones, NiN, Senous only, 213-467-1047

\*Bst wtd for ong prog wimany infl. Todd, Smash, Jim, Alice, Dave, 818-352-2416

\*Bst wtd for progressy rock band. Infi Zep. We have own songs & studio. Enc, 310-498-1175

\*Bst wtd for ultimate Bon Jovi tribute, voc a +, pro plyr, pro att, good \$ sit, too many details. Call, 310-927-6698

\*Bst wtd: aggressy picker w/alt & charisma. Motorhead, AC/DC style w/Sabbath & punk nuances. SVT's, short hairs & tattoos welcome. Rehers in LA. Eves, 818-441-4011, 909-867-7940

\*Christian melodic bst plyr wtd. We're getting desperats. We are fem fronted modern rock band on the dreamy side w/kybds & guit. Non-ministry. Doug, 818-201-0434

\*DAHLARHYDE ske melodic prog bst. Andrew, 213-463-1263

\*Dmr & bst wtd to rehers, play spots, & rec. Hip-hop beats, funky rhthms, bluesy flows. Shannon, 818-240-2598, Ron, 818-840-9549

\*Estab working band looking for exp bst, lead/backgnd voc, into funk, R&B, jazz, pop, etc. Senous only Mike, 818-508-1374

\*Fem bst to form eclectic alt bluesy Celtic rock band. Must be senous, open minded, intuitive, creatv, willing to experiment musically. 213-860-8764

\*Fem bst w/abl to create music, sing, 200% dedicatd, wiling to tour. Infi Motley Crue, KISS, Senous artists call 714-270-8956

\*Fem bst w/voc wtd. Must be free to tour. 805-251-3623

\*Fem fronted rock band looking for solid, senous bst for gigs & rec. We have free rehers spc & storage Hillywd, 310-842-7830

\*FUNKY JUDYS, alt rock band, sks pro fem bst, Rehers in Garden Grove. Just brrng your bass. Rob, 310-594-6176

\*Glitter rock bst. Thrn, good looking Hillywd-type rock star neded for ong R&B act Infi KISS, Cheap Trick, Alice Cooper, New York Dolls. 818-701-9308

\*Groove meister wtd for Jewel/Crow/Alanis ong band. Creatv, spontan, sngwrtr. You're in charge of your instrum. Dedicatd grp. No tired souls. June, 310-457-1171

\*Groove orien bst wtd for melodic alt pop band. Playing out live. Robert, 213-954-8295

\*Guit seeking members for a blues, funk, rock band for club gigs. Rehers at M I Photo, tape & bio will be helpful. Kevin, 213-876-4652

\*Guit sng/rngwrtr forming working orig & classic rock pwr trio. Great orig, good att, rehers spc. Infi Beatles, Hendrix, STP, Nirvana, Doors. Mike, 805-287-1604

\*Guit w/Lea Paul & Mesa/Boogie sks bst to collab/rom band. Pro only, S'Garden, Zep, Frank Marino Bob, 818-988-0539

\*I FOUND GOD sks bst Indie CD, Euro distrib, lockout rehers Pumpkins, Sabbath, Hole. No drug problems. Not a Christian band. Stress, 213-876-7228

\*Intense & creatv bst neded imed for all ong rock band. Have gigs & demo. Infi Zep, U2, Who, Johnny, 213-876-1921

\*Japanese fem bst plr & guit wtd for heavy metal band. Exp not neces, just good heart. Miwa or Sean, 213-937-2565

\*Jazz bst, 30-40 yrs old, to form jazz grp. covers & ong, must be dependabl, no money exchange. 818-249-5161

\*Lead guit, 29, w/voc, sks bst w/voc. Rancid, Gold Finger, Ramones, Everclear, Red Five, Jane's. Short black hair, giant gut sound. 310-288-5705

\*Looking for Zep & Hendrix infl. Guit forming band of ong material. Have rehers & rec studio. Kind souls, no raging egos. Mike, 310-377-3172

\*LOVE DRUNK is auditioning bsts. New York glam/punk type pref if you can play, call, 213-876-5104

