

2th ANNUAL DIRECTORY OF MANAGERS & AGENTS

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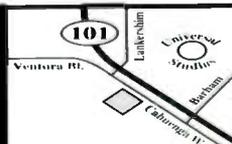
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E-40	SIK WID IT
ICE CUBE	PRIORITY
EL MAESTRO	EXPLICIT
POOHMAN	IN-A-MINUTE
95 SOUTH	RIP IT
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MR. X	BOSSMAN
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JUVENILE STYLE	PUMP
RAPPIN 4 TAY	RAG TOP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

RAINBO STARTERS
who b/came
FIRST TIME CHARTERS

ARTIST	LABEL
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SOUNDGARDEN	A&M
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TUPAC	INTERSCOPE
ICE CUBE	PRIORITY
DR DRE	DEATH ROW
JUVENILE STYLE	PUMP
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FEATURES



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VAN HALEN

This seminal SoCal hard rock outfit's eleventh album recently debuted at Number One, proving that the boys from Pasadena have life in 'em yet. *MC* spoke with Sammy Hagar and Alex Van Halen about the new album and guitar icon Eddie Van Halen's new sobriety.

By Oskar Scotti



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RAY DANNIELS

The Canadian-based Danniels, longtime manager of Rush, won the coveted job of managing SoCal heroes Van Halen—this despite the fact that he doesn't live in L.A. Danniels explains his duties and how he handles VH's worldwide affairs from his home in Canada.

By Steven P. Wheeler

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52 FREE CLASSIFIEDS

Cover photo: Rande St. Nicholas



No A&R Grousing

Dear MC:

This letter is for all the musicians who feel they've been treated unfairly by reviewers and A&R people. Time to grow up and get with the program.

First, remember that you asked these guys for an opinion, either by mailing in a package or inviting them to your show. Take the critique the way it was intended (unless you're perfect). Remember that it's only one person's opinion. You will both change as time goes by.

And you may need them in the future. Today's reviewer may be tomorrow's A&R king, and today's A&R guy will own the label. And they may well remember you as being childish and snotty, that you walked around with your nose in the air, giving people the finger.

Try sticking to your guns, but with an open mind—keeping your karma clean and nurturing relationships that could help you. Maybe then you'll have a remote possibility (which is all any of us get) that something good might happen.

Peter William
Los Angeles, CA

Bad Rap

Nathan Samples
Los Feliz, CA

"I'd like to comment on the *Music Connection* article in the current issue on urban music—specifically, the article on TLC. One of the girls in TLC, Lisa "Left Eye" Lopes, was arrested for burning down her boyfriend's house, pro football wide receiver Andre Rison. I think it is very unfortunate that these people were chosen to be on the cover of the magazine. So-called urban music is nothing more than a soundtrack for crime, drug dealing and other aberrant behavior. I can't really believe that this has been elevated to an art form. There are so many more positive types of music and art that could use the support of magazines such as *Music Connection*. I don't really think that rap is any kind of an art form, although I do understand that it does address certain needs and opinions in the community. It's misogynistic. It glorifies violence, mayhem and drug dealing. I know this may not be a popular opinion, and by no means does it have anything to do with anyone's race, but I really believe that this music has been glorified enough, and if the record companies had any kind of responsibility,

they wouldn't be pushing this kind of music on people."

Mo' Courtesy

Brad Travis
Los Angeles, CA

"Some bands wonder why they never seem to be able to hold on to their success. Perhaps it has to do with the way they treat people. The band Quiet Riot recently responded to my *Music Connection* ad. They were interested in me as a possible bass player for their upcoming tour. I sent my package to Kevin DuBrow, the singer. He called me immediately upon receiving it, several times in fact, seemingly anxious to get me a tape of their material to work on. After working on their songs a few days, I called back and requested an audition at their earliest convenience, based on some personal obligations that were pending. He was abrupt and unaccommodating and said he would get back to me. I realize that every one has his own schedule, so I worked on their tunes some more while I put other things on hold and patiently awaited the return of his phone call. After the better part of a week, the tentative time of the audition had passed so I called to see what was happening. Kevin was insulting and disrespectful and didn't even have enough professional courtesy to tell me that they had already found a bass player. I didn't find out they had already found someone until I got a message from the drummer about a half an hour later. So I wasted a week learning their tunes, was treated rudely and didn't even get an audition. To top it off, I informed them that the material I had sent them was in limited supply and asked that it be returned to me. I said I had no problem with retrieving it so they wouldn't be inconvenienced. They beat around the bush so much, that I decided it wasn't worth the hassle. If you guys are reading this, your reputation precedes you."

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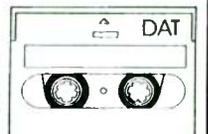
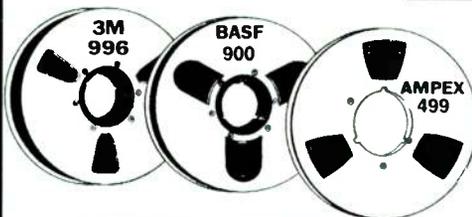
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By Trish Connery

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

Current

The Songwriters Guild Foundation has announced that Monica Pearson of Rugged Records will be the industry guest for Ask-A-Pro/Song Critique on Wednesday, March 15, 1995, 7:00 p.m. Reservations are required and space is limited. Contact the Guild for additional information at 213-462-1108.

Voice strengthening specialist Elizabeth Sabine, well-known for her work with hard rock, grunge and metal singers, will conduct a new workshop on Monday, April 3, 1995, 8:00-10:30 p.m. The workshop will present research done after discovering the actual source of power for all voices. Sabine will allow recording of the workshop, and she will give vocal demonstrations. The fee is \$10 and does include a discount toward voice lessons if taken within a three-month period. Call the Sabine Voice Strengthening Institute at 818-761-6747 for additional information.

The Los Angeles Music Network (LAMN) next panel is "Records, Technology & Consumers," on Tuesday, March 28, 7:00 p.m. at the Derby, 4500 Los Feliz Blvd. in Hollywood. The speakers for the event are David Leibowitz, Executive Vice President and General Counsel for the Recording Industry Association of America; David Archambault, Vice President and General Manager of WarnerActive; and Jerry Rubinstein, Chairman and CEO of Digital Music Express. The panel will address the information revolution and its impact on the record industry. Issues to be discussed include the economics and exploitation of pre-recorded music in new markets and the areas of collaboration and conflict between the record industry and service providers. Cocktails are at 6:00 p.m. Admission for LAMN members is \$5 and \$10 for non-members. Contact LAMN for additional information at 818-769-6095.

Professional drummer, instructor and author Joyce McGinley, III is conducting a series of introductory drumming workshops for what he calls "closet drummers"—those of us who always clap to the music, tap our feet, etc., but who have never had the nerve to explore it further. These beginner workshops will cover everything from how to hold drum sticks, to how to play a drum roll, to buying your first drum kit. Classes are scheduled through July in Chatsworth, Glendale, South Pasadena, Hollywood and San Diego. Call Joyce McGinley, III, at 818-563-2808 for additional information.

Dr. Arlo Gordin, D.C., known for his work with musicians' pain and their playing problems, will present the

seminar "How To Play Better & Faster Without Pain" on Tuesday, March 14, 8:00 p.m., at Gordin Chiropractic, 3535 Cahuenga Blvd. West, #206, in Universal City. Dr. Gordin, whose clients include Chick Corea, Billy Sheehan, Stuart Hamm and Ginger Baker, will discuss natural treatments for and prevention of Carpal Tunnel Syndrome and Tendonitis. Admission is free, but reservations are requested. Call Charla at 213-436-0303.

Top L.A. session singer Raven Kane will be giving a singers seminar on Sunday, March 5, 1995, 4:00 p.m. She has worked with artists such as Neil Diamond, Cher, Diana Ross and more. The seminar will cover how to break into session singing and how to apply your voice to any style. The admission is \$15, and the seminar will be held at Church of Scientology, Celebrity Centre International, 5930 Franklin Ave., in Hollywood. Call the Church of Scientology for additional information at 213-960-3100.

Artist Management & Promotional Services (AMPS), in conjunction with Success Productions, will host monthly workshops at ABK Rocks in Northridge. The topic for the next seminar, scheduled for Wednesday, March 29, 8:00-10:00 p.m., will be "What You Need To Know About The Music Business," and will be hosted by professional guitarist Jamie Glaser. Glaser has performed guitar work on such TV shows as Seinfeld, Married With Children, Mad About You. In addition, he has toured with and/or played with Jean Luc Ponty, Chick Corea, Edgar Winter and Bryan Adams. The workshop fee is \$25 and must be paid in advance. Send checks or money orders to Success Productions, 11702 La Maida, #3, Valley Village, CA 91607; or call 800-499-9008 for additional information.

Grammy nominated producer Kashif, whose "Making Millions, Making Music With Kashif" workshop was originally scheduled for April 1-2 at the Double Tree Hotel in Marina Del Rey, has announced a new venue and date. The series is now scheduled for Saturday and Sunday, April 29-30, at the Marriott Hotel, 3480 Maxella Ave., in Marina Del Rey. Kashif, who has worked with such stars as Whitney Houston, Kenny G, George Benson and Dionne Warwick, will cover a variety of topics, including getting started, making the deal happen, getting paid, being in control, heading the team and winning. Guest speakers at the seminar include musicians, songwriters, producers, attorneys and publicists. Advance registration for both days is \$295. For more information, call 1-800-974-7447. 

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Torres Amps & Guitars

By Paul Stevens

"New amps are starting anywhere from \$800 to \$2,400, whereas our most expensive kit is \$310, and that one will do everything but make coffee for you," says Dave Burns, owner of Torres Amps & Guitars, located in Santa Barbara, California.

A new branch of Torres Engineering, Burns' shop specializes in unique, self-designed products and the modification enhancement of existing amps and guitars.

The retail products carried by Torres cannot be found in the average music store. Whether it's specialty speakers from Kendrick, vacuum tubes from Russia, Germany and Yugoslavia or custom-made guitar parts—a general mix of hard-to-get retail items can be found at Torres Amps & Guitars.

Burns, who opened the Santa Barbara shop in August of 1994, is not only a trained technician but also a veteran guitarist, which enables him to know what other musicians are looking for. As the company's literature proclaims, "It's impossible to describe [a sound] to someone who is just a technician."

Starting out as a guitarist who was fascinated with the technical side of the business, Burns started rebuilding his own amps in his garage, and throughout the Eighties, became close friends with Dan Torres, the mastermind behind Torres Engineering.

"I got started when I bought a Fender amp," explains Burns, "and I wanted to do some things to it. I did like ten different modifications to that amp, and I got to be pretty good at it."

"I got to know Dan Torres throughout that time," continues Burns, "and he was always there when I had a question, and he thought of me when he was thinking about opening a shop in the Santa Barbara area. He asked me if I'd like to do this for a living, and I said, 'Absolutely,' and here we are."

At the present time, Torres runs his own shop in San Mateo, Burns toils away in Santa Barbara and there's a third in San Rafael.

"We own this shop, and we have purchased the right to use the Torres name and his technology," says Burns. "We continue to receive training from Dan, and we also benefit from the fact that he designs something new every month. That's a big advantage to being affiliated with him, in that we are continually being updated on new technology, new

kits and new ideas."

Burns described his business this way: "What we do is take existing amps and rebuild them. Basically, if a guitarist wants overdrive or wants his Fender to sound like a Marshall or is looking for a particular sound, we have ways to give that to our customers. That's what we specialize in."

Additionally, Torres Amps & Guitars also modifies guitars, as well as offering musicians a start-up kit which enables musicians to build their own amp for a very low price.

"Right now, our main business is modifying existing amps, but I would like for our original amps to become the focus of our business," explains Burns. "If the demand is there, that will very well become the main part of our business. In fact, I'm in the process of building a high-gain studio model with five-watt output, and then you get your choice of what pre-amp you want, whether it's a Marshall, Fender or a Vox, whatever you want. We have plans for amplifiers with more power, but we've got to see how the demand works out first."

Besides the fact that Burns insists they are one of the few companies in the country that specializes in modifying amplifiers, he maintains they are the only one with more than 200 modifications.

But a more important aspect is the quality of the company's work. "The amps that we have are hand-wired," insists Burns. "They're not like the more modern amplifiers that are made overseas and are prone to failure. I know that our equipment is very competitive in terms of value, and it allows a person to get what they want without having to go out and buy a new one."

As Burns notes, relating a story about guitarist Randy Cobb (Little Feat, Bonnie Raitt, James Taylor, Linda Ronstadt), many of the musical conglomerates won't spend their time doing what Burns does. "Randy told me a story about a certain well-known guitar company that he gave \$1,600 to in order for them to build him an amp," explains Burns. "After three months, they gave him his money back and said that they didn't have time to build it. He pointed out that one of the amps I had was exactly what he was looking for and was the exact thing that this famous company couldn't build for him."

With a contagious enthusiasm, Burns says, "This is the only place in the whole world that I know of where you can get all those different options. Give us a call. We'll work it out for you."

Torres Amps & Guitars is located in Santa Barbara, California, and can be reached by calling 805-681-1062 or you can send a FAX to 805-681-1091.



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RIAA Year-End Figures Chart Phenomenal Industry Growth

By Keith Bearen

CDs continue to set the pace, cassettes hold their own and vinyl rears its aging head

Washington, DC—The Recording Industry Association of America (RIAA) has released its 1994 statistics, and once again there has been a healthy increase in units shipped, with the dollar value of domestic shipments of prerecorded music and music videos exceeding \$12 billion, an increase of 20 percent over the previous year. A total of 1.1 billion pieces of prerecorded music and music videos were shipped last year (net after returns), a 17.5 percent increase over 1993.

"The U.S. sound recording industry has nearly tripled in the last decade," says RIAA Chairman/CEO Jason Berman. "This growth

is explained by the phenomenal success of the compact disc and the indisputable talent of thousands of artists, musicians and their record companies who produce recordings to meet every musical taste."

As expected, compact discs continue to set the pace for the industry's phenomenal growth. In 1994, 662.1 million units were shipped, a 33.6 percent unit increase and a 30 percent increase in dollar value, from \$6.5 billion in 1993 to \$8.5 billion in 1994. The 662.1 million units shipped figure represents the highest jump in shipments since the CD format was introduced twelve years ago.

Cassettes held their own, with 345.4 million units shipped last year, up almost two percent from 339.5 million shipped in 1993—a slight increase that may not bode well for the future of the format.

Vinyl LPs/EPs, still a minuscule portion of the market, increased shipments by nearly 60 percent, with 1.9 million units shipped in 1994, proving that there's still life in the once-considered-dead format.

"The RIAA figures provide a

truly comprehensive picture of the entire industry, not just what's happening at the register," explains Linda Ury Greenberg, Sony Music Entertainment's Senior Director of Market Research and co-chair of the RIAA Market Research Committee. "Because the report includes what record distributors ship to traditional retail outlets, as well as to other retail locations and direct and special markets, you see the flow of all product into all accounts." **MC**

The Recording Industry Association of America's 1994 Year-End Statistics

	1984	1990	1991	1992	1993	1994	% Change '93-94
(Units Shipped) CD	5.8	286.5	333.3	407.5	495.4	662.1	33.6%
(Dollar Value)	103.3	3,451.6	4,337.7	5,326.5	6,511.4	8,464.5	30.0%
CD Single	n/a	1.1	5.7	7.3	7.8	9.3	19.0%
	n/a	6.0	35.1	45.1	45.8	56.1	22.5%
Cassette	332.0	442.2	360.1	366.4	339.5	345.4	1.7%
	2,383.9	3,472.4	3,019.6	3,116.3	2,915.8	2,976.4	2.1%
Cassette Single	n/a	87.3	69.0	84.6	85.6	81.1	-5.1%
	n/a	257.9	230.4	298.8	298.5	274.9	-7.9%
LP/EP	204.6	11.7	4.8	2.3	1.2	1.9	58.3%
	1,548.8	86.5	29.4	13.5	10.6	17.8	67.9%
Vinyl Single	131.5	27.6	22.0	19.8	15.1	11.7	-22.5%
	298.7	94.4	63.9	66.4	51.2	47.2	-7.8%
Music Video	n/a	9.2	6.1	7.6	11.0	11.2	1.8%
	n/a	172.3	118.1	157.4	213.3	231.1	8.3%
Total Units	679.8	865.7	801.0	895.5	955.6	1,122.7	17.5%
Total Value	4,370.4	7,541.1	7,834.2	9,024.0	10,046.6	12,068.0	20.1%

NUMBERS IN MILLIONS. NET AFTER RETURNS

House Of Blues Opens Its Doors to Technology

By Jeremy M. Helfgot

HOB's New Media Division focuses on interactive products and on-line programming

West Hollywood—House Of Blues Entertainment, Inc. has announced the creation of a New Media division dedicated to computer and on-line technological development, headed by Marc Schiller.

Schiller, who will hold the title of Vice President, New Media, will

direct two new branches, House Of Blues Online and House Of Blues Software, focusing on the establishment of on-line programming and cutting edge interactive entertainment products, respectively.

The venture was launched by an on-line extravaganza celebrating Dr.

Martin Luther King, Jr.'s birthday. On-line audio and video broadcasts of live performances by Stevie Wonder and legendary gospel act the Five Blind Boys of Alabama highlighted the event.

"It was incredible to see long-time artists such as Stevie Wonder, Charlie Musselwhite and the Five Blind Boys immersed in this new technology," Schiller commented. "The on-line broadcast was as fun and exciting for the artists as it was for the audience."

The broadcast represented the first time that an educational program had been presented live to the public over the Internet.

The King Day celebration package served as the premiere edition of the House Of Blues Backstage Pass and will be followed by a series of at least five additional advertiser-sponsored on-line events in 1995.

"The audience-reaching potential of this new technology is overwhelming," Schiller points out. "With the type of feed that we are using, any university student in the world with on-line access can plug into our broadcasts and be a part of them as they take place. We're taking advantage of this mass medium to raise awareness of the musical art form of the blues, so we're going to be an integral part of the House Of Blues mission."

Following each of the HOB Backstage Pass events, highlights

of the program will be archived at several Internet sites and eventually on the World Wide Web (a collection of text, graphics, audio and video documents on the Internet), so that those who miss the live broadcast will be able to access the information.

In addition to the on-line aspects of HOB New Media, several educational and entertainment-based CD-ROM programs focusing on the history and artistic value of blues and blues-based music are in the works.

While there may be some concerns that House Of Blues, Inc. is expanding its scope too widely and too quickly, Schiller believes that it is all part of the master plan to fulfill the organization's ultimate mission.

"You have to remember that a lot of what happens in the company is in the works for long periods of time before it is presented to the public," states the New Media Vice President. "[HOB founder and CEO] Isaac Tigrett knows what he's doing when it comes to building a successful company. His success with the Hard Rock Cafe will attest to that."

The New Media division joins the House Of Blues restaurants/music venues, the House Of Blues Radio Hour, the House Of Blues Retail Store, HOB Music Company and House Of Blues Productions, Inc.

The New Media division can be reached at (213) 848-2510. **MC**

MEGADETH PLAQUES



Capitol hard rock act Megadeth recently received platinum plaques signifying one million units shipped of their latest album, *Youthanasia*. Various Capitol executives are pictured with the band, who also received platinum plaques for *Rust In Peace* and double-platinum plaques for *Countdown To Extinction*.



Legendary Music Man Denny Cordell Dies

By Keith Bearen

This veteran producer, A&R man and label owner helped launch the careers of Joe Cocker, Tom Petty and the Cranberries

Dublin, Ireland—Legendary producer, A&R man and label owner Denny Cordell died on February 18 in the Saint Vincent's Ward of Mater Hospital in Dublin, Ireland. He was 51 years old.

During his illustrious 30-year career, Cordell worked with such artists as Chet Baker, the Moody Blues, Procol Harum, Joe Cocker, T. Rex, Tom Petty, Phoebe Snow, the Gap Band, Albert King, Melissa Etheridge, the Cranberries and Leon Russell.

Denny Cordell made a name for himself as an independent record producer in the mid-Sixties, before launching his own label, Deraam Records, a division of Decca Records. There, Cordell signed and produced debut albums by the Move and Procol Harum, including the latter's signature tune, "A Whiter Shade Of Pale."

Cordell went on to discover Joe Cocker and form another record company, Shelter Records. The label's biggest claim to fame, in addition to releasing many fine al-

bums by piano man Leon Russell, was the discovery of Tom Petty & the Heartbreakers (Cordell produced Petty and the Heartbreakers' first two albums, the former platter containing such Tom Petty standards as "American Girl" and "Breakdown").

After an Eighties-long retirement from the music business, Cordell returned to the industry in the Nineties, joining Island Records as Creative Director and signing the Cranberries. Cordell was also instrumental in the success of Melissa Etheridge.

Denny Cordell was born on August 1, 1943 in Buenos Aires, Argentina and was educated in England.

Services were held on Thursday, February 23, in County Carlow, Ireland.

Denny Cordell is survived by his five children, Barney, Tarka, Milo, Emerald and Fimbar, and an important legacy of music which will ensure his position in musical history. 



By Steven P. Wheeler



Mickey Eichner

Mickey Eichner has been named Senior Vice President, **MCA Records**. Eichner will be in charge of the company's New York office (212-841-8000) and will be responsible for enhancing its East Coast presence. He was previously at CBS/Sony Records, where Eichner headed the A&R department longer than anyone else in the company's history.

MCA also appointed **David Miller** to the position of Director of Single Sales. Miller was formerly the Director of Singles Sales for UNI Distribution Corp. He will be based out of MCA's Universal City office (818-777-4500).

Private Music has announced the appointment of **J.P. Bommel** to the post of Vice President, International. Most recently, Bommel served as Vice President, International at EMI and Sony. Bommel can be reached at 310-859-9200.

Rohrer, Senior Vice President, Advertising Sales, MTV and VH1, Eastern Region; **Sue Danaher**, Senior Vice President, Advertising Sales, MTV Networks National Offices; and **Todd Seigel**, Vice President, MTV Advertising Sales, Eastern Region. MTV Networks New York offices can be reached at 212-258-8760 and their West Coast offices at 818-505-7800.

Chet Van Wert has been promoted to Vice President, Development, Music Marketing, **Columbia House Company**. In his new role, Van Wert will be based in New York (212-596-2353) and will be responsible for various business development projects of the music club, including the recently launched Columbia House Audiobook Club.



Frank Murray

Frank Murray has been named National Director, Promotion for **Capitol Records**. Based at the label's New York office (212-492-5324), Murray will be responsible for creating and implementing campaigns to obtain airplay at secondary radio stations.

BMG Entertainment has named **Dennis Petroskey** to the post of Vice President of Corporate Communications, where he will be responsible for worldwide media relations and company communications. Petroskey was formerly the head of Corporate Communications for Fox, Inc. and will be based in BMG's New York offices (212-930-4000).



Tonya Bates

Tonya Bates has been appointed to the newly created position of Vice President, Sales & Service for **VideoScan**, the sister company of SoundScan. Based at VideoScan's Los Angeles office (310-457-5154), Bates will focus on expanding the base of retail reporters providing information to VideoScan, the only source for point-of-sales information based on home video sales, as well as dealing with existing clients.

MTV Networks has promoted **Harvey Ganot** to the newly created position of President, MTV Networks Advertising and Promotion Sales, where he will oversee all the cable and syndication advertising sales of the company's three domestic programming services (MTV, VH1 and Nickelodeon/Nick at Nite).