\*Major label quality band sks bst w/backup voc. Infi STP, Nirvana, Garbage Sngwrtr avail a big + 818-842-8750, 818-762-9652

\*Money, money, money!! Bubble gum cover band (some ongs) playing all the hits & clubs neds pro bass plyr asap 1910 Fruitgum Co., Archies, Buddha Records, etc. 310-473-4844

\*Musicians wtd for THE NATIONS OF INCAR. Must be able to do arena tours, no drugs. Infi Hendrix, Marley, old R&B. Great contacts, have mgmt. Michael, 818-951-6039

\*Orig hr band w/album sks pro bst w/pro gear & dedicatn. Styles: Aerosmith, GNR, Brian, 818-285-1104

\*PHILTHE BLUE looking for bst. Style: Alice, STP, Who, Ted, 213-933-2211

\*Poet sks bst for jazz, funky, Latin, hip-hop band. Infi Ron Carter, Paul Jackson. Smooth, versatl, no slap. Edgar, 310-376-3914

\*Pre-minded, not money onen, commtd bst wtd for R&B metal blend w/image. Wanna play out soon. Flakes will be beheated. Tracy, 213-845-9549

\*Progressy rock band sks bass plyr. Strong backing vocs a must. Indie label w/CD release. For more info, call 818-981-8212

\*SCREAMING POLITICIANS seek fourth member. Must be capable of singing harmony. Base skill & posity att req. Rob, 818-996-8571

\*Seeking to form aggressy band exploring metaphysical realm of punk, metal, rock, psycho-funk & jazz all together into the music. Zin, 213-876-5751

\*Sng/rngwrtr w/souful pop songs sks bst for perf great songs & connects. Infi Blessed Union of Souls, Seal, Tony Rich, Johnny, 213-874-4599

\*STONE BLUE, bluesy hr band looking for killer bst, must have groove, att, exp, transpo, betw 21-29. Infi old GNR, Alice, Steve, 310-657-5671

\*Super pwrful sng & heavy guit plyr looking for solid bst. Infi Pantera, Metallica, Machine Head. No deals, just killer music. Mark, 818-773-0257

\*Talentd & dependabl bst wtd, age 21-27. Have EP, mgmt, showcases pending. Beatles vibe. Sean, 714-631-6646

\*Talentd bst neded to complete trio performing Brntsh blues and slappin' rock classics. 800-655-7664

\*Talentd bst w/equip & transpo to do live shows w/modern pop rock band. Ages 22-35, voc a +, Jaime, 310-393-7913

\*Team plyr sought by modern rock artist. I have air-play, rec int, represent. You must play xint & sing harp. 213-876-1754

\*Team plyr wtd for blues rock band. Have rehers spc & studio. Recording album for int'l release. 213-874-4078

\*Very heavy construction proj. Brrng your hard hat & tape your wrists. Must have own bass ng. Infi Pantera. 213-876-0156

\*Vibrophonist looking for upght bass plyr or bsts for jazz music & contemp music. Darryl, 213-936-4844

\*Voc guit & dmr together 6+ yrs seek bst & guit for alt

grp. Senous goals. Pumpkins, Jane's, Green Day, Nirvana, Beatles. Mid city area. Pgr, 213-699-1086

\*Yngwie meets old Van Halen Pwr trio neds pro bst w/equip & transpo a must. Jason, 818-332-4448

**11. KEYBOARDISTS AVAILABLE**

\*Attention: sngs, sngwrtrs, artists, talented kybat, produc, progrmr w/fully equipd digital/mcd rec studio avail for your proj. Craig, 310-559-8403

\*Kybd progrmr/plyr avail for studio, demo, armmgts. Extensv exp. Worked w/Cure & Phil Collins' produc. Oingo Boingo, etc. 310-208-3772

\*Kybat avail, pro accompanist formerly w/Sarah Vaughan & Joe Williams avail for sngs proj Herb Mickman, 818-990-2328

\*Kybat/planet for hire, mod fluent, good reader, paying gigs only, can travel, lots of pro gear, 18 yrs playing most styles. Barry, 818-766-7545

\*Kybat/sng/rngwrtr w/2 albums avail for band w/major label deal. 818-342-3100

**11. KEYBOARDISTS WANTED**

\*BLACKWATER sks kybat for currently gigging band. Voc & multi-instrum a +. Infi Zep, Verve Pipe, AIC, Stabbing Westward, U2. Sample & info 24 hrs. 714-223-3913

\*Blues jazz only, blues voc/guit sks blues jazz honky tonk plyr. 213-364-4688

\*Estab working band looking for fem kybdst, lead/backgnd voc, into funk, R&B, jazz, pop, etc. Senous only. Mike, 818-508-1374

\*Gay or gay friendly, male or fem, no drugs or alcohol. Inland Empire or Riverside. 909-788-8327

\*Kybd plyr needed imed. Infi Alimans, Blues Traveler, Crows. Unbelievably oppy. West LA area. Joe, 310-828-3369

\*Kybd plyr wtd by complete band for paying gigs & other proj. Saaha, 213-666-8232; Pgr, 213-390-1500

\*Kybd plyr wtd for ultimate Bon Jovi tribute, voc a +, pro plyr, pro att, good \$ sit, too many details. Call, 310-927-6698

\*Kybd/synth neded for BAROQUE FUSION ensemble. Must read. Bob, 310-659-8328

\*Kybdst wtd for top 40, classic rock, blues, disco, alt band. Working & soon to be working. Must be exp, good chops, good equip. Voc a +. Joe, 818-331-1578

\*Kybat sought by guit, bst, dmr to join ong proj. 90's

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melodic hr Infi Van Halen, Dishwalla, Pearl Jam. No d.ugs Senous 310-316-1359

\*Kybat wtd by a contemp-jazz band. Must play in styles of Be-bop, fusion, elec jazz. Infi Herbie Hancock, Lyle Maise, Bill, 213-874-7118

\*Kybat wtd by instrum +urf band. Must have equip, transpo & commitmt. Cover & ong. Double on rhythm guit a +. Dan, 818-989-5125

\*Kybat wtd for gigging ong/top 40 rock band. Percuss, sax of rhythm guit a +. Backup voc a must. Infi Petty, Crowes, Eagles, Clapton. 213-436-6213

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\*Kybst wtd for orig southern rock type grp. Must be pro level. No top 40 jockeys. 805-581-4861  
 \*Kybst wtd for sad, twisted, angry, alt, cntry, swing lounge band. Infi Nick Cave, Tom Waits, Johnny Cash, Tom Jones, Rev. Horton Heat. 818-994-9325  
 \*Kybst wtd for semi-progress melodic hr band. No alt. Serious only. Darryl, 818-368-3074  
 \*Kybst wtd to play these sounds: piano, strings, Hammond, Fender Rhodes. Infi Elton, Bowie, Crowes, Beatles. 310-288-6298  
 \*Kybst/organist wtd by band w/shows & serious label

int. Infi Doors, NIN, Jane's, Zep. Robert, 310-239-2212  
 \*Kybst/sngwrtr nded by lead voc to form band 818-282-7064  
 \*Money, money, money! Bubble gum cover band (some orig) playing all the hits & clubs nds pro kybst asap. 1910 Fruitgum Co., Archies, Buddha Records, etc. 310-473-4944  
 \*Piano accompnist wtd...fem sngr wants to form/develop cocktail lounge type act. Gershwin, Broadway, soft rock. Manly, 818-506-3787  
 \*Pro multi-instrum voc sks Southbay musics for sng w/ rec. CD in product. John, 310-372-5495  
 \*Seeking organist w/Moog Hammond sound for funky groove jazz hip-hop band. Infi Groove Holmes, Joe Zawenall, early Herbie Hancock, Edgar, 310-378-3914  
 \*Top notch kybst wtd for Journey tribute band. Must have state of art equip. Know Greg Rollay & Jonathan Cain parts. Looks secondary. Must be able to sing. Tony, 818-889-6658  
 \*WIND OF CHANGE sks kybst/sngwrtr, open minded, versatl, craty, dedicatd. Infi Dream Theater, Journey, Floyd, O'Ryche. 818-897-5811  
 \*WOMB, textured, emotional, unique gurt, alt band, sks kybst/sampler who doubles on rhythm guit for great band. Euro deal. Beatles. U2, Portishead, Floyd. 213-782-4094