In addition, MTV Networks also announced the following promotions: **John Popkowski**, Executive Vice President, MTV Networks Advertising Sales; **Doug**



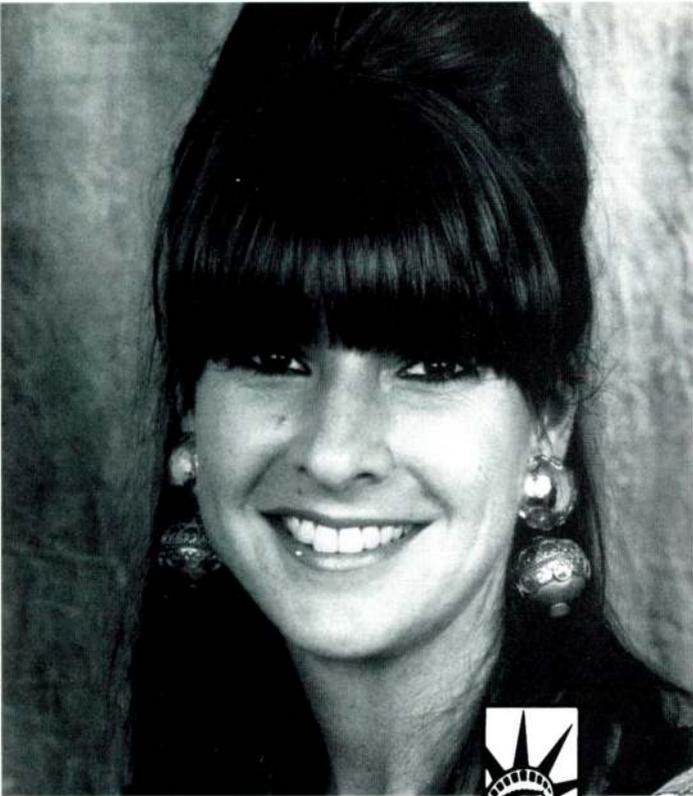
Rhoda Lawrence

Rhoda Lawrence has been appointed to the post of Urban Marketing Manager for **Arista Records**. She will be instrumental in the development of all Arista Records urban acts at retail and through the BMG marketing system. She is based at Arista's New York offices (212-830-2300). 

APRIL LOVE



Piano man **Elton John** recently taped a 90-minute interview for VH1 which will be used in an upcoming half-hour special on the superstar, airing in April as part of VH1's tribute to Elton John. Pictured with VH1's April Artist of the Month are VH1 Senior VP of Music & Talent **Wayne Isaak**, director/producer **Ken Schreiber** and Island VP of Alternative & Video Promotion **Steve Leeds**.



Renee Bell

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Dialogue

Background: Renee Bell started in the music business in retail while going to school in Atlanta, during which time she met a variety of label reps when they came to Turtles Records & Tapes to hock their wares. She made a few contacts, and in 1984 became a receptionist at MCA Records, before moving into the sales department in Atlanta. While there, she met Emory Gordy Jr., who was working as an A&R consultant for MCA/Nashville from his home in Atlanta. Gordy introduced Bell to [producer and MCA Records/Nashville President] Tony Brown, who brought her to Nashville as his assistant in 1986. As Brown's assistant, Bell gradually began screening all the demo submissions and became part of MCA's A&R staff a few years later. In 1993, Bell left MCA for Liberty Records.

Leaving MCA: "It was hard leaving MCA because I had been there nine years, and I grew up with most of the acts. That was the hardest part, leaving the artists.

"But it was definitely time for a change. Coming to Liberty was an

incredible opportunity to learn a lot more and to grow."

A&R Staff: "Most of the creative decisions are done by myself and [President Jimmy] Bowen [who is due to retire at the end of the month]. When I started here a year and a half ago, we didn't have a video person, so in order to get a video person—which I think is very important—I told them that I would put it in my department. So I have five people in my department, apart from myself."

A Day In The Life: "I don't think I can answer that. Putting out fires is a good answer [laughs]. I try to meet with publishers every day and listen to songs for our artists, but there's always so much going on that I can't really say that there's such a thing as a typical day."

Signings: "We don't have a policy, per se, in terms of how many acts we sign. I'm not signing any acts right now because we have three new artists that we're hopefully going to be releasing this year. I say hopefully, because all releases should be done at least four to five months apart. My first signing for Liberty was George Ducas. I also signed John Bunzow. Don't you love these names? You have to have a weird name or I'm not interested [laughs].

"I also have two artists who I've put into a development program for '96, so I'm not actually looking for any artists at all right now. There's

Dean Miller, who is Roger Miller's son, and we've got a girl named Angela Huffman. If we sign any more artists, they won't have a release until the fall of '96. Who knows if I'll even be here by the fall of '96 [laughs]? That's a little too far ahead to think about now."

Development Programs: "Angela Huffman is not a songwriter, so over the next few months we'll be going into the studio to develop her direction. She's a simply incredible singer—she can literally sing anything. So we want to take our time and figure out who she is and what she's about. We'll also be working on imaging and media training during that time.

"In terms of Dean Miller, who is a singer-songwriter, it has more to do with not having enough space to release a product this year. I've known about Dean for years, and he really wanted to come to Liberty. He knew that he was going to have to wait to release an album, and he was willing to do that. He doesn't need imaging, although he will go through media training, but he's just going to focus on writing this year because it seems like every time he writes a new song, they get better and better."

Finding Artists: "We don't accept unsolicited material for a lot of reasons. One reason is that there's absolutely no physical way for us to go through it all because of the magnitude we get. We like to deal through reputable attorneys and managers; that's how we like to handle it. We do travel to see acts outside of Nashville, but it's rare that we would travel just for scouting purposes. It's usually a case of us going out to see someone that we've heard about."

Artist Tastes: "A lot of people are singers but not songwriters, so it's not really the material I'm listening for in those cases. If they're not songwriters, I guess you do still lis-

ten a little to the songs because it tells you who they are; you can get an indication of what they represent by the songs they pick. But in a lot of cases, new artists don't always have access to great songs, so you can't rely on the material as a gauge, unless they're a singer-songwriter.

"The voice and the delivery of the songs are most important. A lot of people are great singers, but they're not believable. The delivery of the song, the image, their appearance and whether they have that 'star-thing' is what sets them apart from being just another singer."

Video: "I think radio is definitely the most powerful factor in breaking a new act, but I do think videos were incredibly important in breaking an act like the Mavericks, who I was instrumental in signing when I was at MCA. They broke because of videos and press. They didn't break because of radio. I think the single died in the Twenties, but they still got a gold record out of that.

"I think videos are becoming more and more important in country music. It doesn't matter if people see it on TV or hear it on the radio, as long as they discover an act. It really doesn't matter how. Prior to having our own video department, Liberty had a free-lance person handling the videos, but she wasn't very hands-on. It's not like having somebody working within the company who knows everything that's going on with the artist and the label. I hired a girl and turned over the videos to her. I just approve 'em now [laughs]. I dealt with it for about a month and said, 'Enough of this.' I didn't come here to do videos, I just want them done right."

Country Music Explosion: "I think the explosion of country music has to do with the artists like Garth who brought it to the attention of the rest of the country. I think timing was everything, and I think a lot of the baby boomers grew up on singer-

IN A HEARTBEAT



Celtic Heartbeat, the new Atlantic Records-distributed label dedicated to authentic Irish music, bows this month with six releases and a compilation, *The Celtic Heartbeat Collection*. Pictured at Atlantic's New York headquarters are Atlantic Vice President/Marketing Karen Colamussi, Celtic Heartbeat's Paul McGuinness and Barbara Galavan, Atlantic Vice President/Product Development Vicky Germaise, Celtic Heartbeat's David Kavanagh and Atlantic Senior VP Jason Flom.



New GRP President and veteran record man Tommy LiPuma has announced the signing of George Benson to an exclusive worldwide recording agreement. The signing reunites Benson with LiPuma, who began their working relationship during LiPuma's tenure at Warner Bros. (Benson's Warner Bros. LP, *Breezin'*, containing 1976's Record Of The Year, "This Masquerade," catapulted the jazzman's career). Pictured (L-R): Vice President of A&R Carl Griffin, Senior Vice President/Marketing & Sales Jim Cawley, Benson, LiPuma and Director of Marketing Sandra Trim-DaCosta.

songwriters, and pop music or rock music wasn't really putting out a lot of singer-songwriters for a while. I think we gained a bigger audience mostly because of what was going on in other genres of music, not necessarily because of what the country industry was doing.

"I think country music has gotten a lot better over the last four or five years."

Country Music's Future: "I think the traditional style of country music will always be the primary source of Nashville music. That's what George Jones and Merle Haggard did, and that's what George Strait is doing now. That is the basis for country music."

"But I also think that with the audience we have now, things have opened up, and I think we can experiment a little more. The success of bands like the Mavericks and the Tractors has shown that there is room for more than traditional country music. To keep the audience here, I think we have to keep them interested, and I don't think we can put out the same kinds of things day after day. Country music is all about great music and great songs, and as long as we keep giving them great singers, I think we'll be fine."

Advice For Budding Country Artists: "I think if it's really your dream, you have to be persistent, but I also think that eventually you have to come to Nashville. I think it'll be hard to get that recognition unless you are here and play around town. It's like this guy Casey Beathard, who I signed recently. He came to town about four or five years ago, and he took a job as a cook at the Bluebird, which is like the worst job in town, because he wanted to meet people and learn as much as he could, and that's what he did. That's where he met more and more people, until eventually he met the people who brought him to me."

"I think you have to come here and pay your dues. You can't come here and expect to have a record deal in a couple of days. You have to have that determination, that drive and a lot of patience."

News

Two of **Capitol Records'** great alternative rock hopes, **Radiohead** and **Blind Melon**, are gearing up for the crucial second stage of their respective careers. The former band, which scored an alternative hit with "Creep," from their 1993 debut, *Pablo Honey*, is poised to release their sophomore effort, *The Bends*, on April 4th.

Meanwhile, Blind Melon has finished recording the follow-up to their multi-platinum debut, which included the hit "No Rain." The album, currently being mixed in New York, was recorded at Kingsway Studios in New Orleans. Andy Wallace shepherded the sessions. It's tentatively set for a June release.

Terence Trent D'Arby's (remember him?) new CD, *Terence Trent D'Arby's Vibrator*, will be released through the **WORK Group**, the new division of Columbia Records helmed by former Virgin heads Jeff Ayeroff and Jordan Harris.

D'Arby's last album outing, *Symphony Or Damn*, was a fine effort that unfortunately didn't achieve the same commercial success of TTD's debut, *Introducing The Hardline According To Terence Trent D'Arby*—but it did represent a return to form from his dismal second release, *Neither Fish Nor Flesh*, which was neither good nor successful and an album that virtually buried his career. *Terence Trent D'Arby's Vibrator* was written, produced and arranged by D'Arby.

Fledgling alternative act **311** is slated to enter **Sound City Studio** in Van Nuys to begin work on their third Capricorn album. The album will be produced by **Ron Saint Germain**. All five members of this Omaha, Nebraska-bred band now make the City of Angels their home.

Scottish pop songstress turned R&B diva **Sheena Easton** returns to her pop roots on her new album, *My Cherie*, due on March 14 from **MCA Records**. Easton, who has already worked with some of the best producers in the business (the artist formerly known as himself and L.A. & Babyface), has once again worked with a formidable array of top-notch

producing talent on the new album, including David Foster and Narada Michael Walden.

The site and dates of this year's **Foundations Forum** hard rock music convention have been announced. The three-day convention will be held on September 7, 8 and 9 at the Burbank Hilton and Convention Center.

In addition to the name acts who regularly perform at the convention (including past performers Soundgarden, Alice In Chains, Judas Priest, Megadeth), unsigned bands get a chance to showcase their hard rock/metal wares. Interested bands can send demos to: Foundations Forum, 1133 Broadway, Suite 1220, New York, NY 10010, Attn: showcases.

Grapevine

Contrary to recent rumors, Reprise recording act **American Music Club** has not disbanded. The band, consisting of Mark Eitzel, Yuti, Danny Pearson and Tim Mooney, is currently on hiatus after an intensive tour in support of their last release, *San Francisco*. The band will begin pre-production on a new album shortly and an EP will be released at the end of March.

On The Road

One of the best purveyors of Irish folk music, the **Chieftains**, will perform at the **Cerritos Center For The Performing Arts** on Wednesday, March 8th. The Chieftains—Paddy Moloney, Martin Fay, Sean Keane, Kevin Connell, Matt Molloy and Derek Bell—have enjoyed a healthy

30-year career performing traditional Celtic folk music (they're multiple Grammy winners), and their new album, *The Long Black Veil*, which features great guest turns by Mick Jagger, Van Morrison, Mark Knopfler and Ry Cooder, among others, may be their finest.

Tom Petty and **MC** cover boys **Van Halen** have hooked up with **USA Harvest**, the largest all-volunteer food distribution organization in the United States. Concertgoers are being asked to bring cans of food, which will then be collected and distributed to local missions and shelters.

On The Move

The **Elektra Entertainment Group** has announced the appointment of **Josh Deutsch** to the post of Vice President, Artists & Repertoire. Deutsch was formerly with Capitol, where he worked with Megadeth, Maggie's Dream and Charles & Eddie (he produced the latter two artists).

In more Elektra Entertainment Group news, **Terry Tolkin** has been named Vice President, Artists & Repertoire. Tolkin, who was previously National Director of A&R for Rough Trade, a position he held from 1988 to 1991, signed such critically acclaimed acts as Luna, Stereolab and Afghan Wigs.

Tyronne White has been named to the post of Director of A&R for **Priority Records**. White, who previously worked in the A&R department of Hollywood Basic Records, was responsible for signing rap duo Organized Konfusion. **MCA**

CIRCLING THEIR WAGONS



MCA executives recently journeyed to Cambridge, Massachusetts to help celebrate the first release from Fort Apache/MCA Records, the new label through MCA which allows Fort Apache-affiliated artists and producers to sign, develop and produce artists. The initial offering, *This Is Fort Apache*, is a sampler containing thirteen tracks by such alternative hot shots as the Lemonheads, Belly, Juliana Hatfield and Dinosaur Jr. Pictured (L-R, standing): Fort Apache producers Sean Slade and Gary Smith, Randy Miller (MCA Executive Vice President of Marketing), Robbie Snow (MCA Vice President of Product Management), Ron Oberman (MCA Executive Vice President of A&R), artist/Fort Apache co-owner Billy Bragg, Ted Silva of Fort Apache/MCA act Cold Water Flat, (front row) David Fleischman (MCA Vice President of Album Promotion) and Paul Janovitz and Paul Harding of Cold Water Flat.



Legislation Woes

Performing rights organizations ASCAP and BMI are facing heavy opposition from legislation in a growing number of states that would favor owners of small restaurants and bars, who have claimed for years that they have been paying arbitrary licensing fees to the organizations for public use of their musical repertoires.

Similar bills have been introduced in New Jersey, Virginia, New Hampshire, Oklahoma and Colorado, with legislation being prepared for introduction in Maryland, Wyoming, Florida and Washington state. The bills would require performing rights representatives to give prior notice of a visit, show identification upon arrival and provide customers with a hard-copy repertoire list. In addition, they would be required to unveil the license fees of nearby establishments. Any violation of these measures would be considered a misdemeanor.

The National Restaurant Association (NRA), which consists of 750,000 members, has long attempted to change the current "blanket license" format utilized by the performing rights organizations, yet ASCAP and BMI see the current political involvement as nothing more than a blatant attempt at avoiding payment for the use of musical entertainment.

As of press time, state lawmakers in New Jersey moved their legislation onto the Senate floor last month, the Wyoming legislation was killed on the Senate floor in February. The Virginia bill was passed by the Senate on February 7th and is on its way to the House.

At stake is a major source of rev-

POLYGRAM'S SUB POP



Pictured celebrating the recent worldwide co-publishing agreement between indie label Sub Pop and PolyGram Music Publishing Group are (L-R) Larry Blake, attorney, Manatt, Phelps & Phillips; John Baldi, Vice President, A&R, PolyGram Music Publishing; Bruce Pavitt, Sub Pop; Jonathan Poneman, Sub Pop; David Simone, President, PolyGram Music Publishing; and Linda Newmark, Vice President, Business Affairs, PolyGram Music Publishing.

enues for the three performing rights organizations, and if passed, the financial strain of countering with copyright-infringement suits could prove financially disastrous for the parties.

While the third performing rights organization SESAC—still riding high on the publicity wave following their acquisition of longtime ASCAP writers Bob Dylan and Neil Diamond—has not yet jumped into the fray, ASCAP and BMI are looking to create greater lobbying power by organizing their writers to fully explain the importance of the issue.

For further information, you can contact ASCAP at 213-883-1000 and BMI at 310-659-9109.

Industry Grapevine

PolyGram Music Publishing Group has entered into a worldwide co-publishing agreement with **Sub Pop Ltd.** Through terms of the agreement, PolyGram will exclusively administer all bands and songwriters signed to the co-publishing deal. It also signals Sub Pop's entry into the publishing arena and allows the famed indie label the freedom to sign and develop songwriting talent outside the confines of the record company.

MCA Music Publishing has resigned Nashville-based songwriter **Taylor Rhodes** to a new long-term

SONY APPOINTMENT



Jody Graham Dunitz, Executive Vice President, Sony Music Publishing.

publishing agreement, and has also signed alternative rock band **Ex-Idols** to an exclusive publishing agreement.

In addition, MCA Music announced the appointment of **Jonathon Weiss** to the position of Manager, Creative Services.

Formerly an A&R rep for Capitol Records, Weiss will be a street-level representative on the West Coast, responsible for scouting and talent acquisition.

Sony Music Publishing has appointed **Jody Graham Dunitz** to the newly created position of Executive Vice President. She will be involved with the day-to-day management and administration of Sony Music Publishing's worldwide operations, as well as strategic planning. Dunitz is based at Sony Music's office com-

HEAVENLY SHOW



Criterion Publishing songwriter Angel Michael put on a powerful performance at the Club Lingerie before many industry reps and fans, including ex-Rolling Stone guitarist Mick Taylor. The blind, blues-based singer-songwriter from Milwaukee is also a ferocious guitarist and gutsy vocalist, as she showed off her new six-piece band, which brought a three-guitar attack to her radio-ready material. Call Music Bank of America at 818-562-6593 for further information.

PRESIDENT PRESTON



Frances W. Preston, President/CEO of BMI, has been elected President of the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research.



The recent inclement weather in L.A. did nothing to dampen the spirits of MCA Music Publishing executives, who celebrated their signing of alternative rock band Ex-Idols by posing before the cameras under umbrella cover. Pictured (L-R): Sherry Orson, Director, Creative Services, MCA Music Publishing; Lance Porter, Ex-Idols; Carol Ware, Vice President, Creative Services, MCA Music Publishing; Duke, Ex-Idols; Tim Heyne, band manager; Gary Finneran, Ex-Idols; Betsy Anthony-Brodey, Vice President, Talent Acquisition, MCA Music Publishing; Sean E. DeMott, Ex-Idols; John Greenberg, band manager; Melissa Walker, former assistant to Anthony-Brodey; and Jon Weiss, Manager, Creative Services, MCA Music Publishing.

plex in Santa Monica (310-449-2500).

Frances W. Preston, President/CEO of performing rights organization BMI, has been elected President of the T.J. Martell Foundation For Leukemia, Cancer And AIDS Research, where she will oversee the dedication of the Frances Williams Preston Research Laboratory at Nashville's Vanderbilt University.

Performing rights organization SESAC recently announced a slew of promotions: Teresa Stafford-Scherer, VP, Group Sales; Carolyn Coyle, Director, Affiliations, Royalty Distribution/Administration; Hunter Williams, Manager, Royalty Distribution; John Johnson, Manager, Market Development and Analysis; and Tony Petrone, Director, Licensing Administration.

Composers Michael Portis and Richard Kosinski recently created music and sound design for a theatrical trailer promoting the new Warner Brothers film *Just Cause*, starring Sean Connery, Laurence Fishburne and Ed Harris. Portis and Kosinski's other recent trailer work includes *Natural Born Killers* and *The Firm*. Both composers are represented by Pfeifer Music Partners (213-874-9889).

ASCAP News

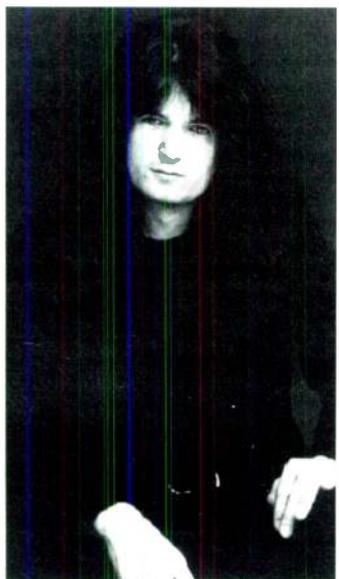
ASCAP's 1994 Treasurer's Report was released during last month's annual Los Angeles Membership Meeting at the Beverly Hilton Hotel. The meeting, which was attended by more than 500 West Coast songwriter and publisher members, was the first hosted by Marilyn Bergman in her new role as Chairman.

According to ASCAP, the total

receipts for 1994 were over \$422 million. Approximately \$319 million was brought in domestically (\$314 million in licensing, \$4 million from interest on investments and \$992,000 in membership dues), with an additional \$103 million coming from foreign societies.

As of December 31, 1994, ASCAP's employees totaled 688 in number (420 in New York), accounting for slightly more than \$80 million in salaries and expenses. **MC**

MCA RE-SIGNS RHODES



Nashville-based songwriter Taylor Rhodes has re-signed a long-term agreement with MCA Music Publishing. The versatile tunesmith has written hits for Aerosmith and Celine Dion and is currently writing with Bon Jovi and Ozzy Osborne.

PUBLISHER PROFILE



JAY BOBERG

I.R.S. co-founder shifts gears to become President of MCA Music Publishing

After sixteen years of running I.R.S. Records with co-founder Miles Copeland, 36-year-old Jay Boberg recently began the second phase of his lengthy industry career by accepting the position of President at MCA Music Publishing.

"Other than being a college rep with A&M Records for a year-and-a-half, I.R.S. was the only job I've ever had in the music industry," explains Boberg. "Miles and I started I.R.S. Records from Day One, together. We sold the company to Thorn/EMI/PLC three years ago, so we liquidated our interest in that. I remained as President, and they allowed us to run the company as a pretty autonomous organization. Miles will now assume the Chairman and the Presidency role, so they're not going to actually replace me."

His talents will now be utilized solely by MCA Music Publishing. "I think my years at I.R.S. were some of the best years of my life. It's been almost half my life, but I felt that it was time for a change. This was an opportunity that gave me the ability to provide the leadership for an organization—and to be autonomous. Both Al Teller and Zach Horowitz, who are the heads of the MCA Music Entertainment Group, made it very clear that MCA Music Publishing is a separate company within the MCA Group," states Boberg. "One of the things that was always very clear about I.R.S. is that we had our own style and approach. This job was very attractive because I could come in, and in theory, make an imprint at MCA Music, much like we did at I.R.S."

As for what the reasons were for his hiring, the modest Boberg would only say, "Al and Zach were very interested in my enthusiasm, my style and my idea of the right culture. In terms of vision, they were looking for much more of a maverick kind of approach, especially when it comes to the picture of MCA Music on the street within the artist community. They're looking for innovation, they're not looking for a conservative, button-down approach."

The time is right for just such an approach, as MCA Music Publishing's new President points out: "Publishers in the Nineties are taking a far more active role in developing writers and bands in the marketplace, far beyond just the creation of the songs. I think the old Brill Building mentality can come back as we turn the century, in terms of publishers being more actively involved in the process than some publishers have been over the past few years, when finance seemed to be the overriding concern versus the creative process, and I think you can sense that things are heading back the other way, toward the creative aspect."

So what's in store for MCA Music Publishing? Boberg gets straight to the point, saying, "In terms of pure economics, it's unlikely that MCA Music is going to be a market leader versus EMI Music and Warner/Chappell. That's a pretty unrealistic goal. I think the next level for MCA Music Publishing would refer more to the perception in the marketplace, in terms of really working to develop a premier stable of writers and artists."

"Secondly, that MCA Music is on the cutting-edge in terms of defining what publishers are and what publishers can do. John Alexander, head of the Creative Department, is well on his way to doing that. The writer's roster has been cut almost in half over the past two years, and we've spoken about our goals, and we want to create momentum in the artistic community."

In addition, Boberg's I.R.S. background could help MCA writers. "I hope that we will be able to provide a greater role in that team of advisors which any artist needs to try and weave their way through the potholes and land mines of building a career. It's those services and that mentality which will cement a reputation in the industry and bring an artist or a manager or an attorney to MCA Music. Coming from the record business side of things, I know that in many cases the record companies are very frustrated with what they call an 'inactive publisher,' one who doesn't want to get his hands dirty and try to help break the acts. That won't happen at MCA Music. A record company wants to know that there's someone else on the team who's actually going to add something to the effort."

The concern of all publishers in the Nineties is the use of music on the Information superhighway, and Boberg agrees that it's a double-edged sword. "I think it's clear that with all these different technologies and all these potential channels of utilization, every path is going to be filled with musical notes. But the issue for the publisher is to ensure that the copyrights are properly compensated. The whole computerization and digital transfer, which gives people the ability to steal or borrow other people's music and not properly compensate the writer, is a threat which has never been greater."