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**12. VOCALISTS AVAILABLE**

\*#1 fem demo/sngle sngr avail, professional, exp, cntry, pop, rock, TV, film credits. Denise, 310-285-4626  
 \*22 yr old sngwrtr w/world class appeal sks producer & mgmt. Pop material ala Blessed Union of Souls. 310-967-4018  
 \*22 yr old tenor avail for rec session, concert, background, front. Styles pref: Madonna, Michael Jackson, Baby Face, Sherrin, 213-990-8248  
 \*A visionary sngwrtr, voc, Jackson Browne meets Alanis, sks unplugged stylish guit. Have demo, label int, solid connects. Hollywood, ground floor going up. Sean, 213-871-6823  
 \*Attractiv fem voc w/good range, blues, rock, folk. Infi Joplin, Aretha, Raiki. Enca, 818-509-5783  
 \*Dedicatd eclectic sngwrtr looking for exp well focus complete band. Extensiv studio/stage exp. Zep/U2 to Sting/Henley. Paul, 213-467-5413  
 \*Dedicatd lead fem voc seeks band or proj. Blues, rock, even cntry infi. Strong voc. 818-259-0206  
 \*Fem Billy Corrgan sounding guit/sngwrtr wants to make music now. Would prefer it if you did not suck. Pamela, 213-383-4544  
 \*Fem voc avail for live perf, specialties, house, R&B, hip-hop. 818-828-5016  
 \*Fem voc avail for session, demo, showcases, lead & backgnd, tape avail, 818-789-7198  
 \*Fem voc avail for top 40 funk R&B working band for demos or backgnd work. Serious only. Chris, 310-465-4955  
 \*Fem voc avail w/orig material for live perf, special, house, R&B & hip-hop. 818-828-5016  
 \*Fem voc looking to join/form band for live work. Infi Oingo Boingo, Eurythmics, Kate Bush, Xymox. Nicole, 818-752-7140  
 \*Fem voc needs musics for rec proj. Perm band poss. All sound, ala REM, Cranberries, Bjork, Mazzy Starr. No hard rock. Jenna, 310-457-4748  
 \*Fem voc sks work, pwrfl range, exp. Regina, 31-821-0881  
 \*French fem sngr/artist from Paris avail for live shows, TV, radio. R&B style, serious only. Sinai, 310-358-6438  
 \*Frontman voc w/stage & rec exp looking for band w/presence. Melodic to heavy, can actually sing. Love B/B. LIVE, Alice, Josh, 818-324-6197  
 \*Genious voc/sngwrtr w/record, airplay & major labels very int sks full band to sign & play w/inow. Steve, 310-925-6752  
 \*Guit avail, 310-306-2684  
 \*Lead male tenor voc. Infi Boston, Journey, Seasnd plays only plg. Long or short hair. 818-710-4656  
 \*LETTIM ROCK, orig songs, drrm & fem voc seek bst & guit. Infi Corea, Vital Info, Cranberries, Loreena McKennitt. Very unique sound. 818-296-2986  
 \*Lyric plkg avail for estab band or producer. Infi The The, White Zombie, Morphine, KNAC to KROQ. My

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lyrics, your music, their institution. Brett, 714-894-6311  
 \*Male pop sngr avail for demos, jingles, session work. Exp, talent, most styles covered. When you need a real sngr, call me. Steven, 213-876-3703  
 \*Male tenor voc, pro exp, most styles, for leads, back-ups, sessions, demo, gigs. J.F., 818-384-2146  
 \*Male voc, great range, many styles incl funk, R&B, jazz, rock, hip-hop. Interested in pigs, demos, sessions, any proj. Great ear & natural talent. Jeremy, 818-786-4885  
 \*Male voc sks orig rock band already formed, Infi Bon Jovi, Lou Graham. Team plwr, dedicatd, much studio/stage exp. Doug, 805-375-7270  
 \*Male world class male lead voc sks blues or blues/rock band. Infi Gregg Allman, Jack Bruce, Joe Cocker. Nathan, 818-243-2696  
 \*Mythic soulful rock voc looking for other voc & musicians. Imagine these inif: Bowie, Fanny. Sade meets rockin' Terrence Trent, Kravitz, NIN. Blue, 213-612-9790  
 \*Pro fem voc avail for rec session and live work. Paid sit only. Great range, good credits. Specialty: R&B, blues, pop, soul, funk. Susan, 818-764-1643  
 \*R&B hip-hop sngr w/tenor voice, pretty cool, ala Kevin Michael/gospel. Looking to be in grp. Very dedicatd. 213-291-1495  
 \*Serious careerist lead sngr/sngwrtr sks conventional band. Drrm, guit, bst, fem or male musics welcome. Infi Madonna, Culture Club, Nivarna, Hole, Joni. Pgr, G.J., 213-912-4589  
 \*Sngr/sngwrtr looking for gritty rock blues band. Innovatv heavy edge. Infi Stones, Crowes, Zep, Humble Pie. Melanie, 818-789-6502  
 \*Sngr/sngwrtr lyrical, second tenor, 3.5 octaves, soul, pop, funk, old R&B. Infi Seal, Wonder, Cooke. Polishd & pro. Mark, 310-202-7843  
 \*Soulful fem voc sks working cover band and/or paid studio sit. Infi by Chaka, Whitney, Basia, 818-846-8166  
 \*Super pwrfl sngr avail. Infi Pantera, Metallica, Machine Head. No deals, just killer music. Mark, 818-773-0257  
 \*Talentd sngr looking to perform w/rio doing classic rock oldies ala Elvis & British blues. 800-655-7664  
 \*Voc avail, chops, att, new rock. 213-655-9382  
 \*Voc avail, blues only male voc/guit sks band. Upright a +. 213-384-4688  
 \*Voc avail: Infi Stacey, Cornell, Anselmo. Want heavy groove band; I have PA. Jim, 818-913-8183  
 \*Voc looking for sit w/background or label int. Have exp in rec, tour, sngwrtr. Infi Chris Robinson meets Chris Cornell. Tyler, 213-651-1954  
 \*We have dozens of songs. 24hr rehers, digital studio, album & tour exp. Friendly rapport. We need your voice. Call us, let's hear what you've got. Pgr, 818-499-2409