MCA Music Publishing can be reached at 818-777-4550.





SINGING IN THE RAIN



JOHN LEE MONTGOMERY, III

Asylum artist Terry Radigan filmed the video for her first single, "Half A Million Teardrops," against a backdrop of dripping pipes and hardware in the cramped boiler room of the Nashville Municipal Auditorium. Two pairs of boots, a blow drier and hundreds of gallons of water later—the Pete Delasho-directed video was complete.

NEW VENTURE: Warner Music Group and Palomar Pictures have formed a joint venture to explore new projects in video, long-form programming and interactive entertainment. Palomar was founded in 1992 by Anne-Marie Mackay, Jonathon Ker and Tony Schiff, and the award-winning L.A.-based production company has produced innovative music videos, commercials, documentaries, long-form television and interactive programming.

In making the announcement, Paul Vidich, Senior VP, Strategic Planning and Business Development for Warner Music Group, said, "We're very much looking forward to utilizing Palomar's creative resources as a part of the Music Group's film and video initiatives." For further information, Warner Music Group can be contacted at 212-484-8067, and you can reach Palomar Pictures at 213-525-2900.

OCEAN STUDIOS: Producer Maurice White recently visited Ocean, working on a Kalimba international project with the band Daijiman. Paul Klingberg engineered and Mark Uehlein assisted.

MAMA JO'S: Geffen act That Dog

mixed their upcoming release, with co-producer-engineer Paul Dugre helming the sessions, assisted by Eric Smith.

WALDEN II: A cornucopia of talent, including Bonnie Raitt, Dave Koz, Tower of Power Horns and Rita Coolidge, joined in on the sessions for Arnold McCuller's Coyote Records debut, *Exception To The Rule*. Producing the project was Dana Walden and manning the board were veteran engineers Frank Roszak and Justin Walden.

PARAMOUNT STUDIOS: EastWest Records artists Adina Howard and Michael Speakes, in Studio A, Paramount's new 48-track facility, mixing tracks from their respective debut albums with engineer Mike Melnick...Quiet Riot, in Studios C and D, putting the finishing touches on their latest album, with engineer Barry Conley adding the sonic expertise.

MASTER CONTROL: Restless Records President Joe Regis, producer D.C. Herring and Beowolf, working on tracks for an upcoming opus; session was engineered by Chris Fuhrman.

PFEIFER STUDIOS: This L.A.-

based studio has added a new all-digital recording, editing and mixing studio to its facility. The room has already been used to complete several projects, including editing a series of radio and television spots promoting Frank Sinatra's *Duets II* release for Capitol Records. Chief engineer Jim Baldree worked the session. In addition, the company has named Bryce Johnson, formerly with AdMusic, to its engineering staff.

ROCKET LAB: Cuneiform Records artists Henry Kaiser, working on his new album, *Siamese Step Brother*; mastering engineer Paul Stubblebine worked the session.

VIDEO UPDATES: Arista/Nashville recording act Diamond Rio recently shot a video in Nashville for their current single, "Bubba Hyde." The video was produced by Deaton/Flanigen and features comic actor JM J. Bullock, best-known for his work on *Too Close For Comfort* and *Hollywood Squares*. In addition, Country Music Association's Female Vocalist of the Year, Pam Tillis, traveled to Santa Fe, New Mexico to film her current video, "Mi Vida Loca," directed by Studio Productions' Roger Pistole.

CREEPY SESSION



L.A.'s Spiders & Snakes finished up their third studio album, *Oddities: The Glitter Years*, with renown Runaways producer Kim Fowley at Paramount Studios. The Sansei Records release is said to be influenced by the Seventies "glitter rock" era and includes remakes of Sweet's "Little Willy" and the Hollies' "The Air I Breathe." Pictured at Paramount Studios are Lizzie Grey, Spiders & Snakes; Kim Fowley; Timothy Jay, Spiders & Snakes.

GIANT SESSION



Giant Records/Nashville artist Carlene Carter visited Westlake Audio's Studio D to work on her latest album. Pictured (L-R): James Stroud, producer and Giant Records/Nashville President; Carlene Carter; Bryan Carrigan, assistant engineer; Jess Sutcliffe, engineer.

Two Digital Solutions From Fostex

The RD-8 Digital Multitrack Recorder is an 8 track, digital linear system that is fully ADAT compatible while offering a variety of synchronization and remote control capabilities without the need for any additional hardware. The RD-8 incorporates MIDI Machine Control. If you work with video, the RD-8 provides an on-board chase lock synchronizer with track slip and offset capability that also supports Pull Up / Pull Down functions for film/video transfers. The RD-8 has an internal SMPTE time code reader / generator supporting all international frame rates and an RS-422 port for Sony 9-Pin control via video editors.

(ADAT is a registered trademark of Alesis Corp.)



When you're ready for mix down, the D-10 Digital Master Recorder takes DAT to a new performance level. Featuring cue to modulation, instant start, auto punch capability, RAM scrub and GPI (General Purpose Interface) ports, the D-10 is a complete mastering solution. The D-10 supports all 799 start IDs, both optical and AES digital I/O, as well as Date-Pack information. The D-10's wireless remote can be set to control a pair of D-10s independently for fast, efficient assembly editing. For more information on these and other Fostex recording solutions, contact:

Fostex, 15431 Blackburn Avenue,
Norwalk, CA 90650 • (310) 921-1112



KEVIN MAZUR



EDDY OFFORD

This veteran producer/engineer has tweaked the knobs for Yes, as well as fledgling bands 311 and Medicine

By Jonathan Widran

There was a time in the mid-Eighties when the "soupy corporate rock" and droning techno madness that infested the pop music scene almost drove Eddy Offord out of the industry.

After amassing an amazing resume as engineer and producer of everything from the experimental rock of Yes and Emerson, Lake & Palmer to the modern sounds of the Police, the British-born studio hyphenate all but gave up on finding bands who made original sonic statements.

When alternative music hit big in the Nineties, Offord changed his tune, adapted his approach and found himself working with a diverse roster of bands. "I enjoy working with younger bands, as opposed to doing the retrothing and producing some of these silly reunion projects," he says, regarding his work with musical hybrid acts such as 311 and Medicine.

"You hear a certain freshness, a creativity and a willingness to take risks, like the bands I had in the Seventies," maintains the veteran studio guru. "The band 311 mixes jazz, reggae, blues and rock, and it's very fresh and unique. Medicine combines easy pop with John Cage-like sound effects. These new acts borrow a little from the legends, but add their own twist."

Along with the changing trends and styles, Offord has seen the recording industry change by leaps and bounds over the years. This should come as no surprise when you consider that he cut his teeth as an engineer, working on such landmark albums as John Lennon's *Imagine*. The conversion from 4-track to 8-track to 24- and 48-track consoles has made the process much easier, especially when dealing with the sonic complexities of Yes, for whom he has produced six albums.

"The turning point with Yes was when they asked me to go on the road with them to help reproduce the sonic textures of their *Fragile* album in a live setting. Being in the studio can get so technical, but on tour there can be an unpredictable magic from gig to gig," explains Offord, before excitedly proclaiming, "It was like mixing an album with these huge speakers! From that point, I promised to give that sort of live, magical sound to the work I did in the studio as well."

"The main difficulty with Yes," Offord continues, "is that they would take advantage of the multi-track capability and try to put in too much information. Jon Anderson and Bill Bruford had a fight one time because Jon kept wanting to put every sound [with an] echo in the background. And Bruford yelled, 'Why don't you just put the whole fucking record in the background?'"

The man who was behind the glass in the session calmly gives his preference. "I found that if something doesn't work out in front, it doesn't work at all. Too many overdubs hurt the clarity of the recording."

Then there was the time when Anderson told Offord that he felt his voice sounded great acoustically within the confines of his bathroom. Offord relented and built a whole bathroom in the studio, recording Anderson's vocals from a microphone in there.

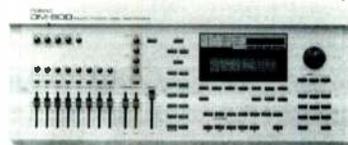
Stories such as these demonstrate the producer/engineer's easygoing personality and give-and-take professional philosophy. Offord believes that everything revolves around making the artist, especially the vocalist, feel right at home.

"Quite simply, it's my job to give suggestions to the artists and exist in a helpful capacity, regardless of the style of music they play," explains Offord, who has also worked with the Dregs, Todd Rundgren, Thin Lizzy and jazz-oriented performers such as David Sancious and John McLaughlin. "The only thing I say is that before you blow out an idea, at least give it a try. I tell them it's basically their album, and they can take or leave whatever I have to say."

"Generally," he adds, "we spend a few weeks in pre-production, tightening up the arrangements, making sure we're all happy with the direction and that we're well-rehearsed. Then we cut the basic tracks, and I give myself time in my portable studio to do a few dubs and extra time with the singers, making sure their performance is great."

In any decade, the one thing Offord has always prided himself on is the same ideal he says makes for a successful venture every time out. Put simply, it's his lack of ego behind the boards. "It sounds so basic," he concludes, "but I'm just trying to help them do their best work, creating a fun and easygoing atmosphere, bringing to them my expertise as an engineer and a wealth of experience from over 25 years of cooking up every kind of sonic image imaginable."

Contact GHR Entertainment at 818-789-9822.



DM-800 Multitrack Workstation from Roland

The DM-800 is an eight-track hard disk recorder in a truly portable package. The entire recorder with built-in 12-channel mixer is only 26-inches-by-11 1/4-inches small. Digital audio storage is user-defined. You may use two 540Mbyte, 2.5-inch PowerBook internal mounted hard drives for up to 3.5 track/hours at 48Khz. or any combination of external drives via the two SCSI ports for up to four Gbytes or 24 track/hours. Backup storage comes by way of either audio DAT with the digital output or dataDAT with SCSI.

The DM-800 can do nondestructive editing and recording on up to 300 virtual tracks of digital audio. Sixteen-bit linear format with selectable sampling rates of 48, 44.1 or 32Khz. is used. There is an optional ADAT communication buss (with Tascam DA-88 and others in the works), video display output (if you do not want to use the built-in LCD screen that displays all system, waveforms and track parameters), full dynamic mix automation, MIDI integration and time compression. The 12-channel digital mixer has

eight dedicated faders with gain and pan pots, two stereo aux returns and stereo main output fader. There is a 24-bit DSP for automated, parametric digital EQ on all channels.

The recorder works just like any tape recorder with familiar transport controls along with an Alpha wheel and alphanumeric keypad. The five function keys control editing features that include: Punch-In/Out, Section Loop, Audio Profile, Preview Scrub, Time Stretch/Compress and Compu/Manual Mix. The DM-800 is setup to use tempo mapping for MIDI editing and control using MIDI clocks and Song Pointer, but also fully supports SMPTE or MTC at all frame rates. The 800 can act as master or slave locking to external code and even locks to a built-in SMPTE resolver.

The DM-800 costs \$6,000 retail and represents a definite trend for the future of music production for records, broadcast and post work. Contact Roland Corporation U.S., at 7200 Dominion Circle, L.A., CA 90040. Phone: 213-685-5141.



JBL's New EON Loudspeaker System

The new EON 10 and EON 15 are just some of the elements of the massive new EON line of JBL's portable performance systems. These are passive two-way speaker systems with the EON 10 handling 125 watts and weighing only 20 pounds, and the EON 15 taking 250 watts, yet weighing only 36 pounds.

The EON 10 uses a JBL 10-inch bass driver and a 1-inch high frequency compression driver coupled to a 90 degrees by 60 degrees bi-radial horn. Frequency response is 70Hz. to 16Khz. and overall system sensitivity is put at 90db SPL. The EON 15 uses a high excursion 15-inch JBL low frequency transducer and a 1.75-inch high frequency driver. Frequency response is 60Hz. to 15Khz. with 100db SPL system sensitivity. Despite their light weight, these speakers retain a smooth frequency response at all volume levels that is essential to natural-sounding vocal reproduction.

The EON cabinet is made in two pieces joined by a rubberized ring. The rear, back and sides are a single molded piece of polypropylene while the cabinet front

is a die-cast aluminum frame that includes the speaker baffle, low-frequency driver basket and tuned ports. The EON 15 has handles designed for balanced handling with safety approved hanging points and attachments that mate to Ultimate Support Systems stands.

Cabinet weight is further reduced by means of the Differential Voice Coil Drive, which allows use of a smaller magnet without compromising thermal integrity or low frequency transients or "punch." Both speakers use liquid-cooled titanium diaphragms and active driver protection circuitry. Input connectors are Speakon NL4MP with parallel output connectors for daisy-chaining.

For more about these speakers or the whole new EON Line, contact JBL Professional, 8500 Balboa Blvd., Northridge, CA 91329, or phone 818-894-8850 or FAX 818-830-1220.



Alvarez Yairi WY1BK

The Alvarez Yairi WY1BK was co-designed by Kazuo Yairi and Bob Weir of the Grateful Dead. Like the WY1, the new BK has a compact cutaway body with a cedar top, a patented Direct Coupled Bridge and System 500 equalizer. The black finish has Mexican abalone inlay around the sound hole and the binding. For more information, contact St. Louis Music, Inc., 1400 Ferguson Avenue, St. Louis, MO 63133. Call them at 314-727-4512 or FAX 314-727-8929.





Placido Domingo

PBS has scheduled a 90-minute program called *Placido Domingo: A Musical Life*, a co-production of Thirteen/WNET's *American Masters* series. "Placido Domingo is one of the most beloved and versatile talents in opera today," said executive producer **Susan Lacy**. "His famously resilient voice and dynamic presence have graced every great opera house and concert hall across the globe, making him a true citizen of the world." This is the first time the legendary tenor has allowed a film production crew to document his career and life. Tune in to a great special on March 6 at 5 p.m. PST. Remember this is pledge month at PBS. Never mind the federal money, let's all help keep public broadcasting on the air.

If you haven't yet picked up a calendar for the year, this may be your last chance. **Miller Brewing Company** is paying tribute to African Americans in music with its *Put-*

ting The Beat In The Beat: The Performers, the 1995 edition in their twelve-year-old *Gallery of Greats* portrait collection. The company's 1994 collection saluted the producers, talents scouts and managers behind African American acts, but this year the focus is on up-front talents such as **Isaac Hayes** and **Dianne Reeves**. Proceeds from calendar sales will benefit the **Thurgood Marshall Scholarship Fund**, which provides four-year scholarships to students attending historically black public colleges and universities in the U.S. and Virgin Islands. Available wherever calendars are sold.

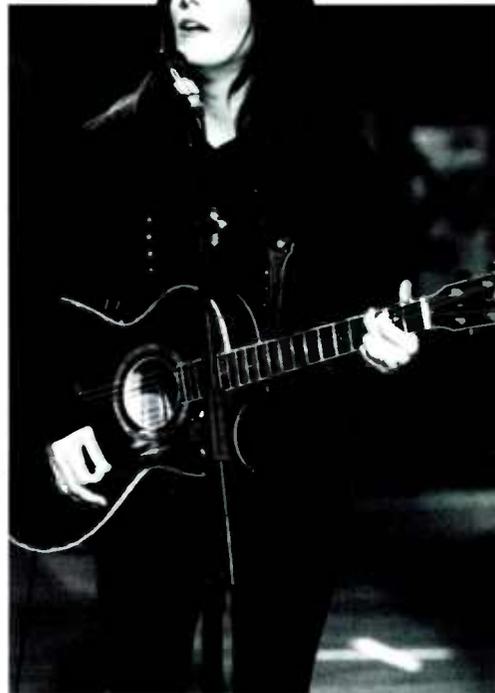
Members of the defunct **J. Geils Band** are suing Boston-based **Smith Barney Inc.** in federal court. The unnamed band members claim they are the victims of a greedy stockbroker and that mismanagement of a pension fund cost them at least \$450,000. The band members claim in court papers that they were unwitting victims of a stockbroker looking to generate commissions for herself instead of money for them. Smith Barney's lawyers contend that any losses were due to a volatile stock market. Neither side is commenting pending litigation.

The state-run **Vietnam News** has reported that **James Brown** is planning an April concert in Ho Chi Minh City, the former South Vietnamese capital Saigon. Brown would be the first American soul singer to perform in that city since the end of the war. The Godfather Of

Soul had no comment.

This month the **Nashville Network** welcomes **Red Hot + Country**, the groundbreaking AIDS awareness and fund-raising album reborn as a one-hour television special. Among the stars donating their talents are **Kathy Mattea**, one of the guiding forces behind the *Red Hot + Country* project, **Billy Ray Cyrus**, **Sammy Kershaw**, **Radney Foster**, **Jimmie Dale Gilmore**, **Nanci Griffith**, **Waylon Jennings**, **Carl Perkins** and the **Mavericks**. The three-hour concert—the first filming at Nashville's historic 2,000-seat **Ryman Auditorium** since its renovation—relies primarily on music, but also features short interviews with the performers. Debuts March 7 at 5 p.m. PST.

The latest from **Michael Nesmith** is the Grammy-nominated



Kathy Mattea

book-with-soundtrack, *The Garden*. This is part two of a trilogy Nesmith began a decade ago with *The Prison*, a similarly themed package. Like its predecessor, *The Garden* is an esoteric and occasionally beautiful work. Also like *The Prison*, the experience of reading, listening and—most importantly—comprehending is not for the impatient. *The Garden* features contributions from three of the artist's children, **Christian**, **Jessica** and **Jason**. It has been nominated for Best Album in the New Age Music category. Available from Rio Records or wherever CDs are sold. Nesmith will perform live at the Wadsworth Theater in Los Angeles on March 18th.



Isaac Hayes & Dianne Reeves





"Kenny Rogers: Going Home"

He's a country singer who happens to sing many types of material. That's what **Kenny Rogers** says at one point in **Kenny Rogers: Going Home**, the excellent new special making its debut on the **Disney Channel**. That attitude is both the strength and weakness of this latest in Disney's excellent *Going Home* series. All of Rogers' past musical lives are explored—the early Sixties jazz of the **Bobby Doyle Three**, folk with the **New Christy Minstrels**, pop with the **First Edition**, his later country career and his subsequent return to jazz—but it's not the program that is disjointed, it's Rogers himself. Nevertheless, rare archival footage and Disney's always impeccable production standards make

on March 5th. Check your listing for repeat airings.

If you are interested in culture, you should be interested in **Kultur**. The company calling itself "the first independent video cassette publisher" has released **The Quintessential Peggy Lee** and **Royal Ellington**, the former being a concert recorded in 1984, the latter from 1989. The quality of both is on a par with **PBS**, which means these are strictly performances without a lot of effects—or many cameras. Best for archivists is **Royal Ellington**, which captures the first public performance of **The Queen's Suite**, a piece Ellington wrote and recorded exclusively for **Queen Elizabeth** in 1957 and unheard until it was performed



"The Jerky Boys," Johnny Brennan and Kamal

this one worth your time. This is especially true because **Kenny Rogers: Going Home** is part of the Disney Channel's Spring Free Preview. Debuts at 9 p.m. PST

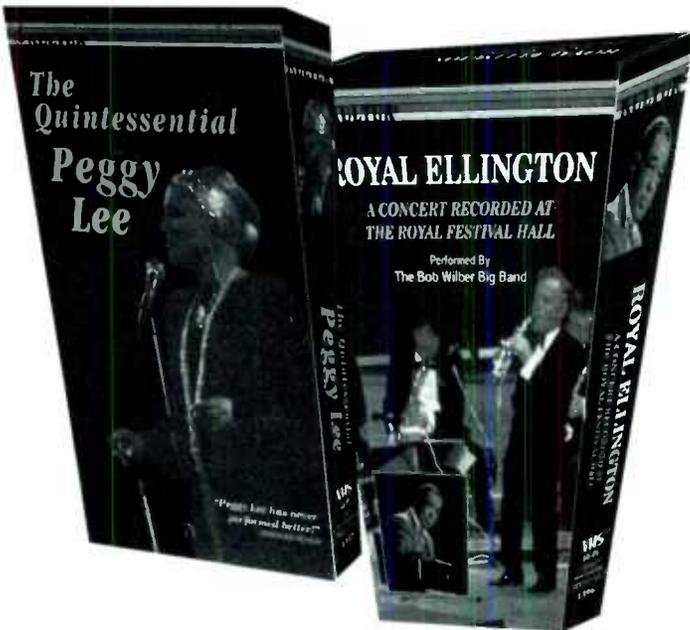
by Ellington specialist **Bob Wilber** and his big band. Both are available at your local video outlets, or call 800-4KULTUR if they're not.

Select/Atlantic Records has the soundtrack to the new **Caravan Pictures** release **The Jerky Boys**. What a soundtrack it is, what with tracks from **Tom Jones**, **Green Day**, **Collective Soul** and **House Of Pain**. Being the archivists we are, our favorite track is **L7's** take on **Blondie's** hit, "Hanging On The Telephone," written by L.A.'s own **Jack Lee**. **The Jerky Boys** stars its namesakes **Johnny Brennan** and **Kamal**. The plot is based on the duo's two gold albums of anonymous prank phone calls. (Recording phone calls without telling the other party is not illegal in New York where the Jerky Boys live. It is illegal here in California. Kids—don't try this at home!) **Tony Danza** and **Emilio Estevez** were executive producers on the film, which features appearances by **Paul Bartel**, **Ozzy Osbourne** and **Tom Jones**. Both the film and soundtrack are in general release.

body collection. Cameos in **Penguins** are by **Lauren Bacall**, **Stephen Rea**, **Teri Garr**, **Sam Robards** and **Danny Aiello**. The screening represents the highest accolade the Sundance Festival bestows on short films.

Tammy Wynette performs her trademark classics plus songs from her newest release, **Without Walls**, on **Austin City Limits** this month. Expect a liberal sprinkling of songs from Wynette's four decades of hits, including the new single "What Do They Know?" and her signature song "Stand By Your Man." Also on hand will be **Rick Trevino** performing his first Number One single, "She Can't Say I Didn't Cry." Though popular with Latino music audiences, Trevino considers himself a country singer who also sings in Spanish, not a crossover artist.

This edition of **Austin City Limits** debuts on March 4 at 7 p.m. over **PBS**. Check your television guide for repeats. **MC**



Curb/MCA Records' artist **Lyle Lovett** and his collaborator **Wayne Miller** were honored recently when the **Sundance Film Festival** accepted their short film, **Penguins**, for screening during its 1995 cinematic celebration. The 20-minute short film was shot in Paris, France during the making of **Robert Altman's Ready To Wear (Pret-A-Porter)**, in which Lovett appears as a Texas boot mogul. **Penguins** features Lovett's song of the same name from his **I Love Every-**



Tammy Wynette; Rick Trevino (inset)



WHO'S NEXT: MCA Records has reissued the classic Who live album, *Live At Leeds*, recorded on Saturday, February 14, 1970 and originally released the same year. The reissue has been remixed, remastered and repackaged and features extended versions of the album's original lineup of songs (including a fifteen-minute version of "My Generation"), as well as eight previously unreleased tracks, including "Happy Jack" and "I Can't Explain." In addition to the regular reissue, MCA has released a limited edition containing reproductions of all the interesting, varied inserts included in the original vinyl package (old performance posters and contracts, etc.). *Live At Leeds* marks the beginning of an extensive Who reissue campaign, which will include the re-release of *Who's Next*, scheduled to feature cuts from Pete Townshend's never-completed album, *Lifeforce*, his original follow-up to *Tommy* and the aborted concept album from which most of the material for *Who's Next* was culled.



THE ROLLING STONES THEN: *The Rolling Stones: Black & White Blues, 1963* has just been released by Turner Publishing, and it's a must-have for Stones fans. The handsome book contains 60 never-before-published photographs taken during the Stones' Capitol Theatre appearance in Cardiff, Wales on October 6, 1963 (part of a 36-city tour of Northern England which also featured Bo Diddley, Little Richard and the Everly Brothers) and at a Stones recording session in a London studio, which yielded their British hit version of the Lennon/McCartney penned "I Wanna Be Your Man." Apparently, British television producer Dick Fontaine, who was contemplating using the young Stones on a TV program (he had filmed the Beatles performing at the Cavern Club a year earlier), hired photographer Gus Coral to take these informal, intimate shots. Coral was in the right place at the right time, snapping great candid shots of the fledgling Stones onstage, backstage with their idols and recording in the studio, just prior to their breakthrough success. *The Rolling Stones: Black & White Blues, 1963*, with an informative text by David Hinckley & Debra Rodman, retails for \$19.95. (Pictured: Keith Richards & Brian Jones)



PLANET WAVES: Grammy nominated guitarist Craig Chaquico has announced his affiliation with the National Association For Music Therapy, Inc. The former Starship fretman will visit and perform at select music therapy programs across the country. Pictured (L-R): National Association For Music Therapy Executive Director Andrea H. Farbman, Director of PR Al Bumanis, Chaquico, N.A.M.T. President Bryan C. Hunter and Chaquico manager Laura Engel of Engel Entertainment.