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 I believe that all musicians are basically singers, but many chose to play an instrument they could buy already assembled. After all it's so much safer than the complexities of finding out how to turn one's own body into a musical instrument! Imagine "cracking" on a "highnote," or forgetting the words, ugh! Major humiliation! Somehow it's not as personal hitting a wrong chord on the guitar or keyboard!  
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have rec/rehers studio. Must have great range & aft. Pros only. 310-375-4209  
**\*1 funky voc neded for funk rock band.** Intellectual lyrics & gull a +. No drugs, egos or Republicanism. Vic, 714-708-DRUM  
**\*27 yr old sngr/wrt/guit/kybst** sks vocl/yrst for collab to form band and/or get published. Jellyfish, Space Hog, Blur, Bowie. Scott, 818-980-9563  
**\*90's hr band sks sngr to complete CD & as potential member.** Infi S'Garden, STP, Alice. Send demo; PTPN, 20955 Warner Center Lane, Woodland Hills, CA 91367  
**\*90's hr band sks sngr to complete CD & as potential member.** S'Garden, STP, Alice. Send demo; PTPN, 20955 Warner Center Lane, Woodland Hills, CA 91367  
**\*90's ranges lyrics, gult/sngwrtr.** Don't worry about bst & dmr. Slan, 213-462-2561  
**\*90's voc wvoc, chops, wisdom to complete melodic band for 90's band and beyond.** Theory knowledge essential. Instrum a +. 818-884-7760  
**\*A #1 versatl voc wtd.** 18-27 yrs old, male or fem. Serious only. Must have PA & transpo. Label int. 213-969-8840  
**\*AAA style voc wtd by 38 yr old gult/sngwrtr.** Infi Rem, Matthew Sweet, Paul Westerberg. Serious only. 818-953-8522  
**\*Alt duo sks fem voc for rec proj.** Style: U2, Sinead O'Conner, Tricky. SOLAR TEMPLE, 818-454-4052  
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**\*Attractiv fem** Hendrix, Zep, Heads need apply. Band w/completed CD nds backing fem voc to repro CD live. Many benefits. 818-769-8764  
**\*Auditioning pr voc, must be strongly focused, reliable, easy to work with, have CD recorded, very strong material.** From Alice to Prong. Paul, 818-753-4170  
**\*Awesome male voc, 19-27, wtd for all ong band.** Have mgmt, rehers spc. Zapp, STP, Hendrix, S'Garden, Alice, John. 818-980-2537  
**\*Black handsome natural tenor neded.** Pros only. If you can sing Jackie Wilson, Johnny Mathis, call Elmer, 310-399-4492  
**\*Blues rock band widemo deal nds sngr.** Send demo 5782 E. 2nd Street, #598, Long Beach, CA 90803  
**\*Brave voc wtd for ong band w/major mgmt.** Infi Police, Radiohead, XTC, Seal. Serious only. 310-358-7194  
**\*Bst/sngwrtr/rhythm guit w/2 gold albums, 3 world tours, sks frontman.** No flavors of the week. Infi Stones, Cheap Trick, old Aerosmith, GNR. 310-671-2264  
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**\*Exp pro gult/sngwrtr w/major label credits** sks R&B Infi R&B sng/frntman to form band. 213-874-0882  
**\*Fem voc, black, ala Braxton, very attractv, under 28, wtd for R&B proj.** Infi Isleys, Parliament. 310-372-3208  
**\*Fem voc wtd by sngwrtr for form alt band & to rec.** Good stage presence & hard work a must. Pgr, 805-730-2498  
**\*Fem voc wtd for estab working band, steady work, good pay, lead/backgrn, into dance, rock, funk, rap, etc.** Mike, 818-508-1375  
**\*Gult/sngwrtr, 23, sks vocl/yrst/bst, under 29, to form hr pwr trio.** Have ong songs, no flakes, serious only. 818-558-1984  
**\*Hr band looking for young voc/frntman w/Whiskey soaked bluesy raspy voc & good range for all ong hr band.** Infi Zep, Aerosmith, etc. If serious sngwr & under 24, call Sonny or Tyler, 213-469-0619  
**\*Kybst sngwrtr** looking for glamish fem vocl/yrst, hr, metal. Will relocate. Lance, 2150 S. Ingram Mill Rd, #832, Springfield, MO 65804  
**\*Lead voc wtd to complete band.** Wide range of styles. Elvis Costello, REM, Gus, 818-345-3711  
**\*Looking for fem voc for R&B, hip-hop proj to be presented to new/current artists.** Must be creatv & soulful. Serious. 310-239-7832  
**\*Looking for male sngwr w/accomp music.** Make demos. 310-470-1922  
**\*Male sngwr/poet neded for ong/cover band.** Must have strength, pwr, integrity, soul. Our music has everything you could wish for. Matty, 213-660-5118  
**\*Male voc neded for blues infi R&B band.** Writing skills a +. Call for more info. Pete, 213-650-7257  
**\*Male voc neded for ong pop band.** Infi Police, Seal. Serious only. 310-373-3214  
**\*Male voc wtd for male voc grp, sng R&B music.** Be able to sing first tenor, second tenor, baritone, good ear, know harmony. Higher the falsetto, the better. Michael, 213-292-9046  
**\*Male voc wtd for ong band.** Infi Alice, Pantera, S'Garden, Del Tones. Serious only. Age 25 & under. 213-467-1047  
**\*Male/fem voc wtd by 3-pc band.** Progressv, melodic, diverse. Heavy sounding hr to metal. Orig material. 213-954-1719  
**\*Monster voc frontman wtd by popular image conscious band.** Talent, stage pres, dark long hair image a must. Infi S'Garden, Cult, Sabbath. 818-774-7784  
**\*Newly formed band, all ong, sks pro sngwr, positiv lyrics, abil, good aft, 90's melodic hr.** Halen to Chit Peppers. Michael, 310-316-1359  
**\*Pop voc grp seeking male tenor voc, must play acous rhythm guit or kybd.** Great ear for harmony. Jean, 818-786-5537