A RIVERS RUNS THROUGH IT: Roots rock legend Johnny Rivers—one of the biggest live attractions on the Sunset Strip rock scene during the Sixties—recently returned to his old stomping grounds to record a live album at the House Of Blues on Sunset Blvd. Rivers and his band, which included Skip Edwards on keyboards, Cactus Mosure on drums and Herb Pederson on guitar, began the evening with an acoustic set that included such Rivers hits as "Summer Rain" and "Poor Side Of Town," as well as an impressive acoustic version of "That's All Right (Mama)" and a Motown tribute medley. The second set was all-electric and kicked the evening into high gear. Such tunes as the always popular "Secret Agent Man," which got the biggest crowd reaction, along with "Mountain Of Love" and "The Tracks Of My Tears," kept the audience enthralled. Rivers also dabbled in the blues, showing off his versatility as well as highlighting his band on numerous occasions. The evening ended with an encore of Rivers performing Chuck Berry's "Maybellene," the gospel standard "Uncloudy Day" and one of his finest hits, "Swayin' To The Music (Slow Dancin')." With the final strains of this romantic ballad fading in the air, Johnny Rivers blew a kiss to his audience and left the stage.



—Jana Pendragon



SWAN SONG: Longtime Southern California hard rock bastion KNAC went the way of the dinosaur when the station signed off for good on Wednesday, February 15th. Metallica's James Hetfield and Lars Ulrich were on hand to pay tribute and play their KNAC favorites. The hard rock/metal band's "Fade To Black" beamed out over the Southland as KNAC's swan song.



TESLA TECH: Audio-Technica presented members of Tesla with a special plaque commemorating the recent ad which features the group endorsing the company's newest Artist Series microphones. The presentation was made during the NAMM festivities. Pictured (L-R) are Audio-Technica Regional Sales Manager of Pro Products Kal Mullens, Tesla guitarist Frank Hannon, drummer Troy Luccketta, bassist Brian Wheat and Audio-Technica International Sales Manager of Pro Products Garry Elliott.

—Keith Bearen



A BELLY FULL: Sire/Reprise act Belly, featuring former Throwing Muses member Tanya Donelly (pictured above), drew an estimated 400 fans during a recent in-store performance at the Virgin Megastore in West Hollywood. Currently promoting their second album, *King*, Belly showcased material from the new album and then signed autographs and mingled with fans and guests, including omnipresent music personality Rodney "Have Party, Will Travel" Bingenheimer. Held on the eve of the album's Valentine's Day release date, fans had the opportunity to purchase the new album following Belly's midnight performance. — *Jeremy M. Helfgot*

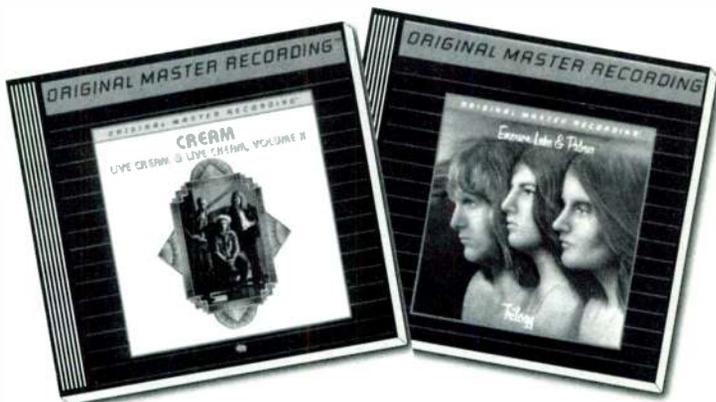
ON THE RADIO: American artist Pete Droge is pictured during his performance on the long-running radio showcase *Rockline*. In addition to presenting Droge, a new singer-songwriter who is beginning to make some alternative noise, *Rockline* also recently showcased another rising artist, Todd Snider.



A BUNCH OF HEELS: Veteran camp act the Cramps, on the second leg of their tour of America, recently performed before a sold-out crowd at the Palace in Hollywood. Shown kicking up their heels are band members Harry Drumdini and Slim Chance, Medicine Records President Kevin Patrick, Poison Ivy of the Cramps, Giant Head of Rock Promotion Barry Lyons, Giant attorney Larry Jacobson and Lux Interior of the Cramps. — *Keith Bearen*



LADY OF THE CANYON: Joni Mitchell—reaping great reviews for her latest release, *Turbulent Indigo*, which marks a return to form and a return to original label home Reprise—is pictured during her recent performance at the Gene Autry Western Heritage Museum. The intimate show, which featured songs spanning her three-decade career, was followed by a special Joni Mitchell edition of Warner Bros./Reprise's America Online interview program, *Cyber-Talk*. In addition to fielding on-line questions, participants could download Joni Mitchell press kit info, album artwork and a tour of her latest gallery artwork (which will remain on America Online for a month). Pictured: Mitchell performing and (insert) with Jack Nicholson.



SUPER GOLD: Veteran reissuer Mobile Fidelity Sound Lab has released two excellent titles in their ongoing Ultradisc II gold CD series. *Trilogy*, originally released in 1972, is the second Emerson, Lake & Palmer Ultradisc title (it joins *Tarkus*) and contains their only Top Forty hit, "From The Beginning" (featuring what is arguably the greatest moog solo ever, by keyboard wizard Keith Emerson), as well as other ELP classics such as "Hoedown" and "The Endless Enigma (Parts One and Two)." *Trilogysports* great sound (Eddy Offord, who is profiled in this issue's Crosstalk section, engineered; Greg Lake produced), tight ensemble playing, smart packaging (the CD booklet folds out to better reproduce the album's original graphics) and a fine lineup of songs. Another supergroup trio, Cream, is given the royal treatment on *Live Cream & Live Cream, Volume II*. Originally released in 1970 and 1972, respectively, these albums were unsatisfying as separate releases. MFSL has wisely combined both LPs into a single package, affording the listener a chance to hear how a classic Cream set sounded in all its improvised glory. Including hits ("Sunshine Of Your Love," "White Room") and great album cuts ("Deserted Cities Of The Heart"), *Live Cream & Live Cream, Volume II* sport more great graphics (the CDs are packaged in a deluxe slipcase), good sound and great photos by veteran rock lensman Jim Marshall. Highly recommended. Coming in March from MFSL: one of U2's best albums, *The Unforgettable Fire*.

MUSIC CONNECTION Tidbits from our tattered past

1985—WEDDING BELLS: Ex-Plimsoul Peter Case (now recording a solo LP for Geffen) recently wed singer Victoria Williams, just hours after the couple shared an all-acoustic set at the Lhasa Club.

1989—HIGH-RISE LOVE: The L.A.P.D. recently halted the filming of the video for Aerosmith's new single, "Love In An Elevator." Plans called for Steven Tyler to be filmed in a glass elevator at the Huntley Hotel in Santa Monica with 500 suggestively clad extras. But when word leaked out, hundreds of fans showed up, causing neighboring guests at the staid Miramar Hotel to notify authorities. The video was eventually completed using other, less stuffy, locations.



By Oskar Scotti

Alex and Eddie Van Halen may be of Indonesian and Dutch extraction, but don't be deceived by their exotic island features. While discussing the finer points of the quartet's new Warner Bros. album, *Balance* (the seminal SoCal hard rock outfit's eleventh) at their privately owned 5150 studios in the Valley, the siblings lurch about like animated renditions of incensed Irishmen or semi-looped Italians. When punctuating a thought, Alex Van Halen doesn't talk to you, for instance, as much as physically assault you.

"As far as the message that our new video tries to convey," Alex barks, leaning a few inches from my face before merrily slapping my shin, "it's based more on people's hypocrisy than anything else. I'm sick of people telling me what love can do. I say, show me what love can do."

Alex is talking, of course, about Van Halen's single, "Don't Tell Me (What Love Can Do)," and in the same breath, shifts gears to discuss the visual arm of the industry's marketing weaponry, the all-important video. "My brother hates re-enacting these things after the fact," he says, casually ripping off the filter from a Camel. "But I think the positive side of videos is that it's a good way to expose the music to more people. The one thing I don't dig is that it seems to take the audience out of their role as listeners. People aren't free to interpret the lyrics in their own way. On videos, rock bands tell them how to interpret the song."

The four-piece group is razor sharp in the chops department, having just wrapped up a grueling three-month practice schedule in preparation for their eighteen-month tour in support of *Balance*. Regarding the album's title, a lot of fans think it refers to guitar icon

Eddie's decision to come clean about his celebrated drinking problem, but Alex maintains, "We each have our own idea of what balance means and how it applies to our own lives. The album cover sums it all up. It's about each person dealing with their own personal conflict. That's what it represents to me, but I can't speak for Eddie. I'm sure he has his own demons to deal with."

Certainly the band has dealt with a lot of them. Perhaps not as many as some—like Deï Leppard, for instance—but the group has survived painful divorces, lead singer changes and the death of longtime manager Ed Leffler. "If you knew about all the things that we went through in our lives during the past four years, you'd know why 'balance' is what we're aiming for this time around," says new addition to the talk fest Sammy Hagar, who had previously been shooting hoops with the band's road manager in the nearby courtyard. Wiping off some perspiration, he sits down to finish his thought. "Since our last record, every one of us has changed a lot," reflects



Hagar. "One thing we did was cram all of that experience into the record. It's not necessarily verbatim lyrically, because we didn't write about exact experiences, but all the emotions came out, and it made for a very honest, up-to-date record."

To produce the disc, Van Halen brought in noted Aerosmith knob-twirler Bruce Fairbairn, and both Sammy and Alex rave about the producer's openness to change and experimentation. "I knew things were going to jell with us when, on the first day, I commented on the drums having too much 'cheese,'" says Alex, "cheese" being Van Halen's term for sound processing effects such as reverb and delay. Fairbairn said, "Oh yeah," and the next thing I knew the drum sound booming out over the studio monitors was bone dry—all the effects were gone.

"He let us plug in our amps and play together," adds the drummer. "That's why the disc has such a natural organic feel. It wasn't manipulated to death."

Alex Van Halen and Sammy Hagar both remarked that the band talked to a half dozen producers before settling on Fairbairn. "Everyone else tried to impress us with their credentials," chimes in Hagar, while trying on a pair of new sneakers furnished by VH sponsor Converse, "but Bruce just said, 'Hey, let's go play some music.' There was no trying to one-up anyone. It made us feel like recording could be fun, and we all responded to that in a hurry."

One thing a lot of people don't realize, according to Hagar, is that Fairbairn is a musician. "He's a very hands-on kind of guy. At the same time, he's sensitive; he allows for a band's need to be spontaneous. That's a rare combination in my opinion."

Taking up Sammy's lead, Alex adds, "When



Sammy Hagar

Michael Anthony

Alex Van Halen

Eddie Van Halen

things aren't working well, you have to look internally; at least, we do. A lot of groups look to a producer to correct things when they hit a snag. We don't take that route. If it's forced, we run the other way."

Andy Johns produced the group's very successful last LP, *For Unlawful Carnal Knowledge (F.U.C.K.)*, and, for a few moments, the group pondered the idea of using him again. "Ultimately," explains Van Halen, "we decided that we did not, under any circumstance, want to make *F.U.C.K. Pt. 2*. And besides, even if we had wanted him to, he wasn't available. He was off somewhere hunting albino yaks or something."

The group recorded their last few albums in Eddie Van Halen's 5150 studio, but on this one they also searched out some of Southern California's most high-tech facilities in order to put their ideas down for prosperity. And while VH has raced through past efforts, they let this album simmer slowly before serving it to their eagerly awaiting public.

"This album took us seven months," says Sammy Hagar. "For the first time we decided we didn't want to rush it. Bruce really, more than anything, organized the band and gave us schedules. It was like, at 2:00 p.m. we do Sammy's vocals, at 4:00 p.m. we do Ed's guitar and harmony vocal.

"That's a lot different from past efforts, where it was get up at 3:00 p.m. in the afternoon and decide to talk with so-and-so about such-and-such and postpone the whole thing till next Friday. This record was more business, and in a positive way, which I think shows."

Like bandmate Eddie, Sammy Hagar loves to talk about today's music and musicians, and like Eddie, he is very anti-rap. "I like singing on records—always have. If there's

no singing on a record, I can't personally call it music."

Hagar is very keen on positive, upbeat lyrics in his music and says that a lot of today's rap isn't positive. "People like Snoop Doggy Dogg are downers, and that's not cool. They're built up to be folk heroes, and they're not folk heroes, they're criminals."

In addition to adding his critiquing skills to the band's repertoire of talents, Hagar is also the kingpin of the group's favorite pastime: lounging around in Baja, California, home of their club, Cabo Wabo. Things did not look too rosy for the club a few months back, as the group not only lost their manager and business partner Ed Leffler to cancer, but were also being harassed by local authorities. Many was the time when Mexican officials would spot 'imaginary' cockroaches on the wall (that the group maintain never existed) and

"Everyone from Clapton to Hendrix to Morrison has gone through this bout with the excesses of rock & roll, and some have gotten out alive and some haven't. I feel great because I really believe that we caught Eddie in time. The safety net was there when he fell."

—Alex Van Halen

cite them with a hefty sanitation fine. But thanks to a new Latino club manager, all those problems are behind them now.

"Things are really cooking down there now," affirms Sammy. "Al's got a drum set there, Eddie has a guitar hook up there and we invite bands to come down and jam with us whenever they want. It's a real loose situation.

"I guess the police finally wised up. They realized that if they lost the club, they'd lose a lot of business, and they're smart enough to know that that's not good business—that's dumb."

Sammy maintains that the best time for Southern Californians to venture south of the border is around mid-October when his birthday heralds a wild weekend of major partying. "Last year we had Matt Sorum of Guns N' Roses, Lars Ulrich from Metallica and Steve Lukather, and we all played for about five hours. Plus, later on that evening, Stephen Stills surprised us and jumped onstage, and, man, the place was ripping from top to bottom. You can't beat October for a hootenanny from hell at Cabo."

The action will be hot in October and the spirits will flow, but not into the glass of guitar god and party animal of the century, Eddie Van Halen. He has given up the jug—and his bandmates are anything but glum about it. "You know, he's just as easy to work with now as he ever was," maintains brother Alex on his sib's sobriety. "Everyone on the planet has tried to make Eddie stop drinking," both Hagar and Alex agree.

"He stopped drinking because Eddie agreed that it was time to stop drinking, and that's the only reason anyone does anything," adds Hagar. "The only difference: I trust him more

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Manager Ray Danniels: From Rush to Van Halen

By Steven P. Wheeler

I won the draw," says Van Halen's new manager Ray Danniels, jokingly explaining how his Toronto-based management company, S.R.O. Management, was able to add L.A.'s quintessential rock band to its roster of clients.

Following the untimely passing of their cancer-stricken manager, Ed Leffler, Eddie, Sammy, Alex and Michael began the search that had most of the industry's leading management companies chomping at the bit.

"It was a short list, and I was fortunate enough to be on the list," says Danniels, who formed S.R.O. in 1972 and continues to manage Canadian power trio Rush as well as more recent additions Kings X and Extreme. "I already had a relationship with Al and Eddie. I've been managing Rush for 20 years, so over that time, we'd bump into each other now and then, and I've had a close relationship with Al over the last seven or eight years. They were determined to hook up with a management company that had long-standing relationships with their clients. They didn't want to be working with someone for one or two records and then find that they had to change again. I guess that's what I brought to the table—a kind of consistency."

Still, many were shocked that a band so synonymous with the City of Angels would hire a management company based in a different country. Danniels understands the surprise of some people at the band's decision, but he also points out that in the modern world of technological advancements, we truly live in a "global village."

"FAX machines alone have changed everything. To be honest with you, I don't know if this would have worked ten years ago."

"My being in Canada and the band being in L.A. was something that had to be discussed. I had to let them know that I could be in L.A. part of the time, but I didn't want to leave Toronto and move to Los Angeles. I've got kids, and we're set here."

Then, with a laugh, Danniels adds, "Be-



sides there's no earthquakes up here, and snow is a lot easier to shovel than mud."

In addition, the veteran manager believes that being in Canada affords him the luxury of being better able to carry out Van Halen's professional desires on a worldwide basis. "It's a lot easier for me to sit in Toronto, Canada and see the world as a whole. You have to understand that the guys in the band are very concerned with their position worldwide, not just America. I think it's easier for me to look at things globally from Toronto, than if I was in Los Angeles. For starters, I'm on East Coast time—England is five hours different than me and mainland Europe is only six hours different. As a result of that, my work day is three hours longer."

Danniels also reveals that the band didn't have one L.A.-based management firm on their final list of choices. "I think they had always been managed by somebody from Los Angeles, and I don't think they necessarily saw it to be to their advantage to have a manager based in L.A.," explains Danniels.

"There are certain cities or secondary markets that I don't think a manager can be based out of, but you can do it nowadays from a San Francisco or a Toronto or a Chicago or a Dallas. I don't think you have to be part of the 'boys club' in L.A. to properly manage a band. I don't see how that would enhance Van Halen's position for a minute, I really don't. Maybe for a new act trying to get off the ground, I can see some advantages with having an L.A.-based manager, but for a major act, I don't see it. I think the truth of it is, they've got their guy, and the farther he is away from that kind of situation, the better."

With a band as massively successful as Van Halen, one has to wonder just what the duties of a Van Halen manager entail. It's not like Danniels has to hold the hands of these 20-year industry veterans or explain what a record company does.

"That's got to be the hardest question in the world to answer," says Danniels. "I think if you asked the four guys in Van Halen that question, you'd probably get four different answers. I think the difference for a manager with a hugely successful act and a new act is that because Van Halen is a veteran band with enormous success, you're managing each individual. With a new band, you tend to work with the leader of the band, or you tend to work on your own with what that band needs. When you manage a band like Van Halen, I've got four different guys to account to every day—four different questions, four different priorities. So there's no easy answer to that question. I deal with everyone for them—from promoters to agents to record company publicists, you name it."

What about the individual members of Van Halen? Are some more involved with the business dealings than others? "To a degree," answers Danniels, sounding like a long-haired politician. "Sam and Al probably take the most interest on a daily basis. But there's not much that gets past Ed, and Mike's certainly there on all the important decisions."

Despite Danniels' earlier admission that it's difficult to say just what exactly Van Halen's manager does, we were able to get a behind-the-scenes look at a few recent business decisions. "On the creative side of things, the most recent thing we've been dealing with has to do with video directors and scripts and where the band wants to go in that aspect of their career. They have given me pretty much

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“FAX machines have changed everything. To be honest, I don’t know if this would have worked ten years ago. My being in Canada and [Van Halen] being in L.A. was something that had to be discussed. I had to let them know that I could be in L.A. part of the time, but I didn’t want to leave Toronto and move to Los Angeles. There’s no earthquakes up here, and snow is a lot easier to shovel than mud.”

—Ray Danniels

free reign to do what I’ve wanted to do in the non-creative aspects of things. For example, last November we had already mapped out a tour that goes all the way through October of ‘96. Once I came aboard, there were a lot of discussions and thought put into when this record [*Balance*] should come out—what the first single and video should be, etc.

“In the case of the first single,” continues Danniels, “it was very much a band and management decision. I went to the record company and said, ‘This is what we want, and why we believe it’s the right thing to do.’ The record companies have to allow for more creative input and creative freedom for an act that is as successful as a Van Halen. But that’s bound by the fact that the record company depends on you to sell an awful lot of records.”

Which is something that Van Halen has continued to do with *Balance*, which debuted at Number One and promises to be another multi-platinum blockbuster for the boys from Pasadena. In the face of the country music explosion, the alternative trend and the grunge wars, many industry insiders had questioned whether Van Halen’s mainstream hard rock approach would still be viable.

Danniels says he never had such concerns. “To me, debuting at Number One wasn’t surprising, and I don’t mean that in an egotistical sense. But four months of work was put in to set up the record so that would hopefully happen. Not to say that it took away any of the thrill, believe me. But I thought that’s what would happen, given the amount of work, the setup and press junkets, etc. When you’re talking about working with a label the size of Warner Brothers, I can’t believe how many people are involved—it’s huge. There are the sales, video and promotion departments, and then all of those departments break down into different areas.”

The most impressive publicity driven con-

cept came from Danniels himself, a simple idea that paid big dividends. “I had an idea to release the single between Christmas and New Year’s Day, which just isn’t done, and the goal was to get as many radio stations as we could playing it around December 30th, and then on New Year’s Eve, I wanted MTV to premiere the video just after midnight on the Sony Jumbo-tron in New York’s Times Square.

“That’s what I was talking about when I was mentioning the setup for this album,” relates Danniels. “Here you are watching MTV on New Year’s Eve, and at two minutes after midnight, they go live to Times Square and you see the Sony Jumbo-tron with Van Halen’s new video, and you see thousands of people going nuts—it’s great working with a captive audience [laughs]. It took at least two months to put that event together because it hadn’t

been done before. We needed to rent the Jumbo-tron, we then needed to tie in some audio concept so that the tens of thousands of people who were there would be able to hear something. Finally, we needed to get MTV to commit to it, and they did. It created one giant advertisement that Van Halen had a new record, and it worked.”

It’s unique ideas like that which seem to keep Van Halen vital and fresh, as Danniels is quick to point out, “These guys don’t look at anything like a business. These guys still have the enthusiasm of a roomful of teenagers who are doing this all for the first time. I’m absolutely amazed at how many miles they’ve got behind them, but they still live for this.”

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ICM

International Creative Management

Bill Elson, Executive VP

By Pat Lewis



During the early Sixties, International Creative Management (ICM) Executive Vice President Bill Elson was a pre-med student with a problem. Failing in chemistry at Saint Procopius College in Illinois, Elson seized the opportunity to change career paths.

Since Elson spent a good deal of his leisure time in coffeehouses, soaking up the acoustic sounds of an endless array of folk singers, he decided to try and capitalize on his love of music. He persuaded one of his favorite "folkies" to play a show at his college and agreed to pay the artist \$35. He then sold 100 tickets at one dollar a pop. Sure, a profit of 65 bucks was nothing to sneeze at for a starving student, but what outweighed the financial gain was the experience of working with the artist and booking the show.

Elson caught the music business bug that night and began operating his quasi-booking business from a pay phone in his dormitory. After graduating (he received a Bachelor's degree in Literature), he hooked up with Agency For The Performing Arts, where he booked such acts as the Doors, Jefferson Airplane, Janis Joplin, the Chambers Brothers and Tim Buckley, among others.

In 1970, he joined the team at Premiere Talent and seven years later gained employment with American Talent International. Ten years ago, he moved over to ICM, where he is currently responsible for the administration

of ICM's global music division. And considering that ICM has offices in New York, California and London and a roster that includes Green Day, Dr. Dre, Red Hot Chili Peppers, Bryan Adams and Candlebox, among many others, it's safe to say that Elson, who is currently working on the Jimmy Page and Robert Plant reunion tour, has his bi-coastal hands full.

When Elson first entered the booking/concert promotion business 27 years ago, it was still in its infancy. And while the playing field was wide open, there were more than a few less-than-adequate players. "Booking contemporary music before the early Seventies was kind of haphazard," says Elson. "There wasn't the core of professional promoters that there are today. And because it was kind of a youth business—run by youths for youths entertaining youths—there wasn't a great deal of sophistication in the way that the business was handled. There wasn't any continuity in each market for the development of any act's career. So, one time you might work for a promoter who was just an enthusiastic young person, and the next time you'd work for the guy who had just promoted the circus, Johnny Mathis and Sammy Davis Jr. the week before."

It was during Elson's formative years that forward-thinking booking agents such as Elson's boss at Premiere Talent, Frank

Barcelona, began developing cutting edge business practices, many of which are considered industry standards today.

"What Frank did was to try and find groups of promoters who were really dedicated to developing talent—promoters who would begin to work with the acts at very early stages," explains Elson. "He wound up developing more bands than other agencies and making more money for the bands. He ended up getting more bands, and he was making money for the promoters, and then they, in turn, would do a better job for his acts. So, it was kind of Arthurian—Camelot and King Arthur and all that. It was the right idea at the right time. He was innovative."

And that innovative spirit is something that ICM is noted for, especially when it comes to developing young talent and finding creative and inexpensive ways to make the public aware of that artist. A case in point is Atlantic recording artist Jewel, who recently joined the roster at ICM.

"Jewel is a wonderful young folk singer whose record is just being released," says Elson. "If we can help her get to the point where her personal appearances help her sell records, don't cost a lot of money to do, get her in front of an audience that is enthusiastic about seeing her and in a venue that both the audience and artist are comfortable in, then we've made our contribution."

But how are these contributions accomplished? "What agent Shelley Shaw has done

"Booking contemporary music before the early Seventies was kind of haphazard. There wasn't any continuity in each market for the development of any act's career. One time you might work for a promoter who was just an enthusiastic young person, and the next time you'd come in you'd work for the guy who had just promoted the circus, Johnny Mathis and Sammy Davis Jr. the week before."

—Bill Elson

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with Jewel," answers Elson, "is place her in coffeehouses in three or four cities on the West Coast, where she plays one night a week for four weeks and builds up a local following. What that does is, it allows the market-place to respond in a very natural, organic sort of way. And you've got time for local newspapers, radio, magazines, television to be brought down, and they can witness the success of this artist in their community."

Witness the agency's success with American Recordings debut artist Pete Droge, who recently snagged the opening slot on the Tom Petty tour. "We put him in clubs on the East Coast and in the mid-west and he did 'residencies' there," explains Elson. "The record company got behind the idea, because instead of having to try and make something happen with him in 20 cities in a month, all they had to do was really focus their efforts on five cities. And the thing developed in a natural sort of fashion. Tom Petty came to see him at one of the shows at the Viper Room in Hollywood, and he liked him and liked the idea of showcasing him on his tour. Now, the Pete Droge thing is probably a relatively quick sequence. Sometimes, it takes two or three records to achieve something similar."

Certainly each artist's touring needs are going to differ, and it is up to the booking agency to make sure those needs are met. Occasionally, Elson gets an unusual tour request that keeps him on his creative toes. A good case in point was a Robert Plant tour that ICM booked a few years ago. "We've represented Robert Plant on several of his solo tours," states Elson. "One year Robert

said he liked the American West and that he really wanted to play places like Santa Fe or Dodge City—cities that are kind of Tombstone or known in some figurative way historically. So, we spent a lot of time trying to put together a tour that's main theme was interesting cities that somehow historically relate to the development of our country in its westward exploration. So, there's a criteria in the 27 years that I've been doing this that didn't come up before, and hasn't since!"

Elson's latest concert booking adventure involves the current reunion tour of Jimmy Page and Robert Plant. Since it is such an elaborate undertaking, the tour has two agents (Phil Ernst and Terry Rhodes), in addition to Elson, who coordinate the day-to-day booking work load.

"Our job is to maximize the significance of their working each night," explains Elson. "Not only do we want the biggest, but we want the best venue in the best cities, because they can't play all of the cities that there are

and all of the venues. So there has to be some criteria for selecting."

Booking agents Ernst and Rhodes work closely with Page/Plant management representative Paco Zimmer. "The three of them spend inordinate number of hours together—both in the same place or on the telephone—and they literally evaluate each building and each promoter and each expense in relationship to the other opportunities that are available to determine the best city to be in and the best routing. Sometimes it can be relatively easy to say we want to go out and play 20 of the most important cities in the United States. Well, they may not be available in the order that you need them. It doesn't just unroll out of a cookie cutter machine. So there is a constant evaluation and compromise and discussion over, yes, we can get Chicago on the day we want, but we can't get the building we want."

Over the past 27 years, Elson has had his share of challenges and frustrations. But you can bet that he's never once looked back at that failed chemistry course at Saint Procopius and wished he'd just found himself a tutor! "This is truly a privileged occupation," concludes Elson. "I've never regarded it like working for a living. It's a gift to be in this business!"

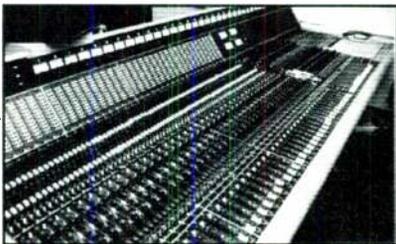


Elson (third from left) is pictured with fledgling Atlantic recording artist Jewel

International Creative Management (ICM), is located at 8942 Wilshire Blvd., Beverly Hills, CA 90211. The phone number is 310-550-4000. Their East Coast office is located at 40 West 57th St., New York, NY 10019. The phone is 212-556-5600. 

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A good manager can mean the difference between success and failure. What follows is our annual guide to managers/agents. This comprehensive directory lists the names, addresses and pertinent details of each company—a valuable tool to help you make that all-important decision regarding a manager and booking agent. Our apologies to any companies which we may have inadvertently omitted.

Compiled by Jeremy M. Helfgot

┆ ABBA-TUDE ENTERTAINMENT
1875 Century Park East, Suite 700
Los Angeles, CA 90067
310-788-2724 FAX 213-467-6443
Contact: Mark Abbattista, Dan Devita
Clients: Souls at Zero, Liquid
Sunshine, Shake the Faith
Styles: All
Services: Personal management, legal services

┆ ABBEY ENTERTAINMENT
7421 Beverly Blvd., Suite 8
Los Angeles, CA 90036
213-936-8742 FAX 213-936-8783
Contact: Stephen Smith
Clients: Lonepony, Afrika Islam, Finn
Coren
Styles: All
Services: Music supervision, personal management

┆ ABG MANAGEMENT
5454 Diaz St.
Inwoodale, CA 91706
818-956-3319
Contact: Cynthia Gardner
Clients: Is, Red Sky
Styles: All
Services: Personal management

┆ ADDIS/WECHSLER & ASSOCIATES
955 South Carillo Dr., 3rd Floor
Los Angeles, CA 90048
213-954-9000 FAX 213-954-9023
Contact: Danny Heaps, Jared Levine
Clients: Robbie Robertson, Victoria
Williams, Fishbone, Soul Asylum, T
Bone Burnett, Bad Religion
Styles: All
Services: Personal management
Notes: Does not accept unsolicited material.

┆ A.D.I. MANAGEMENT
P.O. Box 250400
Glendale, CA 91225
818-700-3446
Contact: Lisa Weinstein
Clients: Musicians, writers, painters
Styles: All
Services: Full service, business management.

┆ ADWATER & STIR, INC.
9000 Sunset Blvd., Suite 405
Los Angeles, CA 90069
310-970-1900 FAX 310-823-7308
Contact: Andrew Frances
Clients: Benny Mardonis, the Alarm
William Lee Golden, David Bowie
Styles: All
Services: Artist management, management consulting, record production
Notes: Does not accept unsolicited material.

┆ ALIVE ENTERPRISES
P.O. Box 5542
Beverly Hills, CA 90211
310-247-7800 FAX 310-247-7823
Contact: Shep Gordon
Clients: Alice Cooper
Styles: All
Services: Full service
Notes: Does not accept unsolicited material.

┆ ANGELUS ENTERTAINMENT
9016 Wilshire Blvd., Suite 346
Beverly Hills, CA 90211
310-278-9230 FAX 310-652-1051
Contact: Pete Angelus
Clients: Black Crowes
Styles: Rock
Services: Personal management
Notes: No unsolicited material.

┆ ARNOLD & ASSOCIATES
280 S. Beverly Dr., Suite 206
Beverly Hills, CA 90212
310-858-4560 FAX 310-858-3803
Contact: Larkin Arnold
Styles: R&B
Services: Personal mgmt, legal services

┆ ARREY MANAGEMENT
1973 Chermoyia Ave.
Hollywood, CA 90068
213-461-7172
Contact: Lesa Arrey
Clients: Rude Awakening, Talisman,
Boydoy
Styles: Hard rock
Services: Development, guidance,
consulting for street level bands and
artists.

┆ ARSLANIAN & ASSOCIATES
6671 Sunset Blvd., Suite 1502
Hollywood, CA 90028
213-465-0533 FAX 213-465-9240
Contact: Oscar Arslanian
Clients: The Farm Animals, Fabian,
Tommy Sands, Chris Montez
Styles: Alternative, rock
Services: Personal management,
publicity, marketing

┆ PETER ASHER MANAGEMENT
644 N. Doheny Dr.
Los Angeles, CA 90069
310-273-9433 FAX 310-273-2859
Contact: Peter Asher
Clients: Linda Ronstadt, Peter Blakely
John Wesley-Harding, Kirsty MacCall,
Joni Mitchell, Randy Newman, James
Taylor and others
Styles: All
Services: Personal manager

┆ TOM ATENCIO & ASSOCIATES
5517 Green Oak Dr.
Los Angeles, CA 90068
213-468-0105 FAX 213-468-1005
Contact: Tom Atencio, Scott Schulte
Clients: New Order, the Other Two,
Royal Trux
Styles: Alternative
Services: Personal management
Notes: No phone calls please. Does
not accept unsolicited material

┆ ATOMIC COMMUNICATIONS GROUP
9724 Washington Blvd., Suite 200
Culver City, CA 90232
310-815-9940 FAX 310-815-0373
Contact: Amanda Fouraker, Gabriel
Leconte
Clients: Brad Gillis, King Sunny Ade,
Pato Banton, Night Ranger, Mother's
Finest, Eugenius, Psyched Up Janis
Styles: All
Services: Full service
Notes: Does not accept unsolicited
material

┆ AVAILABLE MANAGEMENT
1260 North Kings Rd., Suite 4
West Hollywood, CA 90069
213-650-4318 FAX 213-654-7064
Contact: Alan Oken, David Libert
Clients: Clover, Eric Kelllogg, Jack
Tempchin, Leesa Rowland, Trae, KC
Rankin
Styles: All
Services: Consulting, managment

┆ A-WY ENTERTAINMENT
6619 Leland Way, Suite 212
Hollywood, CA 90028
213-871-2544 FAX 213-463-2520
Contact: Bill Wyatt
Clients: LeVert, Men at Large, George
Clinton, the Gap Band, Ray Ayers, Kim
Waters, Bobby Womack, Blackgirl
Styles: R&B
Services: Personal management,
agent
Notes: Does not accept unsolicited
material.

┆ BACK TO BACK MANAGEMENT
999 N. Doheny, Suite 904
Los Angeles, CA 90069
310-271-1964 FAX 213-656-1832
Contact: Bambi Byrens
Styles: All
Services: Full service

┆ BARUCK/CONSOLO MANAGEMENT
15003 Greenleaf St.
Sherman Oaks, CA 91403
818-907-9072 FAX 818-907-9102
Contact: Lindsay Chase
Clients: REO Speedwagon, Gino
Vannelli, Love/Hate, Christopher Cross,
Fabulous Thunderbirds, Kim Wilson
Styles: All
Services: Full service
Notes: Does not accept unsolicited
material.

┆ BGM BUD GRANT MANAGEMENT
4000 Warner Blvd.
Burbank, CA 91522
818-954-6000
Contact: Bud Grant
Clients: Plain James (James McNichol,
Jimmy Crespo)
Services: Personal management
(music and film)

┆ BILLY BOY PRODUCTIONS
12400 Ventura Blvd., Suite 113
Studio City, CA 91604
805-522-9391 FAX 805-522-9380
Contact: Michael Faley
Styles: Hard rock, metal, alternative
Services: Personal management

┆ BLACK DOT MANAGEMENT
6820 La Tijera Blvd., Suite 117
Los Angeles, CA 90045
310-568-9091 FAX 310-568-0491
Contact: Raymond A. Shields, Daryl
Stewart, John Turpin, Laurence Rozier
Clients: Artists, producers, engineers
Styles: R&B, jazz, AC, rap
Services: Personal management
Notes: No unsolicited material

┆ BLAKE & BRADFORD
20292 Pacific Coast Highway
Malibu, CA 90265
310-456-3883
Contact: Chris Blake, Joe Mock
Clients: Toad the Wet Sprocket, the
Odds, Wasted Tape
Styles: Rock & Roll
Services: Personal management

┆ BNB ASSOCIATES
804 N. Crescent Dr.
Beverly Hills, CA 90210
310-275-7020 FAX 310-275-0447
Contact: Sherwin Bash
Styles: n/a
Services: Personal management
Notes: Does not accept unsolicited
material

┆ BORMAN ENTERTAINMENT
9220 Sunset Blvd., Suite 320
Los Angeles, CA 90069
310-859-9292 FAX 310-274-7873
Contact: Gary Borman
Clients: Violent Femmes,
Yellowjackets, Dwight Yoakam,
Jayhawks, Heart, Faith Hill, MC 900
Foot Joesus, Human Waste Project,
Pond
Styles: All
Services: Personal management
Notes: No unsolicited material.

┆ THE BROKAW COMPANY
9255 Sunset Blvd., Suite 804
Los Angeles, CA 90069
310-273-2060 FAX 310-276-4037
Contact: David Brokaw, Barry Sitch
Clients: Riders in the Sky, Sha Na Na,
Vicki Lawrence, Merle Haggard, Bill
Cosby, Lou Rawls, Ricardo Montalban,
Dionne Warwick, Loretta Lynn, Marilyn
McCoo, Decca Records, BMG, 200
Records, Heartbeat Records
Styles: All
Services: Full Service
Notes: Does not accept unsolicited
material.

┆ MICHAEL BROKAW MANAGEMENT
2934 Beverly Glen Circle, Suite 383
Bel Air, CA 90077
213-872-2880 FAX 818-906-3188
Contact: Michael Brokaw
Clients: Lindsey Buckingham, Peter
Morse
Styles: All
Services: Personal management
Notes: Does not accept unsolicited
material.

┆ DENNY BRUCE MANAGEMENT
c/o Bob-A-Lew Music P.O. Box 8649
Universal City, CA 91608
818-506-6331 FAX 818-506-4735
Contact: Denny Bruce
Clients: Artists, producers
Styles: All
Services: Personal management,
production
Notes: No unsolicited material.

┆ BIG FD ENTERTAINMENT, INC.
10801 National Blvd., Suite 530
Los Angeles, CA 90064
310-441-2484 FAX 310-441-4908
Contact: Doug Goldstein, Chris Jones
Clients: Guns N' Roses, Blind Melon,
Danzig, Stone Roses, Dag My Little
Funhouse
Styles: Rock, alternative
Services: Personal management
Notes: No unsolicited material.

┆ BULLET ENTERTAINMENT
120 N. Victory Blvd., Suite 102
Burbank, CA 91502
818-846-8200 FAX 818-846-1866
Contact: Gary Bird, Karmen Beck
Styles: All
Services: Personal management
Notes: Does not accept unsolicited
material

┆ BUZZTONE ENTERTAINMENT
646 N. Robertson Ave
Los Angeles, CA 90069
FAX 310-657-0277
Contact: Happy Walters
Clients: Cypress Hill, House of Pain
Styles: Hip-hop, alternative
Services: Personal management
Notes: Does not accept unsolicited
material

┆ CAMERON ORGANIZATION, INC.
2001 W. Magnolia Blvd
Burbank, CA 91505-1704
818-566-8880 FAX 818-566-8860
Contact: Scott A. Cameron, Nancy Meyer
Clients: Buddy Guy, Ernie Watts
Styles: Blues, jazz, R&B
Services: Personal management
Notes: Does not accept unsolicited
material.

┆ CARMAN PRODUCTIONS
15456 Cabrito Rd.
Van Nuys, CA 91406
818-787-6436 FAX 818-787-3981
Contact: Tom Skeeter
Clients: Richard Carpenter, J.J. White,
Austin & Tanner, Jon Thomas, Larry Dean
Styles: All
Services: Full service, recording
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Notes: No phone calls

┆ CARR/SHARPE ENTERTAINMENT
9320 Wilshire Blvd., Suite 200
Beverly Hills, CA 90212
310-247-9400 FAX 310-247-9410
Contact: Budd Carr, Will Sharpe
Clients: Slaughter, Buddha Heads, Box-
ing Gandhis, Eric Gales Band, John Wetton
Styles: All
Services: Personal management
Notes: Does not accept unsolicited
material.

┆ CARR/SHARPE ENTERTAINMENT
9320 Wilshire Blvd., Suite 200
Beverly Hills, CA 90212
310-247-9400 FAX 310-247-9410
Contact: Budd Carr, Will Sharpe
Clients: Slaughter, Buddha Heads, Box-
ing Gandhis, Eric Gales Band, John Wetton
Styles: All
Services: Personal management
Notes: Does not accept unsolicited
material.

┆ RAY CHARLES ENTERPRISES
2107 W. Washington Blvd., Suite 200
Los Angeles, CA 90018
213-737-8000 FAX 213-737-0148
Contact: Joe Adams
Clients: Ray Charles
Styles: R&B
Services: Personal management
Notes: Does not accept unsolicited
material.

┆ CITY LIGHTS MANAGEMENT
P.O. Box 1309
Studio City, CA 91614
818-509-8799 FAX 818-509-5914
Contact: Roger Perry
Clients: 24-7 SPYZ, New York in June,
Cyclone Temple, Cotton Mather
Styles: Rock, alternative
Services: Personal management

**┆ CLASS ACT PRODUCTIONS/
MANAGEMENT**
P.O. Box 55252
Sherman Oaks, CA 91413
818-980-1039 FAX 818-980-1039
Contact: Peter Kimmel
Clients: Terpsichore
Styles: All
Services: Personal management,
publishing
Notes: Does not accept unsolicited
material.

**┆ DAN CLEARY MANAGEMENT
ASSOCIATES**
1801 Avenue of the Stars, Suite 1101
Los Angeles, CA 90067
310-470-3696 FAX 310-859-0804
Contact: Dan Cleary, K.C. Weisbarth
Clients: Natalie Cole
Styles: All
Services: Personal management

┆ CLM MANAGEMENT
P.O. Box 5154
Sherman Oaks, CA 91413
818-845-5345 FAX 310-455-4192
Contact: CLM
Clients: Act of Faith
Styles: All
Services: Personal management

┆ CM MANAGEMENT
7957 Nita Ave.
Canoga Park, CA 91304
818-704-7800 FAX 818-704-0185
Contact: Craig Miller, Ralph Mitchell
Clients: David Grifman, Mark
O'Connor, Enrique Correa, Radrim
Zenki
Styles: Virtuoso, acoustic
Services: Personal management,
publishing
Notes: Does not accept unsolicited
material

┆ COAST TO COAST CONSULTING
Box 18334
Encino, CA 91416
818-909-9663 FAX 310-455-4192
Contact: Chris Fletcher
Clients: Wonderboy
Styles: Rock
Services: Personal management,
publicity

┆ TED COHEN MANAGEMENT
804 Longwood Ave
Los Angeles, CA 90005
213-954-0007 FAX 213-954-0128
Contact: Ted Cohen
Clients: Steve Kindler, Black Number 9
Styles: All
Services: Personal management,
interactive music software development
Notes: Does not accept unsolicited
material.

┆ COLE CLASSIC MANAGEMENT
P.O. Box 231
Canoga Park, CA 91301
818-222-3790 FAX 818-876-1808
Contact: Earl Cole
Clients: Paul Jackson Jr., Darius
McCreary, Strate Vocoolz
Styles: R&B, gospel
Services: Personal management
Notes: No phone calls. Does not
accept unsolicited material.

┆ BARBARA COLLIN ARTISTS
P.O. Box 10782
Beverly Hills, CA 90213
213-660-1016 FAX 213-660-0667
Contact: Barbara Collin
Clients: Sweet Baby Ja'
Styles: All
Services: Personal management,
consulting, promotion
Notes: Does not accept unsolicited
material

**┆ CORVALAN/CONDLIFFE
MANAGEMENT**
563 Westminster Ave
Venice, CA 90291
310-399-8625 FAX 310-399-2809
Contact: Maria Corvalan, Brian
Condliffe
Clients: Ramiro Medina, Eleanor
Academia
Styles: Latin, rock, alternative
Services: Personal management, tour
management

┆ COURAGE MANAGEMENT
2899 Agoura Road, Suite 562
Westlake, CA 91361
805-494-9113 FAX 805-496-0742
Contact: John Courage
Clients: Fleetwood Mac (co-manager),
Christine McVie
Styles: Pop
Services: Personal management
Notes: Does not accept unsolicited
material.

┆ CREATIVE MANAGEMENT GROUP
701 N. Hollywood Way, Suite 108
Burbank, CA 91505
818-566-8461 FAX 818-566-8461
Contact: Michael Phelan
Clients: Michael Lee Firkins
Styles: Alternative, Rock
Services: Personal management

┆ DAVIMOS ADVISORS
9107 Wilshire Blvd., Suite 225
Beverly Hills, CA 90210
310-859-0141 FAX 310-859-3455
Contact: John Davimos
Styles: All
Services: Personal management
Notes: No unsolicited material.