**\*Pro, solid, tight band sks pro sngwr** to take the on world. S'Garden, Alice, 213-969-9209; 805-449-1972  
**\*Pro voc wtd for top 40, classic rock band.** J.R., 310-864-7567  
**\*Progressv band w/connects** sks pro-minded male voc to complete rec proj. Barry or Bill, 818-342-4234  
**\*R&B group sks Latino or black male voc, 18-21, looking.** Ear for harmony a must. Triple Platinum producer. Michael, 310-775-1770  
**\*R&B sngwr, preferably play instrum.** Eddie, Pgr, 818-204-3161  
**\*Seeking couple of backup voes w/good harmony skills.** Have major labels coming to hear us, offering contract, poss tour, local gigs, showcases. 310-289-4734  
**\*Sngwr wtd for Ratt tribute band.** Steven Piercy look & sound alike. We have rehers studio and are ready to Ratt & Roll. Msg, 818-763-2421  
**\*Sngwr/frntman neded for ong band.** Infi early Who. Oasis. We have songs, tape, gigs. Phil, 818-841-9315 until 8PM  
**\*Top 40 cover band/ongs sks fem voc, paid gigs, rehers in Monterey Park.** Dominick, 213-726-0464  
**\*Voc neded asap for creatv hr proj.** Metal sound, 90's image, must be young & hungry. Van Halen, Ratt, Crue, Sponge, 714-846-3963  
**\*Voc wtd, male or fem, for metal style, progressv to melodic, heavy sounding orig material.** Serious & dedicated. George, 310-837-4364  
**\*Voc wtd for unit that pushes sonic envelope.** Infi Jane's, King Crimson. Creativity & presence a must. Joey, 310-784-7284  
**\*Voc wtd to complete mosh metal act, upcoming rec, gigs pending.** 818-705-4376  
**\*Voc wtd.** Exp or bad-o-jivin' white male rapper/sngwr for acid funk trance hip-hop live & studio proj. 310-559-7586  
**\*We are full-time working cover band, THE BARFLYS,** in search of lead voc, playing 3-5 nights/wk, classic R&R to KROQ/alt. OC area, some travel, rhythm guit a +. Keith, 714-540-5687

**\*WIND OF CHANGE** sks sngwr/sngwrtr, open minded, stamina, versatl, pwrful. Infi Mercury, Perry, Tate. 818-897-5811  
**\*Wtd: versatl voc, cross betw Beck & Cypress Hill & Oasis.** Must be funky & melodic, male or fem. 818-881-8974

**13. DRUMMERS AVAILABLE**

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\*Pro-minded, not money orient, committ, click loving, solid double bass drrm wtd for R&R metal blend w/age. Wanna play out soon. Tracy, 213-845-9549  
\*Signed indie pop punk band sks purchase diverse drrm for rec/tour. Transpo, dedicat a must. Cheap Trick, MC-5, Stooges, Dead Boys. 213-782-1071  
\*STEPFORD GIRLFRIEND sks capable & reliabl drrm. No closet rock superstars. We are punk, psycho pop triff by Sonic Youth, Pixies, Hole, Tracy, 213-861-1826  
\*STONE BLUE, bluesy hr band looking for killer drrm,

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\*Super purfl sngr & heavy gut plyr looking for solid drrm. Infi Pantera, Metallica, Machine Head. No deals, just killer music. Mark, 818-773-0257  
\*Team plyr sought by modern rock artist. I have airplay, rec. int, represent. You must play xint & sing harmony. 818-281-7574  
\*THE JULIES seek drrm for major LA dates & poss colab. Infi punk, lounge, pop, surj, Pixies, Hole, Lesley Gore. Julie, 213-466-0651  
\*Versatll drrm wtd for unique orig band. Mark, 310-930-0440  
\*Wtd: drrm. Must be able to play to a click if need be. Infi Crowes, Beatles, Bowie, Elton. Slide a must. 310-288-6298  
\*Young hungry raw visual ong drrm wtd. Sickening tight grooves, assaulting, head convulsing rhythm, pro proj. Greg, 818-996-8530