J D.C. MANAGEMENT

7095 Hollywood Blvd., Suite 504
Los Angeles, CA 90028
213-851-9193 FAX 213-850-5302
Contact: Donna Cardellino
Clients: Michael Manos (interactive writer), Ringo Hryciyna (producer engineer), the Tonners, Graphic Alchemy (interactive development), AVTEX (interactive media), VIM Studios
Styles: All
Services: Personal management
Notes: Call before sending materials

J DEMANN ENTERTAINMENT

8000 Beverly Blvd
Los Angeles, CA 90048
213-852-1500 FAX 213-852-1505
Contact: Freddie DeMann
Clients: Madonna, Lionel Richie
Styles: All
Services: Full service
Notes: Does not accept unsolicited material

J BILL DEEM MANAGEMENT

8455 Fountain Ave. Suite 530
Los Angeles, CA 90069
213-650-5369 FAX 213-656-5188
Contact: Bill Deem
Clients: Monster Voodoo Machine, Brand New Heavies, Demetra Champ, Meidon Riley
Styles: All
Services: Personal management, publishing

J DIRECT MANAGEMENT GROUP

947 N. La Cienega Blvd., Suite G
Los Angeles, CA 90069
310-854-3535 FAX 310-854-0810
Contact: Martin Kirkup, Steve Jensen
Clients: B-52s, Sam Phillips, OMD, Counting Crows
Styles: All
Services: Personal management

J DISCOVERY INTERNATIONAL

6546 Hollywood Blvd., Suite 210
Hollywood, CA 90028
213-960-5217 FAX 213-957-6903
Contact: Al Franklin
Clients: Lisa Brown, Daul Ghouse, Sister Style, Jeray
Styles: R&B, rap, urban
Services: Full service management, distribution marketing

J DRIVEN RAIN MANAGEMENT

310 Washington Blvd., Suite 212
Manna del Rey, CA 90292
310-823-3106 FAX 310-574-1866
Contact: Gail Gelman
Clients: Blakey St. John
Styles: Rock
Services: Full service

J EAST END MANAGEMENT

8209 Melrose Ave., 2nd Floor
Los Angeles, CA 90046
213-653-9755 FAX 213-653-9663
Contact: Tony Dimitriadis
Clients: Tom Petty, Billy Idol, Yes, Satchel
Styles: All
Services: Personal management
Notes: Does not accept unsolicited material

J ECLIPSE MANAGEMENT

10520 Wilshire Blvd., Suite 403
Los Angeles, CA 90024
310-441-2500 FAX 310-441-2504
Contact: Anita Camarata, Margaret Jackson
Clients: Sex Pistols, Steve Jones, Marc Nelson, E.V.E.
Styles: All
Services: Personal management, music supervision
Notes: Does not accept unsolicited material

J ELLIPSE PRODUCTION COMPANY

P.O. Box 665 c/o Box Holder
Manhattan Beach, CA 90267
310-546-2224
Contact: Mr. L. S. Elsmann
Clients: The Eric Tager Trio
Styles: n/a
Services: Personal management

J ENGEL ENTERTAINMENT

3208 Cahuenga Blvd. West, Suite 57
Los Angeles, CA 90068
213-874-4206 FAX 213-874-8506
Contact: Laura Engel
Clients: Boingo (co-management), Jimmy Wood, Danny Elfman (co-management), Steve Bartek (co-management), Craig Chaquico, Kaley Sagal
Styles: All
Services: Full service
Notes: Does not accept unsolicited material

J WARREN ENTNER MANAGEMENT

5550 Wilshire Blvd., Suite 302
Los Angeles, CA 90036
213-937-1931 FAX 213-937-1943
Contact: Warren Entner, John Vassiliou, Brigitte Wright, Leigh Anne Lewis
Clients: Faith No More, Rage Against The Machine, Failure, L7, Mother Tongue
Styles: Rock, alternative
Services: Personal management
Notes: Does not accept unsolicited material

J STANN FINDELLE LAW & MANAGEMENT

2049 Century Park East, Suite 1100
Los Angeles, CA 90067
310-552-1777 FAX 310-286-1990
Contact: Stann Findelle
Styles: All
Services: Personal management, legal services
Notes: Call before sending material

J ROBERT FITZPATRICK ORGANIZATION

P.O. Box 667
Sunset Beach, CA 90742
714-840-0014 FAX 714-840-8014
Contact: Robert Fitzpatrick, Raymond Tomlinson
Clients: Buddy Miles, Fallin' Angel, Steel Vengeance, Dick Dale
Styles: All
Services: Full service

J FOLKLORE PRODUCTIONS

1671 Apian Way
Santa Monica, CA 90401
310-451-0767 FAX 310-458-6005
Contact: Mitch Greenhill, Manny Greenhill
Clients: Taj Mahal, Doc Watson, DeDannon, Floyd Dixon, Battlefield Band
Styles: Roots music
Services: Full service
Notes: Does not accept unsolicited material

J FREE HAND MANAGEMENT

14633 Ventura Blvd
Sherman Oaks, CA 91403
818-389-0330 FAX 818-783-1095
Contact: Dale Jaffe
Clients: Dori Caymmi, Don Grusin
Styles: All
Services: Booking, project coordination, personal management
Notes: No phone calls. Does not accept unsolicited material

J FREE TO RUN

24415 Vanowen St., Suite 45
West Hills, CA 91307
818-703-8462 FAX 818-703-6460
Contact: Jon Sutherland
Clients: Tribe of Gypsies
Styles: Metal, rock, hard rock
Services: Full service

J FREEDOM FROM FASHION MUSIC MANAGEMENT

353 W. Doran St., Suite B
Glendale, CA 91203
818-243-1903 FAX 213-669-8613
Contact: Joey Alkes
Clients: Hangnail
Styles: Quality artists
Services: Full service management firm
Notes: Submissions must include photo and bio

J KEN FRITZ MANAGEMENT

648 N. Robertson Blvd
Los Angeles, CA 90069
310-854-6488 FAX 310-854-1015
Contact: Ken Fritz, Pam Byers, Heather Ryan, Tulani Bridgewater, Karri Jaffe
Clients: George Benson, Peter, Paul & Mary
Styles: All
Services: Full service
Notes: Does not accept unsolicited material

J FUTURE STAR ENTERTAINMENT

315 S. Beverly Dr. Penthouse
Beverly Hills, CA 90212
310-553-0990 FAX 310-553-3312
Contact: Paul Shenker
Clients: Tom Batoy, Sway
Styles: All
Services: Full service management
Notes: Call before sending material

J GALLIN/MOREY ASSOCIATES

345 N. Maple Dr., Suite 300
Beverly Hills, CA 90210
310-278-0808 FAX 310-205-6199
Contact: Sandy Gallin, Jim Morey
Styles: All
Services: Personal management
Notes: Does not accept unsolicited material

J GARONER HOWARD RINGE ENTERTAINMENT

16601 Ventura Blvd., Suite 506
Encino, CA 91436
818-789-9822 FAX 818-789-8298
Contact: Andi Howard, Mike Gardner, Bob Ringe
Clients: The Rippingtons/Russ Freeman, Syreeta Wright, the Whispers, Michael Cooper, Phil Perry, Peter Criss
Styles: All
Services: Full service
Notes: Does not accept unsolicited material

J GARRY GEORGE MANAGEMENT

9107 Wilshire Blvd., Suite 475
Beverly Hills, CA 90210
310-859-7202 FAX 310-271-9316
Contact: Garry George, Christopher Mancinelli
Styles: All
Services: Personal management

J LINDY GOETZ MANAGEMENT

11116 Aqua Vista, Suite 39
Studio City, CA 91602
818-508-1875 FAX 818-766-7192
Contact: Lindy Goetz
Clients: Red Hot Chili Peppers, Paul Westerberg, Candlebox
Styles: All
Services: Personal management
Notes: Does not accept unsolicited material

J GOLD MOUNTAIN ENTERTAINMENT

3575 W. Cahuenga Blvd., Suite 450
Los Angeles, CA 90068
213-850-5660 FAX 213-874-6246
Contact: Ron Stone
Clients: Belinda Carlisle, Nirvana, Sonic Youth, Bonnie Raitt, Rickie Lee Jones
Styles: All
Services: Full service
Notes: Does not accept unsolicited material

J GREAT SCOTT P.R. PRODUCTIONS

135 N. Doheny Dr., Suite 203
Los Angeles, CA 90048
310-274-0248 FAX 310-274-8361
Contact: Rick Scott
Styles: Alternative, singer/songwriters, dance music
Services: Personal management, public relations, management consulting
Notes: Call before submitting material

J G.T.A., INC

3128 Cavendish Dr
Los Angeles, CA 90064
310-204-4412 FAX 310-204-4697
Contact: Jim Golden
Styles: Pop, R&B, reggae
Services: Personal management
Notes: Does not accept unsolicited material

J HAPPY DOG MANAGEMENT

11684 Ventura Blvd., Suite 200
Studio City, CA 91604
818-725-2448
Contact: Joel Gilbert
Styles: All
Services: Personal management

J H.E.I. MUSIC

1325 El Jiro Circle
Palmdale, CA 90272
310-573-1309 FAX 310-573-1313
Contact: Jake Hooker
Clients: Edgar Winter, Carmine Appice, Dwayne Hitchings
Styles: All
Services: Personal management

J HERVEY & COMPANY

9034 Sunset Blvd., Suite 107
Los Angeles, CA 90069
310-858-6016 FAX 310-858-4911
Contact: Ramon Hervey, Crystal Jones
Clients: Andre Crouch, Vanessa Williams, Kenny "Babylace" Edmunds, Hamish Stuart, Yvette Cason, D. Knowledge, Ex-Girlfriend
Styles: All
Services: Full service

J HIGHWAY ARTIST MANAGEMENT

513 Wilshire Blvd., Suite 347
Santa Monica, CA 90401
310-393-4633
Contact: Jeff Davis
Clients: Baby Lemonade, John Lee Gravesdigger, Almighty Hill, Carmage deForest, Blowup, John Wood, The Quincy Black Trio
Styles: Heavenly distorted pop, avant swamp
Services: Personal management
Notes: No phone calls. Does not accept unsolicited material

J HIT & RUN/U.S. MANAGEMENT

9229 Sunset Blvd., Suite 414
Los Angeles, CA 90069
310-274-4555 FAX 310-274-8295
Contact: Wally Versen, Lynne DeBernardis
Clients: Phil Collins, Genesis, dada, Mike & the Mechanics, Manlift, Julian Lennon, Aswad
Styles: All
Services: Personal management
Notes: No phone calls. Does not accept unsolicited material

J HK MANAGEMENT

8900 Wilshire Blvd., Suite 300
Beverly Hills, CA 90211
310-967-2300 FAX 310-967-2380
Contact: Howard Kaufman, Trudy Green, Craig Fruin, Nina Avramides, Sheryl Louis
Clients: Poison, Chicago, Lenny Kravitz, Jimmy Buffet, Michael McDonald, David Coverdale, Chynna Phillips, Rolling Stones/Mick Jagger, Dan Fogelberg, Chris Isaak, Bad4Good, Steely Dan/Donald Fagen, Boz Scaggs, Boston, En Vogue, Jeff Lynne, Whitesnake
Styles: All
Services: Personal management

J BILL HOLLINGSHEAD PRODUCTIONS, INC.

120 N. Ross St.
Santa Ana, CA 92706
714-543-4894 FAX 714-542-3460
Contact: Bill Hollingshead
Clients: Jan and Dean, Sha Na Na
Styles: Classic rock, beach and surf
Services: Personal management, agent
Notes: No unsolicited material.

J IMAGINARY ENTERTAINMENT

923 Westmount Dr
West Hollywood, CA 90069
310-854-6444 FAX 310-854-0933
Contact: Jay Levey
Clients: "Weird Al" Yankovic
Styles: n/a
Services: Full service
Notes: Does not accept unsolicited material.

J IMC ENTERTAINMENT GROUP, INC.

1146 N. Central Ave., Suite 400
Glendale, CA 91202
818-500-0953 FAX 818-500-0945
Contact: Sylvester Rivers
Clients: Gene Page, T. Renee
Styles: Pop, black
Services: Full service
Notes: No unsolicited material.

J KAHANE SHIMMEL ENTERTAINMENT

15206 Ventura Blvd., Suite 200
Sherman Oaks, CA 91403
818-990-3336 FAX 818-990-2038
Contact: Rob Kahane, Mark Shimmel
Clients: Louie Louie, Sunscreen, Red Square Black, Jack Wagner, Tyler Collins, Morgan Heritage, Jerry Lee Lewis, Andru Donalds
Styles: All
Services: Label, film, publishing

J DAVE KAPLAN MANAGEMENT

520 Washington Blvd., Suite 427
Venice Beach, CA 90292
310-821-8800 FAX 310-821-8084
Contact: Dave Kaplan, Niels Schroeter, Michelle Decker, Denny Blikas
Clients: Brian Setzer, Gary Hoey, Roy Thomas-Baker, Royal Crown Review, Dano, Liquid Black, Surfdog Records
Styles: All
Services: Personal management, label, marketing

J KENNY KERNER ENTERTAINMENT

6671 Sunset Blvd., Suite 1505
Hollywood, CA 90028
213-460-6021 FAX 213-460-6354
Contact: Kenny Kerner
Clients: Blown, J.T. Harding
Styles: All
Services: Personal management, career planning

J KRAGEN & COMPANY

1112 N. Sherbourne Dr
Los Angeles, CA 90069
310-854-4400 FAX 310-854-0238
Contact: Ken Kragen
Clients: Trisha Yearwood, Travis Tritt, Kenny Rogers
Styles: Country
Services: Personal management
Notes: No unsolicited material.

J KRUEGER ENTERTAINMENT

P.O. Box 145
Brea, CA 92622
714-529-1261
Contact: Carlys Krueger
Styles: C&W, rock & roll
Services: Booking

J KUSHNICK PASSICK MANAGEMENT

914 S. Robertson Blvd., Suite 101
Los Angeles, CA 90035
310-659-9081 FAX 310-659-9118
Contact: Ken Kushnick, David Passick, Jack Leitenberg
Clients: Was (Not Was), Don Was, Paul Kelly, Jon Lind, Phil Goldston, Peter Wolf, Herbie Hancock, RBX, PHD, the Angel, Maxwell, Jill Sobule, Joel Kipnis, David McMurray
Styles: All
Services: Personal management, music supervision

J L.A. PERSONAL DEVELOPMENT

950 N. Kings Rd., Suite 266
West Hollywood, CA 90069
213-848-9200 FAX 213-848-9448
Contact: Mike Gormley
Clients: Boingo (co-management), Andy Priebow, Danny Elfman (co-management), Steve Bartek (co-management), Claire Marlo, Lowen & Navarro, Paul Schwartz, Dennis Eveland, Paul Haslinger, Page O'Hara
Styles: All
Services: Full service
Notes: Does not accept unsolicited material

J LAFFITTE ENTERTAINMENT DIVISION

13333 Ventura Blvd., Suite 204
Sherman Oaks, CA 91423
818-906-3132 FAX 818-906-0165
Contact: Ron Laffitte, John Kirkpatrick
Clients: Megadeath, the Cull, Revolution Records
Styles: All
Services: Record company, personal management

J LARSON & ASSOCIATES

P.O. Box 10905
Beverly Hills, CA 90213
310-271-7240 FAX 310-271-0234
Contact: Larry Larson
Clients: Poco
Styles: All
Services: Personal management
Notes: Does not accept unsolicited material

J LEFT BANK MANAGEMENT

6255 Sunset Blvd., 11th Floor
Hollywood, CA 90028
213-466-6900 FAX 213-466-0303
Contact: Allen Kovac, Laure Dunham, Lewis Kovac
Clients: Richard Marx, Duran Duran, Bee Gees, Meat Loaf, Stephanie Mills, Alias, Tony! Toni! Tone!, L.A. Guns, Joey Lawrence, Luther Vandross, Motley Crue
Styles: All
Services: Personal management
Notes: Does not accept unsolicited material

J JOHN LEVY ENTERPRISES

2810 W. Charleston Blvd., Suite G-72
Las Vegas, NV 89102
702-259-9560 FAX 702-259-9052
Contact: John Levy, Dianne McCoy
Clients: Nancy Wilson, Joe Williams, Henry Johnson
Styles: Blues, jazz
Services: Personal management
Notes: Does not accept unsolicited material

J LIPPMAN ENTERTAINMENT

8900 Wilshire Blvd., Suite 340
Beverly Hills, CA 90211
310-657-1500 FAX 310-657-1199
Contact: Matthew Freeman
Clients: Producers, engineers, songwriters, artists
Styles: All
Services: Full service

J LONG RUN MANAGEMENT/YANNI INC.

1327 S. Westgate Ave., Suite 302
Los Angeles, CA 90025
310-473-8488 FAX 310-473-5088
Contact: Vincent Corry
Clients: Yanni
Styles: n/a
Services: Personal management
Notes: Does accept new material

J MANAGEMENT NETWORK

3575 Cahuenga Blvd., West Suite 450
Los Angeles, CA 90068
213-874-8000 FAX 213-874-8245
Contact: Gerry Tolman
Clients: Stephen Stills, Margie Cox
Styles: All
Services: Personal management
Notes: Call before sending material

McGHEE ENTERTAINMENT
9145 Sunset Blvd., Suite 100
Los Angeles, CA 90069
310-278-7300 FAX 310-278-1759
Contact: Doc McGhee, Scott McGhee
Clients: Scorpions, Skid Row,
Quicksand, Yoshiki, X Japan, Orange 9
mm

Rock
Services: Full service
Notes: Does not accept unsolicited material.

THE MERLIN COMPANY
17609 Ventura Blvd., Suite 212
Encino, CA 91316
818-986-3985 FAX 818-784-2524
Contact: Michael Davenport
Clients: Freddy Hubbard, Eddie
Daniels, Charlie Hadden, Special EFX,
Joe Lovano
Services: Jazz
Services: Personal management

MIDNIGHT MUSIC MANAGEMENT
8722 1/2 West Pico Blvd.
Los Angeles, CA 90035
310-659-1784 FAX 310-659-9347
Contact: Stuart Wax, Adam Katz, Bob
Diamond, Jonathan Boyer, Julie
Doppelt
Clients: Chalk Circle, Denise Rich,
Michelle Vice, Jan Buckingham, Brutal
Juice, Evan and Jarron, Enny, T Lavitz,
Gloria Sklerov
Services: All
Services: Personal management,
publishing
Notes: Call before sending material

MILESTONE MEDIA
P.O. Box 869
Venice, CA 90291
310-396-1234
Contact: Dan Sverdin
Clients: Ray Rae (Goldman), Ausie
Mance, Zap-A-Thon, Kenneth Andrews
Services: All
Services: Soliciting, packaging,
consulting and personal management

DONALD MILLER MANAGEMENT
12746 King St.
Studio City, CA 91604
818-506-8356 FAX 818-980-6888
Contact: Donald Miller, Shelley
Wiseman, Brad Smith
Clients: Jackson Browne, Jennifer
Warnes, John Trudell
Services: All
Services: Personal management
Notes: Does not accept unsolicited material.

THOMAS J. MILLER & COMPANY
1802 Laurel Canyon Blvd.
Los Angeles, CA 90046
213-656-7212 FAX 213-656-7757
Contact: Thomas Miller, Karen Deming
Clients: Man-O-War, Fury & the
Slaughterhouse, Blind Guardian,
Saxon, Woodocult
Services: All
Services: Personal management

MOGUL ENTERTAINMENT GROUP
9744 Wilshire Blvd., Suite 305
Beverly Hills, CA 90212
310-278-8877 FAX 310-858-1712
Contact: George Ghiz
Clients: The Rembrandts, Marc Jordan
Services: All
Services: Personal management
Notes: e-mail: globecool@aol.com.
Does not accept unsolicited material.

MOJO MUSIC, INC.
1547 14th St.
Santa Monica, CA 90404
310-260-3171 FAX 310-260-3172
Contact: Jay Rilkin, Patrick McDowell
Services: All
Services: Personal management,
studio complex, production company
Notes: Call before sending material

MONSTER MANAGEMENT
1661 Lemoine St.
Los Angeles, CA 90026
213-413-3953 FAX 213-413-1521
Contact: Monty Hudson
Clients: Machines of Loving Grace,
Engines of Aggression, Tracy Chisholm
(producer)
Services: Pop, rock, alternative
Services: Personal management

MOONLIGHT & MAGNOLIAS
20215 Satcoy St.
Canoga Park, CA 91306
818-700-0254 FAX 818-709-4072
Contact: Jim Mancuso
Clients: Toni Tennille, Captain &
Tennille
Services: n/a
Services: Tour management
Notes: Does not accept unsolicited material.

MORESS/NANAS ENTERTAINMENT
12424 Wilshire Blvd., Suite 840
Los Angeles, CA 90025
310-820-9897 FAX 310-820-7375
Contact: Herb Nanas
Clients: Elisa Fiorello, Laurie Morgan,
Mario Grigorip
Services: Country, pop, R&B
Services: Full service
Notes: No phone calls. Does not
accept unsolicited material.

RON MOSS MANAGEMENT
2635 Griffith Park Blvd.
Los Angeles, CA 90039
213-660-5976 FAX 213-660-9967
Contact: Ron Moss
Clients: Eric Marienthal, Chick Corea,
Dave Weckl
Services: Jazz
Services: Full service

THE MUSIC GROUP, INC.
3500 W. Olive Ave., Suite 950
Burbank, CA 91505
818-955-7060 FAX 818-955-7059
Contact: Paul Ring, Joe Isgro
Services: Urban, dance, jazz
Services: Record promotion,
production, management
Notes: Does not accept unsolicited material.

NIJI MANAGEMENT
18653 Ventura Blvd., Suite 307
Tarzana, CA 91356
818-980-1940 FAX 818-980-5473
Contact: Wendy Dio
Clients: Ronnie James Dio, Violets
Demise
Services: Rock
Services: Personal management
Notes: Does not accept unsolicited material.

NIXON/KATZ ASSOCIATES
10100 Santa Monica Blvd., Suite 1300
Los Angeles, CA 90067
310-282-0628 FAX 310-282-0640
Contact: Jane Wardle
Services: R&B
Services: Management
Notes: Does not accept unsolicited material.

OK MANAGEMENT
275 S. Beverly Dr., Suite 215
Beverly Hills, CA 90212
310-550-1341 FAX 310-550-1854
Contact: Jeff Kramer, Chris Scott
Clients: Bob Dylan, AJ Croce
Services: All
Services: Personal management
Notes: Does not accept unsolicited material.

OPEN DOOR MANAGEMENT
15327 Sunset Blvd., Suite 365
Pacific Palisades, CA 90272
310-459-2559 FAX 310-454-7803
Contact: Bill Traut, Cali Linaud
Clients: Eliza Gilkyson, Ross Traut/
Steve Rodby, the Green String Quartet,
Oregon, Fred Simon, Steve Kujala,
Fred Hersch, Billy Childs, Kurt Elling,
Cindy Blackman
Services: Jazz
Services: Personal management

PANACEA ENTERTAINMENT
2705 Glendower Ave.
Los Angeles, CA 90027
213-659-8406 FAX 213-666-9471
Contact: Eric Gardner
Clients: Todd Rundgren, John Lydon,
Max Weinberg, Paul Shaffer
Services: Rock
Services: Personal management
Notes: Does not accept unsolicited material.

PEROM INTERNATIONAL
2461 Santa Monica Blvd., Suite C331
Santa Monica, CA 90404
310-450-3677 FAX 310-828-9430
Contact: Stephanie Perom
Clients: Josie, Tim Tobias, John
Ovnick, Howard Wright
Services: Pop, R&B, dance, rock
Services: Artist management, tour
production, business services, event
production, music publishing (Pretty
Shayna Music)
Notes: Accepts demos-2 song max.,
include SASE for return of material

PERSONAL MANAGEMENT, INC.
P.O. Box 86225
Los Angeles, CA 90009
310-677-4415
Contact: Debbie DeStefano
Clients: Songwriters, artists, bands,
producers, studio musicians
Services: All
Services: Personal management, artist
direction and consultation, music
supervision including album project
coordination and production, publishing
management.
Notes: Does not accept unsolicited material.

PILOT TRIBE ENTERTAINMENT
201 N. Robertson Blvd., Suite A
Beverly Hills, CA 90211
310-247-2766 FAX 310-247-9117
Contact: Bob Raylove, Patty Nichols
Clients: Michael Sembello, Andre
Fisher, David Rideau, Marc Tanner
Services: Country, pop, R&B
Services: Full service
Notes: No phone calls. Does not
accept unsolicited material.

PLATINUM GOLD PRODUCTIONS
9200 Sunset Blvd., Suite 1220
Los Angeles, CA 90069
310-275-7329 FAX 310-275-7371
Contact: Steve Cohen, David Cook
Clients: Def Jef, Wells, Identify Crisis,
Tha Arsenal
Services: Pop, dance, R&B, rap
Services: Personal management,
production

PRESTIGE MANAGEMENT
8600 Wilbur Ave.
Northridge, CA 91324
818-993-3030 FAX 818-993-4151
Contact: Richard Rasmhan
Clients: Jailhouse, Michael Raphael,
Chapter 29
Services: Pop, alternative
Services: Full service

RON RAINEY MANAGEMENT
315 S. Beverly Dr., Suite 206
Beverly Hills, CA 90212
310-557-0661 FAX 310-557-8421
Contact: Ron Rainey
Clients: Kid Creole and the Coconuts,
Marshall Tucker Band
Services: Rock
Services: Personal management
Notes: Does not accept unsolicited material.

PATRICK RAINS & ASSOCIATES
1543 7th St., 3rd Floor
Santa Monica, CA 90401
310-393-8283 FAX 310-393-9053
Contact: Patrick Rains, Bill Darlington
Clients: Al Jarreau, David Sanborn,
Joe Sample, Marcus Miller, the Story
Services: All
Services: Personal management,
record label (PRA Records)

REN MANAGEMENT
14561 Greenleaf St.
Sherman Oaks, CA 91403
818-501-4873 FAX 818-907-8350
Contact: Fran Musso
Clients: The The
Services: Alternative
Services: Personal management

RHYME SYNDICATE MANAGEMENT
451 N. Reese Pl.
Burbank, CA 91506
818-563-1030 FAX 818-563-2826
Contact: Jorge Hinojosa, Paul
Filippone
Clients: Ice-T, Body Count, Battery
Acid, Teddy Martin, Monie Love (U.S.
only), Gnpsta, Dust Brothers
Services: All
Services: Personal management

RIDER MANAGEMENT
13333 Ventura Blvd., Suite 206
Sherman Oaks, CA 91423
818-382-6610 FAX 818-382-6613
Contact: Dennis Rider, Julie Rextroad
Clients: Ugly Kid Joe, Varga, Electric
Love Hogs, Rob Rule
Services: Rock
Services: Personal management
Notes: Does not accept unsolicited material.

RUTHLESS FAMILY MAFIA
21860 Burbank Blvd., Suite 100
Woodland Hills, CA 91367
818-710-0060 FAX 818-710-1009
Contact: Jerry Heller, Gary Ballen,
Kiesha Anderson
Clients: Eric Wright
Services: All
Services: Personal management

THE BILL SAMMETH ORGANIZATION
P.O. Box 960
Beverly Hills, CA 90213
310-275-6193 FAX 310-441-5111
Contact: Bill Sammeth
Clients: Cher, Olivia Newton-John
Services: All
Services: Personal management
Notes: Does not accept unsolicited material.