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\*AAA funk guit plyr avail for rap, R&B or funk proj. Paid gigs only. Chad, 818-343-8806  
\*AAA guit/BMI writer w/voc avail. Modern pop rock & blues styles. 805-497-9401  
\*Alt/new wave band looking for tour. Gigs & mgmt. We have songs & very extensv live exp. Producers welcome! Eric, 310-208-3772  
\*Backline bass & guit tech. 9-12 yrs exp, avail. Pro, hard working, seeking tour w/local & major acts. Resume on req. John, 818-845-9004  
\*Black musicans nded by pro producer/musician to start live funk to R&B orig proj. Senous only. Pgr, 310-403-0610  
\*Brazilian/Latin pop band forming. Need kybst, lead guit, bst, drrm, percusst & fem backup voc. 310-572-6335  
\*Callist wtd by fem voc w/legal label int. Infi Tori, Joni, Kate Bush. 213-969-4776  
\*Callist wtd for orig AAA/sngr/sngwrtr type material. Sngwrtr, rshers, local gigs, improvisation a +, but not neces. No imed pay. Michael, 818-990-7540  
\*Celtic rock band, FINN MACROOL, sks mandolin, flute, violin, or any lead instrum for estab Celtic actn. Pro team plyrs only. 818-360-1646  
\*Crosa Gentle Giant w/Kansas, CD proj needs \$10,000 donation. No strings. Ed Benoit. P.O. Box 17154, San Diego, CA 92117, 619-223-0016  
\*Guit & drum techs nded to work for many local clubs, bands, parties, etc. John, 818-758-8382  
\*Investors wtd for album & tour proj for 22 yr old bilingual multi-talented business orient male artist. Sherm, 213-990-8248  
\*Investors wtd for rock music video. Serious inquiry w/credentials only. Paul, 818-505-0918  
\*Kybat sngwrtr looking for glam rockers, male or fem, hr, metal. Will relocate. Lance, 2150 S. Ingram Mill Rd, #832, Springfield, MO 65804  
\*Looking for artist, fem pref, pop rock in Spanish to present to rec companies. Image necessary. Jerry, 310-944-6373  
\*Looking for fem violnst into soulful pop jazz. I am publishd sngwrtr. 213-954-8635  
\*Percusa, harmonica, voc avail. Reggae, funk, Ska, afro, Ska, acid, hip-hop. Jazz, folk, R&B. Exp pro. 818-245-2245  
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**\*27 yr** old sngwr/trgt/kybst sks voicylrcst for collab to form band and/or get published. Jellyfish, Space Hog, Blur, Eowie, Scott, 818-980-9563  
**\*A1** trax of orig songs avail for your rec or demo. R&B, New Jack, alt, dance, rock, etc. Maurice, 213-662-3642  
**\*Are you** a published or recorded lyricist (ASCAP or BMI)? Looking for R&B, pop, contemp Christian material. Contact Larry, 818-836-0916  
**\*Attn:** sngwr, sngwrts, artists. Talent kybst, progrmr, producer w/fully equiped digital/midi rec studio avail for

your proj. Craig, 310-559-8403  
**\*Avail:** attractv fem sngwrtr looking for work in R&B, hip-hop & house. Good w/melody & hooks. Serious. 310-239-7832  
**\*Black multi-**nstrum, 27, ala Bootsey, Parliament, early Prince, sks R&B, hip-hop writer w/digital studio & updated drum sound for collab. 310-372-3208  
**\*Fem voicylrcst** sks gult/sngwrtr w/101.9 feel to rec/form band. Must be strong sngwrtr/arrangr, serious pro only. 818-754-2430  
**\*If you** need a pop R&B lyricst, call 213-734-2217  
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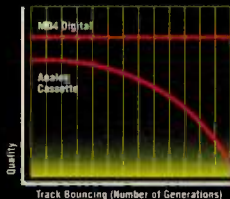


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