SCOTT MANAGEMENT
8033 Sunset Blvd., Suite 1200
West Hollywood, CA 90046
213-856-4826 FAX 213-462-1442
Contact: Ray Scott
Clients: Bands, artists
Services: All
Services: Full service

SHANKMAN DEBLASIO MELINA, INC.
740 N. LaBrea, 1st Floor
Los Angeles, CA 90038
213-933-9977 FAX 213-933-0633
Contact: Ned Shankman, Ron
DeBlasio, Skip Paige
Clients: X, Love Chain, Barry White,
John Doe, Exene Cervenka, Warren
Hill, Kerosene, Kool and the Gang,
producers and songwriters
Services: All
Services: Full service and publishing
Notes: No phone calls/Submissions
attention Laurent Besencon

SHELLS/CAMPBELL & ASSOCIATES
10074 Sully Dr.
Sun Valley, CA 91352
818-767-5272 FAX 818-767-1383
Contact: Doug Campbell, Peter Shells
Clients: April's Motel Room, Bungee
Chords, Bruce Conte, Fanny Grace,
Billy Jones, Getting Red
Services: All
Services: Personal management,
entertainment services, production

SHIRO RECORDS
8228 Sunset Blvd., First Floor
Los Angeles, CA 90046
213-654-2353 FAX 213-654-2868
Contact: Shiro Gutzie
Clients: Quinn, Ulterhead, Al Berry,
Jeune
Services: Pop, R&B, alternative, rap
Services: Personal management,
record label
Notes: Does not accept unsolicited material.

SIDDONS & ASSOCIATES
584 N. Larchmont Blvd.
Los Angeles, CA 90004
213-462-6156 FAX 213-462-2076
Contact: Bill Siddons, Barbara Rose
Clients: David Crosby, Graham Nash,
Darling Buds, Max Carl, David Lanz
Services: Rock, pop
Services: Personal management
Notes: Does not accept unsolicited material.

DON SORKIN PRODUCTIONS
2717 Motor Ave.
Los Angeles, CA 90064
310-559-5580 FAX 310-559-5581
Contact: Don Sorkin
Clients: Steve Arrington, Almighty
Society, Tony C
Services: R&B, pop
Services: Management, publishing
Notes: Call before submitting material

SPIVAK ENTERTAINMENT
11845 West Olympic Blvd., Suite 1125
Los Angeles, CA 90064
310-473-4545 FAX 310-473-1994
Contact: Arthur Spivak, Peter Golden,
Joan Pades, Reed Glick, Stephen
Hanks, Michael Weaver, Rebecca
Edelson
Clients: Tori Amos, Samlamb, Murrums,
Beaver Nelson
Services: All
Services: Alternative, pop, rock
Services: Personal management
Notes: Does not accept unsolicited material.



TONY ISABEL

Take powerhouse bass-rooted rhythms, lock them together with infectious, memorable hooks and hang straight-ahead, up-front vocals. Tony Isabel writes, records and performs classic pop music with dead-on accuracy, stellar chops and undeniably incisive musicianship.

Tony was born in a town known for great musicians: Memphis. He went through a rock phase, then in high school discovered jazz and fusion, what he calls "cerebral stuff." "When I started making a living as a musician, I had to broaden my horizons." "It's hard to make a living playing jazz if you're not in a major music center."

Tony played the Montreux Jazz Festival, then a move to Nashville again broadened his musical horizons. "I put singing on my resume and got back into that. I learned how to sing my own thing, not to sound just like the records. Nashville taught me the philosophy, 'Don't be a pop, country or jazz musician'; learn to play all the styles."

Tony's move to Los Angeles resulted in an unlikely new venture-cruise ships. Being isolated at sea allowed Tony to concentrate on writing his own music, recording demos as waves crashed against the portholes.

Today, Tony's music is the sum total of his musical and life's experiences. It's accessible music, fresh and melodic, with a level of musicality and sophistication apparent in both performance and execution. Travel in Europe (Barcelona and Venice) has inspired global point of view and honed his writer's eye. He's had material for other artists to record, and he's also writing and producing music for upcoming film and television projects, but it's his own artistic vision that he's now most intent on pursuing. "I've got the equipment and the production chops to cut my own CD. The artist thing can open up the doors to all of the other things that I want to do. I've been working behind the scenes for awhile, but I believe it's time now to get out front and go for it."

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Last seen at the **House of Blues, Los Angeles**
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She was the guest of a member that didn't show.
She is the Manager for a Guitarist from France

Later that same evening ...
I became acquainted with a record company looking for the talents of the French guitarist.
The guitarist is now living in Venice, and practicing every day for his big moment.
I would like to contact the missing manager.
The manager is in her mid-30's, appx. 5'10", slim, has long black curly hair, and is also a nutritional counselor.

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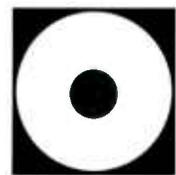
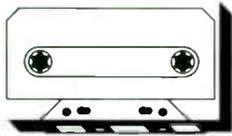
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J SPLASH ATTRACTIONS

P.O. Box 196
Bellflower, CA 90706
310-804-9528 FAX 310-804-9528
Contact: Paul Combs
Styles: Melodic rock
Services: Personal management

GARY STAMLER MANAGEMENT

1801 Century Park East, Suite 2400
Los Angeles, CA 90067
310-286-9797 FAX 310-551-0233
Contact: Gary Stamler
Clients: Crowded House, Tim Finn, Richard Thompson
Styles: All
Services: Personal management
Notes: Does not accept unsolicited material.

J STAR DIRECTION, INC.

9255 Sunset Blvd., Suite 610
Los Angeles, CA 90069
310-271-7186 FAX 310-550-8471
Contact: Shelly Berger, Billie Bullock
Clients: The Temptations, the O'Jays
Styles: R&B, pop, AC
Services: Personal management
Notes: Does not accept unsolicited material.

J STARDUST ENTERPRISES, INC.

4600 Franklin Ave.
Los Angeles, CA 90027
213-660-2553 FAX 213-660-6289
Contact: Derek Sutton, David Christensen
Clients: Robin Trower, V-12 Records Inc., Soup
Styles: Rock, AAA, pop, and blues
Services: Full service management, tour management/consulting

J STARKRAVIN' MANAGEMENT

18075 Ventura Blvd., Suite 228
Encino, CA 91316
818-345-0311 FAX 818-345-0340
Contact: B.C. McLane, Esq.
Clients: majority DOG
Styles: Pop, alternative, AAA
Services: Personal management

J HARRIET STERNBERG MANAGEMENT

15250 Ventura Blvd., Suite 1215
Sherman Oaks, CA 91403
818-906-9600 FAX 818-906-1723
Contact: Harriet Sternberg
Clients: Delbert McLinton, Spinal Tap, Dan Zanes
Styles: All
Services: Personal management

J STIEFEL PHILLIPS ENTERTAINMENT

9720 Wilshire Blvd., 4th Floor
Beverly Hills, CA 90212
310-275-3377 FAX 310-275-8774
Contact: Arnold Stiefel, Randy Phillips
Clients: Artists, bands
Styles: Rock, pop
Services: Full service management
Notes: Does not accept unsolicited material.

J STILETTO MANAGEMENT

5443 Beethoven St.
Los Angeles, CA 90066
310-306-4490 FAX 310-306-5350
Contact: Garry Kiel, Steve Wax, Edna Colillon
Clients: Barry Manilow, John McVie, Book of Love, Kyle Vincent, Kim Carnes, Penny Ford, Double Plus Good, Mondo, Stephanie Kramer, Four Letter Word
Styles: All
Services: Full service management
Notes: Does not accept unsolicited material.

J SW7, INC.

8844 W. Olympic Blvd.
Beverly Hills, CA 90211
310-785-0900 FAX 310-277-8833
Contact: Tom Mohler
Styles: Rock & Roll
Services: n/a
Notes: Does not accept unsolicited material.

J TAKE OUT MANAGEMENT

15125 Ventura Blvd., Penthouse 203
Sherman Oaks, CA 91403
818-783-7717 FAX 818-907-1133
Contact: Howard Rosen
Clients: Dan Hill
Styles: All
Services: Personal management

J TALENT HOUSE

7211 Santa Monica Blvd., Suite 2
Los Angeles, CA 90046
213-883-0360 FAX 213-883-0085
Contact: Staci Slater, Stacey Sullivan
Clients: 7 Year Bitch, Season to Risk, Truly, the Presidents of the United States of America
Styles: Alternative
Services: Personal management
Notes: Does not accept unsolicited material.

J TAPKO ENTERTAINMENT ASSOCIATES

17337 Ventura Blvd., Suite 208
Encino, CA 91316
818-905-6699 FAX 818-906-0697
Contact: Tim Hayne, John Greenberg
Clients: Dangerous Toys, DC-10, The Ex-Idols, Tim Skold, John Corabi, Grinchist
Styles: Rock, alternative
Services: Full service management

J TAURO BROTHERS MANAGEMENT

1541 Ocean Ave., Suite 200
Santa Monica, CA 90401
310-458-1505 FAX 310-393-7777
Contact: Chris Maggioro, Robert Tauro
Styles: Alternative, jazz
Services: Full service

J THREE ARTIST MANAGEMENT

1727 1/4 N. Sycamore Ave.
Hollywood, CA 90028
213-850-0300 FAX 213-851-9889
Contact: Richard Bishop, Peggy Trucksis
Clients: Henry Rollins/Rollins Band, My Life With The Thrill Kill Kult, Richard Butler/Love Spit Love, Babes in Toyland, Filter, The Cruel Sea
Styles: Alternative
Services: Full service management

J TERRI TILTON MANAGEMENT

7135 Hollywood Blvd., Suite 601
Los Angeles, CA 90046
213-851-8552 FAX 213-850-1467
Contact: Terri Tilton Stewart
Clients: Jimmy Stewart, Gary Crosby, Novello/Rusch
Styles: No rap, metal or heavy rock
Services: Management, consulting, business management
Notes: Call before submitting material

J GEORGE TOBIN MUSIC

11337 Burbank Blvd.
North Hollywood, CA 91601
818-980-0880 FAX 818-506-5905
Contact: George Tobin
Styles: All
Services: Personal management, production, recording studio, independent label, publishing

J TOP ROCK DEVELOPMENT

6399 Wilshire Blvd., Suite 1001
Los Angeles, CA 90048
213-655-5009 FAX 213-655-1543
Contact: Doug Thaler, Stephanie Gurevitz
Clients: Winger, Mindrot, Engines of Aggression
Styles: Rock
Services: Personal management
Notes: No phone calls. Does not accept unsolicited material.

J TROLL MANAGEMENT

15043 Valley Heart Dr.
Sherman Oaks, CA 91403
818-907-5471 FAX 818-907-8070
Contact: Ken Johnston
Clients: Stone, Sherman Hemsley
Styles: Rock
Services: Personal management

J TURNER MANAGEMENT GROUP

3500 W. Olive Ave., Suite 680
Burbank, CA 91505
818-955-6655 FAX 818-955-6650
Contact: Dennis Turner
Clients: Kenny G., Brenda Russell, Peter Cox
Styles: Jazz, urban
Services: Personal management
Notes: Does not accept unsolicited material.

J THE TWINK TOWERS COMPANY

8833 Sunset Blvd., Penthouse West
Los Angeles, CA 90069
310-659-9644 FAX 310-659-9675
Contact: Jerry Ross, Mike Dixon
Clients: Bus Boys, Navigator/Keven O'Neal, Bryan O'Neal, Louchlin, BlackBart
Styles: Rock, pop, variety
Services: Personal management, publishing

J TWIST MANAGEMENT

4230 Del Rey Ave., Suite 621
Marina del Rey, CA 90292
310-306-1116 FAX 310-822-0693
Contact: David Lumian, Laurel Stearns
Clients: The Last Poets, the Watts Prophets, Hagfish, Moustetrap, the Paladins, Travis John Alford
Styles: All
Services: Personal management
Notes: Call before submitting material

J UNITY ENTERTAINMENT

1541 Ocean Ave., Suite 200
Santa Monica, CA 90401
310-458-1505 FAX 310-393-7777
Contact: Robert Tauro
Styles: All
Services: Full service management
Notes: Call before sending material

J VAULT MANAGEMENT

9157 Sunset Blvd., Suite 310
Hollywood, CA 90069
310-278-3815 FAX 310-278-3870
Contact: Steven Rosen, Greg Lewerke
Clients: The Blasters/Phil Alvin, Lester Butler, St. Regis Brothers, Pal Shazar, Chris Thomas, the Pasties
Styles: All
Services: Personal management, consulting
Notes: Call before sending material

J VISION MANAGEMENT

7958 Beverly Blvd.
Los Angeles, CA 90048
213-658-8744 FAX 213-653-0482
Contact: Lee Ann Meyers, Shelly Heber
Clients: Dave Koz, Dave Alvin, Marilyn Scott
Styles: All
Services: Management
Notes: Does not accept unsolicited material

J FRANK VOLPE MANAGEMENT

11908 Ventura Blvd., Suite 201
Studio City, CA 91604
818-762-5648
Contact: Shirley Brown
Clients: Johnette Napolitano, Def FX, Ass Ponys
Styles: All
Services: Personal management

J JEFF WALD ENTERTAINMENT

12424 Wilshire Blvd., Suite 840
Los Angeles, CA 90025
310-820-9897 FAX 310-820-7375
Contact: Kelly Newby, Jordan Sommers
Clients: Paul Williams, Danny Tate, Oscar Brown Jr.
Styles: Country, pop, R&B
Services: Full service
Notes: No phone calls. Does not accept unsolicited material.

J HARRIET WASSERMAN MANAGEMENT

15250 Ventura Blvd., Suite 1215
Sherman Oaks, CA 91403
818-906-1700 FAX 818-906-1723
Contact: Harriet Wasserman
Clients: Sheena Easton
Styles: Pop
Services: Personal management

J WE'RE TALKIN' MUSIC

7 Via San Remo
Rancho Palos Verdes, CA 90275
310-377-6430 FAX 310-377-4055
Contact: Sam Calle
Styles: AOR
Services: Artist and management consulting, national record promotion

J RON WEISNER ENTERTAINMENT

9200 Sunset Blvd., Penthouse
Los Angeles, CA 90069
310-550-8200 FAX 310-550-8511
Contact: Ron Weisner
Clients: Rick Springfield, Steve Winwood, Slyx, the Isley Brothers, Angela Winbush
Styles: All
Services: Personal management
Notes: Does not accept unsolicited material.

J WIGWAM ENTERTAINMENT GROUP

120 North Harper Ave.
Los Angeles, CA 90048
213-655-7822 FAX 213-655-9419
Contact: Jerry Levin, Chuck Hull
Clients: Rocioardo Silveira, Justo Almario, Abraham Laboriel, Monkey Meat, Kon Onia
Styles: Jazz, R&B
Services: Personal management, in-house record label

J WILO WEST RECORDS

8127 Melrose Ave., Suite 2
Los Angeles, CA 90046
213-651-9384 FAX 213-651-1459
Contact: Morris Talt Jr., Ray Tamarra
Clients: B.O.X., the Mexicans, Torche, Taz i.e. No Fisk, the Nonce
Styles: Rap, jazz
Services: Personal management, indie record label

J WORLDS END (AMERICA), INC.

183 N. Mantel Ave., Suite 270
Los Angeles, CA 90036
213-965-1540 FAX 213-965-1547
Contact: Sandy Robertson
Styles: All
Services: Full services (producer management only—no artist management)
Notes: Does not accept unsolicited material.

J WYATT MANAGEMENT

10797 Onyx Circle
Fountain Valley, CA 92708
714-839-7700 FAX 714-775-4300
Contact: Warren Wyatt, Julie Hines
Clients: Saigon Kick, B.M.R., Freak of Nature, John Wesley, Carmine Appice, Broken Silence, Crush
Styles: Rock
Services: Full service management

BOOKING AGENTS

J AGENCY FOR THE PERFORMING ARTS

9000 Sunset Blvd., Suite 1200
Los Angeles, CA 90069
310-273-0744 FAX 310-888-4242
Contact: Jim Gissell
Styles: All

J AMERICAN MANAGEMENT

17530 Ventura Blvd., Suite 108
Encino, CA 91316
818-981-6500 FAX 818-981-1929
Contact: Jim Wagner
Clients: Johnny Tillotson, Jim Stafford, Brian Highland, the Chirelles, the Coasters, Freddy Canon, The Angels, the Mavelettes, Chubby Checker, Little Anthony/the Imperials, Bobby Winton
Styles: All
Services: Booking
Notes: Does not accept unsolicited material

J BAND ASSOCIATES

818-343-1288

J GEOFFREY BLUMENAUER ARTISTS

818-366-8117

J CORALIE JR. AGENCY

4789 Vineland, Suite 100
North Hollywood, CA 91602
818-766-9501
Contact: Mano Solis, Richard Spilburn, Coralie Junior
Styles: Fifties-Sixties, nostalgia
Services: Booking, overseas booking

J CREATIVE ARTISTS AGENCY, INC.

9830 Wilshire Blvd.
Beverly Hills, CA 90212
310-288-4545 FAX 310-288-4800
Contact: Carole Kimzel
Styles: All
Notes: Does not accept unsolicited material

J FOLKLORE, INC.

1671 Appian Wy.
Santa Monica, CA 90401
310-451-0767 FAX 310-458-6005
Contact: Mitch Greenhill
Styles: Roots, folk
Services: Booking

J HARMONY ARTISTS, INC.

8833 Sunset Blvd., Penthouse West
Los Angeles, CA 90069
310-659-9644 FAX 310-659-9675
Contact: Jerry Ross, Mike Dixon
Styles: All
Services: Booking

J INTERNATIONAL CREATIVE MANAGEMENT (ICM)

8942 Wilshire Blvd.
Beverly Hills, CA 90211
310-550-4000 FAX 310-550-4100
Styles: All
Services: Booking
Notes: Does not accept unsolicited material

J JAM ENTERTAINMENT AND EVENTS

2900 Bristol St., Suite E-201
Costa Mesa, CA 92626
714-556-9505 FAX 714-979-9220
Contact: Dennis Morrison
Styles: All
Services: Booking, event planning

J JENSEN CREW AGENCY

714-534-8912

J MAINSTAGE MANAGEMENT

P.O. Box 5517
Los Alamitos, CA 90721
714-220-6707 FAX 714-220-6747
Contact: Kiersten Bollmann
Styles: International, family, classical
Services: Booking

J MARIS AGENCY

17620 Sherman Way, Suite 213
Van Nuys, CA 91406
818-708-2493 FAX 818-980-1394
Contact: Steve Mariscal
Styles: Original rock, pop, alternative, fifties/sixties
Services: Agent

J MCCONKEY ARTISTS AGENCY

1822 N. Wilcox Ave.
Hollywood, CA 90028
213-463-7141 FAX 213-463-2558
Contact: Mack K. McConkey
Styles: Top 40, lounge acts
Services: Bookings

J MENU ENTERTAINMENT

6113 Mulholland Hwy.
Hollywood, CA 90088
213-460-4069
Contact: Margaret Kimura
Styles: All (except rap and country)
Services: Artist development

J THE WILLIAM MORRIS AGENCY

151 El Camino Dr.
Beverly Hills, CA 90212
310-859-4000 FAX 310-859-4440
Styles: All
Services: Booking

J MUSICASTER

4854 Foton Ave.
Sherman Oaks, CA 91423
818-501-6859 FAX 818-501-4122
Contact: Gail Gross
Services: Represents musicians for on-camera work (commercials, TV, film) and animated voices
Notes: Does not accept unsolicited material

J NEERLANOER CONCERTS, INC.

6233 Hollywood Blvd.
Hollywood, CA 90028
213-468-1710 FAX 213-468-1722
Contact: Ken Scher
Styles: All
Services: Booking and promotion
Notes: Does not accept unsolicited material

J PERFORMERS OF THE WORLD (POW)

8901 Melrose Ave., 2nd Floor
West Hollywood, CA 90069
310-205-0366 FAX 310-205-0365
Styles: All
Services: Booking

J HOWARD ROSE TALENT AGENCY

8900 Wilshire Blvd., Suite 320
Beverly Hills, CA 90211
310-657-1215 FAX 310-657-1216
Contact: Howard Rose, Steve Smith
Clients: Elton John, Jimmy Buffet, Lionel Richie, Chicago, Dan Fogelberg, Boz Scaggs, Steely Dan
Styles: All
Services: Booking
Notes: Does not accept unsolicited material

J SANDBOX PRODUCTIONS

513 Wilshire Blvd., Suite 215
Santa Monica, CA 90401
310-288-6815
Services: Booking

J SPOTLIGHT ENTERPRISES

8665 Wilshire Blvd., Suite 410
Beverly Hills, CA 90211
310-657-8004
FAX 615-329-1689 (Nashville Office)
Contact: Robert Williams
Styles: All
Services: Booking, management
Notes: Does not accept unsolicited material

J TAPESTRY ARTISTS

17337 Ventura Blvd., Suite 208
Encino, CA 91316
818-906-0558 FAX 818-906-0697
Contact: Paul Barbarus, Fabian Balaños, Claudio Weinstein, Daniel Nurez
Clients: Canned Heat, Cesar Maroll, Country Joe McDonald, Dazz Band, Glenn Yarbrough, Randy Hansen, Roberta Flack, Spirit, Tierra, Walter Trout Band, Wild Child
Styles: All
Services: Booking, represent foreign promoters for major international artists
Notes: Does not accept unsolicited material

J THAT'S ENTERTAINMENT

1360 N. Hancock St.
Anaheim, CA 92807
714-693-9300 FAX 714-693-7963
Contact: John McEntee
Styles: All
Services: Booking

J UNO PRODUCTIONS

10122 Riverside Dr.
Toluca Lake, CA 91602
818-763-1501 FAX 818-763-0466
Contact: Tietro Carlos
Styles: American, Latin
Services: Booking

J VARIETY ARTISTS INTERNATIONAL

846 Higuera St. Suite 5
San Luis Obispo, CA 93401
805-544-1444 FAX 805-544-2444
Contact: Bob Engel, John Harrington, Lloyd St. Martin
Clients: The Association, Beat Farmers, Jerry Lee Lewis, Robin Trower, War, the Young Dubliners
Styles: All
Services: Booking
Notes: Does not accept unsolicited material



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Artists are up-close and personal on this series showcasing music over image

By Jonathan Widran

In the Eighties, MTV's innovations in the music video realm helped re-define the way we experienced music. The first cable network to offer recording artists prime visual exposure through the developing medium, it became a pop culture phenomenon which revolutionized the entire industry. The audience's eyes became just as, if not more, important than its ears. But despite the amazing artistic impact which created a whole sub-industry, videos had a downside. For many artists, style in many cases became more important than substance, and instant, short-lived superstars with minimal musical

ability were the result.

Leave it to MTV to provide the antidote to such rampant Milli Vanillism with a concept which was too simple to be contrived and yet no less revolutionary than the introduction of videos themselves—*Unplugged*. Meaning just what it says, artists performing in a stripped down setting, without the benefits of eye-catching trickery or overdubbing madness, it has become the buzzword of music in the Nineties. Though its evolution into huge record sales, Grammy victories, interactive computer software and even book publishing has turned MTV's *Unplugged* into much more than a no-frills TV concert series, at the core of the madness is this simple question: Are you talented enough to do it acoustically?

Keith Richards likes to say that the mark of a good guitarist is how well he can handle an acoustic. Acknowledging this statement as the impetus behind every episode of the show, producer Alex Coletti enthuses, "It's not only something I'd subscribe to, it's something I hope Keith proves to us. He's absolutely right. You can't hide anything on *Unplugged*. The show not only puts the emphasis on the talent of the artist, but also on the quality of the songs.

"I'm basically a fan of songwriting," says the native New Yorker, who has nurtured the musical behemoth from its humble beginnings as an improvisational pilot in 1989. "Most any good singer and guitar or keyboard player can perform competently in a live setting, but by far, the most successful and memorable artists on our show are those who are the consummate songwriters."

The amazing sales statistics of CDs released based on *Unplugged* performances by such singer-songwriters grandly supports Coletti's assertion. Led by a warm and fuzzy campfire version of the classic rock hit "Layla," Eric Clapton broke all commercial expectations and brought his career to a new level of mainstream acceptance, selling millions of albums and winning a handful of Grammys, including Album of the Year for 1992. Rod Stewart and Mariah Carey's efforts both went multi-platinum and spawned hugely successful pop singles. And proving that high achieve-



ROD STEWART

ment in the format is not limited to strictly mainstream acts, Nirvana's *MTV Unplugged In New York* entered the *Billboard* album chart at Number One last November.

These stats lead to the inevitable question: How are the shows which spawn CD and home video releases chosen among the many fine concerts that aren't? Among the 75 or so telecasts (recent tapings have included sets by the Cranberries, Sheryl Crow, Melissa Etheridge and Courtney Love and Hole; the shows will be aired later this spring), why were we able to buy Clapton, McCartney and Arrested Development (which was considered a bust) and not Henley, Elton John, R.E.M., Sting or Aerosmith? Who decides whether such releases are appropriate for mass consumption instead of just repeated airings on MTV?

Van Toffler, Senior Vice President of Program Enterprises and Business Development, says that, like the music on the program itself, such choices are made organically. "The folks in my division will watch the tape, then sort of listen to it with our eyes closed. If we're hot on something, or if the artist's record label is enthusiastic, we'll sit down and discuss the possibilities. We don't plan anything beforehand, and that's the beauty of successes like Clapton's. Our attitude is, let's do the show,

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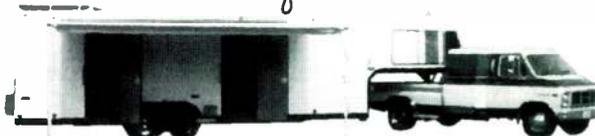
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see how it sounds."

Coletti says everyone involved must be wary of putting out every performance as an album for fear of glutting the market. "It's all a matter of picking and choosing. Sometimes, the artist will be hesitant. We had to talk Clapton into it, believe it or not. He didn't think it was good enough. And those times we've hit the jackpot, no one at MTV has taken too much credit for it. Such sales ultimately reflects the artist's brilliance more than the show's popularity. Consumers are buying the CD because it's Rod Stewart doing great songs in the environment we provide, not because it says MTV on the package."

Since the records are an offshoot and MTV's focus at all times is to produce a great TV show, Toffler doesn't ever feel pressure to achieve Clapton-esque success with each album release. "There's no fear or expectation on the part of anyone at the network," he feels. "We know there will be records, that the public will demand records, but whether they sell or not is really the responsibility of the record company. MTV does get a small royalty for each album sold, but it's always best to minimize expectations and then enjoy the unexpected when it happens."

Because of the great demand for anything and everything *Unplugged* in the audio marketplace, Warner Bros., in association with the cable channel, recently released the first in a planned series of overview collections featuring a combination of widely heard tunes and those that were limited to the telecast run

of the original shows. *The Unplugged Collection, Volume One* boasts an eclectic mix of performances by the likes of Stevie Ray Vaughan, Lenny Kravitz, Paul Simon, Annie Lennox and Soul Asylum, in addition to tracks by Stewart, Clapton and McCartney.

Coletti explains that MTV and Warner's waited on the much-anticipated disc because the original idea was a box set featuring performances from every single show. "We wanted it to be an overview," he says, "but then we realized the series is far from over, so we opted for a regular schedule of compilations. We passed cassettes around the offices here, took notes on which tunes we could

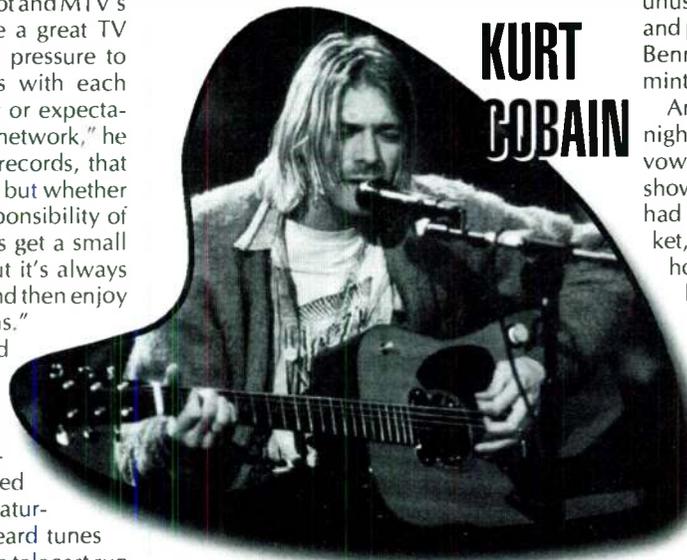
narrow it down to, and then negotiated with the artists to see if they would agree with our choices. Generally, they did."

Toffler's notion that the greatest moments of *Unplugged* are the unanticipated magical moments and the incredible widespread reactions they stir is best illuminated by the amazing *Unplugged* success of Tony Bennett. A classic singer in any generation, Bennett's career was on an upswing which found him appealing more and more to a younger crowd. Nevertheless, considering the ages and music of most of the show's top performers, the legend's performance (whose resulting release is up for Album of the Year) was a truly unusual twist. Proving that charisma, class and pop standards never quite go out of style, Bennett did his inimitable best and hit the mint both artistically and commercially.

And all because Coletti was up late one night watching television. "Each year, we vow to come up with new ideas to keep the show fresh," Coletti recalls. Tony's son Danny had helped expose him to the younger market, and I heard Conan O'Brien asking Tony how he stayed so young. He said, 'I've been unplugged my whole life.' I was floored that he knew of us, and then the light bulb went off."

The most ironic aspect of the Nineties' most significant musical trend is just how small and vague a concept *Unplugged* was in its infancy. The initial idea of an acoustic live music series was taken to MTV by video producer Robert Small and his partner

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◀ 23 Van Halen

now than I used to. When a guy is drunk on his ass and says, 'I don't like this part,' you say, 'Fuck you, let's talk about it tomorrow.'"

Sitting back quietly during this candid exchange is Eddie's brother Alex, who finally interjects, "Look, everyone from Clapton to Hendrix to Morrison has gone through this bout with the excesses of rock & roll, and some have gotten out alive and some haven't. I feel great because I really believe that we caught Eddie in time. The safety net was there when he fell.

"What you're looking for is your spiritual connection," he says, adding his umpteenth Camel filter to a rapidly growing mound on the coffee table. "Charlie Parker, for instance, was fantastic. He didn't really need drugs, but it opened up a door for him. But, like most everybody else, he finally got through the door into another room, and he got trapped in there and couldn't get out.

"Everybody needs their own time, and then it finally hits them like a brick in the forehead. The idea is not to get totally fucked up and plastered. Ed looked at himself in the mirror one day and said, 'Hey, this has gone as far as it can go on a level that isn't totally destructive.' But to his credit, he got out while he still could. And thank God for Sharp's nonalcoholic beer."

With a twinkle in his baby blue eyes, Sammy Hagar couldn't resist adding a little levity to the suddenly serious timbre of the banter. "You know, I was stone sober for 20 years and didn't touch anything," he relates, without even the trace of a smile on his lips.

"But people just couldn't take me after a while. I was so high energy and on top of things, they said, 'Hey, Sammy, down this tequila, we can't take you like this. So I had to, for my fans and friends, take up booze again. And everyone's better off for it."

"Even after ten albums, we learn a little bit more after doing it all over again. At first you don't have much written, you start jamming and then the old chemistry takes over. A lot of young bands today don't know what that means because they're signed on the basis of one song, thrown in the studio and then it's all over before they come down from the rush."

—Sammy Hagar

But not to give anyone the wrong idea regarding rock's excesses, Sammy quickly adds, "Booze and drugs killed Jimi Hendrix—they didn't make him great. Booze and drugs killed Janis Joplin—they didn't make her great. Ditto with Jim Morrison. And in my opinion, they killed Kurt Cobain as well—although

everyone points to the shotgun."

Butting into the conversation again, Alex adds, "Look, the point is, before we go psychoanalyzing drug addiction and all that, let's conclude that it's not the answer to anything."

But why do so many rock stars fall prey to those vices? In some cases, the only real monitor is death.

"Nobody tells you that you can't get ripped out of your mind before you go onstage," says Alex. "It's a job where you can get by going out onstage sloppy drunk or fucked up out of your mind, and the audience just gets off on the partying atmosphere of the moment. But most people either wise up or you go down with it. It's an easy rule to remember."

In truth, the four members of Van Halen have learned a lot of lessons in their long and arduous climb to the top of the rock & roll scrap heap. They've lost some close friends along the way, but have had the intelligence and pluck to learn from the mistakes of the less fortunate pioneers.

"Even after ten albums, it's like we learn a little bit more after doing it all over again," says Hagar, reaching over to grab the basketball for another game of one-on-one with a member of the road crew.

"At first you don't have much written," adds Hagar, "you start jamming and then the old chemistry begins to take over. A lot of young bands today don't know what that means because they're signed on the basis of one song, thrown in the recording studio and then it's all over before they come down from the rush."



CLOSE-UP

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For a musician, more than anyone, hair loss is a steady, unrelenting emotional drain that knows no socioeconomic bounds. Waking up to another comb-full of lost hair can be devastating. Instead of simply a "bad hair day," you feel as if you're having a bad hair life. But if you've got something, anything at all growing up there, there is something you can do that will make a difference. It's called hair replacement. And according to Linda Pritt, owner and hair artiste of Scissor Wizards, it's apparently a lot more popular than anyone is willing to admit.

A lot of people, according to Linda, are finding that all the major medical miracles we've heard about for hair loss don't really work. Thirty percent of her clients have had miserable, painful experiences with transplants, miracle lotions, etc. Linda says she has several clients, some very well known, that discovered the problem early, faced it head on and began coming to her to add hair to areas where it was receding or thinning. No one ever got a chance to notice that they were losing hair.

Replacement entails either a permanently attached hairpiece or strands of hair attached to a client's own locks here and there, or both. Using a fascinating variety of techniques, she can cover virtually any amount of scalp, or simply fill in what you've got to give volume and density. The process is permanently attached, requires "tightening" every five to nine weeks, and lasts from one to five years before it has to be replaced. Once the hair is attached, the client can do anything at all, including swim, shower or simply bang his head on his guitar for hours on end.

Linda uses premium virgin hair. Some businesses that profess to do the same kind of work use oriental hair, which is cheap, overprocessed and badly colored and doesn't even come close to matching the color, texture and

feel of the real hair of her Caucasian clients. Scissor Wizards uses the highest quality Italian, European or Russian hair available. It is beautiful. It is incredibly glossy, strong, and healthy.

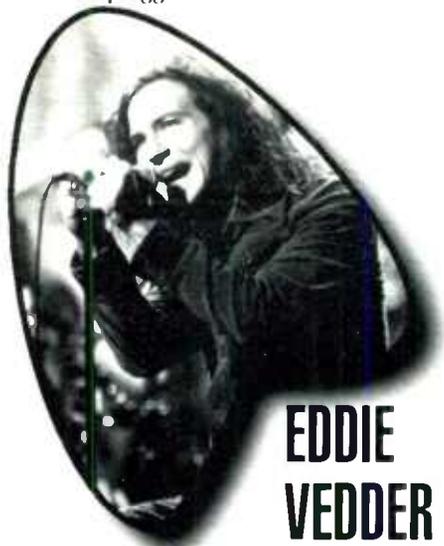
The most amazing things you will find about Scissor Wizards are the "before" and "after" photos of our clients. Not only is the replacement hair incredibly natural looking, but the expressions of the gentlemen in our photos are the most telling clues that a deep transformation had taken place. Many of the "before" photos capture the pained expressions of someone who's been going through hell for a long time, and the "after" photos depict a man who's feeling virile, powerful, masterful and sexy. These men get up from her chair with a new, confident walk and demeanor that was totally absent when they sat down. Linda is adamant about keeping her prices within the grasp of her musician clients. Serious hair replacement can cost between \$500-\$1600. Simply adding volume to hair starts at \$50. Most custom orders can be completed within 6-10 days.

Linda is a likable woman whose sensitivity to her client's needs is surely one of her greatest assets. She is also the femme fatale of the company's logo. Her consultation offices are upstairs in a business complex with just a number on the door. For this business, privacy is everything. Each client is serviced in a private office with a closed door. Everything is strictly confidential. For those who are really worried about being seen, they call ahead, make sure the place is empty, book the entire facility for the day and leave in a cloud of bodyguards. Linda has serviced clients on planes, tour buses and in hotel rooms. Some get extremely paranoid about maintaining the mythology of what a musician is supposed to be in the eyes of the public, but this is to be expected in a world where just about anything can make headlines.



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Jim Burns. They saw it as a way to promote songwriter Jules Shear's supposedly unmarketable acoustic album. Shear originally had Cinemax in mind, but Small, who came up with the title *Unplugged*, decided MTV would be a more receptive route.

It was all about a bunch of New York songwriting pals sitting in a room with their guitars, letting them jam and taping the results. The pilot was taped on Halloween of 1989, with Shear joined by Glenn Tilbrook and Chris Difford of Squeeze, then by Elliot Easton of the Cars. With Shear as host, the show aired on Thanksgiving and had its official premiere the following January. The first shows were as Shear predicted, loose funky jam sessions. That lasted until the tenth edition of *Unplugged*, when Don Henley became the first sole headliner and first major mainstream star to do the show.

"The show grew in stages," Coletti remembers. "It's been a long, steady climb, with many stepping stones along the way taking us to the next level. Each big recording artist begat the next bigger one, Henley to Elton John, Clapton to Springsteen and the recent Bob Dylan show.

"Once we realized that we could go beyond fifteen minutes and a half hour," adds Coletti, "everyone started wanting to be a part of it. Elton found the intimacy irresistible, while R.E.M. neglected to do a tour for *Out Of Time* and honored us with a classic performance.

"No one ever anticipated the level of success we've reached," he concludes. "But as I said in my liner notes on the compilation, it's really still a show about great moments. It was our intention to simply provide an environment where these moments could happen. But I'd be crazy to accept any responsibility for its success.

"I contribute the ideas that I can, but sometimes, I'm still like a little kid trying to figure out my place in all of this. Seeing Eric Clapton sing a tribute to his son, sitting on a bench watching Steven Tyler jam or on the piano stool next to Elton John—I'm proud to have played some small part in creating these moments, but mostly, I just feel lucky to have been there when they happened." **MC**

Why Pro's Prefer Mackie: Part 5

Gregg Field has a great gig. He plays drums for Frank Sinatra. And he loves his job. Part of that love stems from how demanding Sinatra is as a musician himself. Ask anyone who's played for "The Chairman" and they'll tell you Sinatra's art

extends beyond his voice to the ability to get the best from everyone and everything around him. Including Gregg Field. It's little surprise, then, that Gregg Field asks for the best from everyone and everything around him too. From his kit, to his new



Macintosh® Power PC-Based hard disk recording system, to his mixing consoles. And all of the consoles Gregg Field owns are made by Mackie Designs. It's an honor for Gregg Field to have been selected one of the world's best drummers by the readers of Modern

Drummer. And we feel it's an honor for someone of Gregg's calibre to have spent his money on our products. Gregg has been using a Mackie CR-1604 mixer for submixing his set for live shows for a couple of years now. He says it worked so well for him that this year he bought

a bigger board for his commercial production business: A Mackie Designs 32 channel Bus console. After two mixers and a couple of years Gregg Field says he's a very happy Mackie customer. Which to OUR Greg (as in Mackie) is a big reason why HE loves HIS gig so much. Demand the best from yourself and you'll be in love with YOUR gig as much as Greg and Gregg are with theirs. Demand the best value in consoles and you'll be mixing on a Mackie.



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ROCK



Nikki Sixx of Motley Crue

You've probably heard the rumor that **Motley Crue** has been dropped, but, according to their label, **Elektra Records**, those rumors are utterly false. As to whether or not the band was actually trying to get former lead singer **Vince Neil** back in the lineup, I'd take it with a grain of salt. That rumor stated that the Crue was trying to woo Neil back into their ranks, which would certainly help bolster the sagging album and concert ticket sales of both parties.

Apparently, Neil was asked and refused, stating that he was happy with things the way they are. I have a feeling that the only time in the immediate future you'll see the Crue reunite will be in a courtroom setting, depending on the status of his lawsuit against his former bandmates.

Also in the rumor mill, there has been plenty of talk on the local club circuit that **Club Lingerie** will be closing on April 1st. We hear that the venerable nightspot is up for sale.

A spokesperson for the Lingerie would neither confirm nor deny the rumors, however the rumor that the owners have purchased a new venue elsewhere was said to be false. The demise of Club Lingerie would be

yet another harsh indicator of how bad the local club scene really is and how quickly things can change in the club business. The Lingerie was voted the Number One club in Los Angeles a few years ago in our year-end club poll, which should give a clear indication just how competitive it's gotten out there

Speaking of Club Lingerie, former **Roxy** promoter **Karen McGinnis** has brought her booking talents over to the venue. In addition to booking certain nights at the Lingerie, McGinnis is booking a new venue call **Subculture**, which will have its opening night on March 3rd. The venue is located at 1562 N. Cahuenga.

CPU has come to a rather abrupt halt from its usual weekday slot at the **Dragonfly**. The club featured gothic/industrial overtones and was promoted by **Mike Hell**, who also runs **Kontrol Faktoly**. More details on that in my next column.

Kim Arnal has taken over the in-house booking at **FM Station**. Arnal is probably a familiar face to the FM crowd since she has worked at the venue in one capacity or another for over a year. Prior to that, Arnal interned in Atlantic's A&R department for several months and even found time to graduate from B.I.T.

FM Station is open Wednesdays through Saturdays and hosts a monthly benefit for **Last Chance For Animals**, an L.A.-based charitable organization dedicated to ending animal exploitation. By the way, **FM Station** denies any rumors that they are on the way out.

I caught a recent performance at the **Crooked Bar** (formerly known as the **8121 Club**) by **AnnMarie Montade**, a talented and lovely Irish singer-songwriter in the vein of **Melissa Etheridge** and **Suzanne Vega**. Montade is over from Dublin for a brief stint to raise attention in L.A.'s music industry circles. For more information, call Ken Amorosano at **Amorosano Associates** (213-850-8140).

Medicine mainman **Brad Laner** has released **A Pert Cyclic Omen**, a solo outing featuring his ambient pink noise music. The CD was released on the **Onion/American** label.

—Tom Farrell



COUNTRY



Big Sandy at Linda's Doll Hut

One of the hippest honky tonks in the galaxy is just east of L.A. in the desert. For 35 years, **Pappy & Harriet's Pioneertown Palace and Motel** has been the place for country and roots artists to meet and make their music away from the maddening crowds. **Dusty Wakeman**, **Rosie Flores**, **Jim Lauderdale**, **Dale Watson**, **Chris Gaffney** and so many others consider Old Pie Town their home away from home. First-time artists who recently got up onstage include cowboy man **Reed Williams**, singer-songwriter **Muffin** and the **Cody Bryant Western Band**. **Harriet Allen**, along with her late husband, **Pappy**, has been a performer most of her life and entertained our troops while working for the **USO**. Rockabilly queen **Les Lee Anderson** lives at **Pie Town** now and performs regularly with Allen. For more information, call Harriet at 619-365-5956.

Linda's Doll Hut was the victim of an early morning break-in when one of the walls was broken through and two or more vandals took the sound system and broke into the cash register and video machines. Because of this sad turn of events, local rockabilly, country & western swing musicians, many of whom got their start at the Hut, are going to do a benefit for owner **Linda Jemison**. This event is scheduled for Sunday, March 5, from 2-10 p.m. at the Anaheim club. Look for **Ronnie Mack** to

emcee the affair. Entertainment will be provided by **Big Sandy & His Fly Rite Boys**, the **Sun Demons**, **Russell Scott & His Red Hots**, as well as roots rock artist **Barry Holdship** and many special surprise guests. C&W talent will be represented by the **Losin' Brothers**, **Kathy Robertson** and the **Lucky Stars**, among others. Another benefit is scheduled for March 19 at the Hut, featuring alternative bands such as the **Cadillac Tramps** and **Social Distortion**. For more info, contact 714-533-1286.

Speaking of the Doll Hut and Big Sandy, look for him and the boys every Monday night. Opening for Sandy the last few weeks has been the **Hot Brand 5**, who follow in the footsteps of all the great western swing bands, while adding a dash of rock & roll.

Another artist whose sound is always fresh is **Katy Moffat**. Her new album on **Watermelon**, **Hearts Gone Wild**, includes the self-penned "Wild Girl," which is a great cut. Also, look for a new **HighTone** release from **Dale Watson** in the next few weeks. **Rick Shea** and **Cody Bryant** are also expected to have new product out soon.

Local songwriter **Burton Collins** is getting some national attention. Collins, along with writing partner **Karen Taylor-Good**, has garnered a Music City News Country Songwriter Awards nomination. Their song, "How Can I Help You Say Goodbye," was recorded by **Patty Loveless** and became a major hit. The awards show will air on TNN March 8 at 6:00 p.m. (Pacific time).

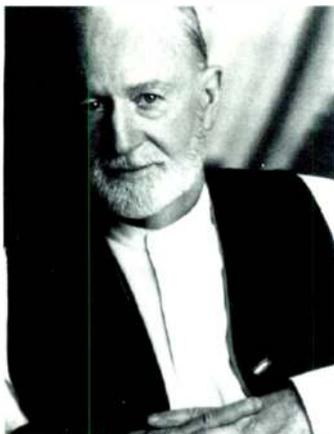
Congratulations of another sort go out to **Roz, Howard** and **Allen Larman**, the family behind **KPFK's Folk Scene**. The **Larmans** celebrated 25 years on the air January 27 with a 25-hour marathon of the best of **Folk Scene**. **Folk Scene** airs Tuesdays from 10 a.m.-12 noon and Sunday evenings from 8-10 p.m.

Finally, musicians who are not gigging on Friday and Saturday nights should check out the **Roadway Inn Truckstop** in Pico Rivera. The **Ronnie Mack Trio** plays weekends there, and folks are invited to sit in and jam. Roots rockers, rockabilly kids and cowboys are all apt to show up. —Jana Pendragon



Losin' Brothers Jon Bertini and Ric Arnett flank Reed Williams

JAZZ



Mose Allison

Mose Allison (playing duets with bassist Eric Von Essen) was in top form during his stint at the **Jazz Bakery**. Allison, one of the top living lyricists and a distinctive singer, is also a very unique pianist. His dramatic and picturesque journeys kept both Essen and the audience constantly guessing! Highlights included "Tell Me Something I Don't Know," "Meet Me At No Special Place," "Certified Senior Citizen" and a minor-toned "You Are My Sunshine."

Los Angeles is home to many fine jazz vocalists. **Cathy Segal-Garcia**, one of the most talented, explored standards (including a swinging "Exactly Like You," "Bluesette" and "Dearly Beloved") and originals during her recent appearance at the **L.A. County Museum Of Art**. The appealing singer was consistently creative within the tradition, refusing to play it safe and pulled off some impressive improvising. Her quintet (trumpeter **Jeff Beal**, guitarist **Steve Cardenas**, bassist **Joel Hamilton** and drummer **Paul Kreibich**) was excellent and there was plenty of

solo space for Cardenas and virtuoso trumpeter **Beal**. **Cathy Segal-Garcia**, who I strongly recommend checking out, easily kept up with her sidemen and put on a highly enjoyable performance.

Pianist **Gene Harris** put on quite a show before a sold-out audience at the **Ambassador Auditorium**. The first half of the night featured his longtime quartet (with guitarist **Ron Eschete**, bassist **Luther Hughes** and drummer **Paul Humphrey**) and was filled with bluesy renditions of standards and ballads. The loving audience gave the rocking music a lengthy standing ovation. The second set found the quartet joined by thirteen horns plus conductor **Bill Berry**, who was making his first public appearance after a serious heart bypass operation on January 1st. There were many spots for Harris' sidemen (particularly trumpeter **Conte Candoli** and the tenors of **Herman Riley** and **Pete Christlieb**), but the pianist generally stole the show and was particularly soulful on "When Did You Leave Heaven" and "This Masquerade Is Over." A memorable evening.

Pianist **Bill Cunliffe** recently celebrated his recent **Discovery** release (*Bill In Brazil*) with a fine set at the **Club Brasserie**. The versatile Cunliffe found something original to say over the infectious bossa-nova rhythms provided by his quintet, and the mixture of styles worked together very well.

UPCOMING: **Catalina's** (213-466-2210) features the **Ray Brown Trio** (through March 5), the **Jazz Bakery** (310-271-9039) hosts the **Clayton-Hamilton Jazz Orchestra** (March 6) and the legendary **Randy Weston** (March 16-18). **Sweet Baby J'ai** is at **LunaPark** (310-652-0611) on March 4 and **Susie Hansen's Latin Band** performs at **Pasion** (818-752-7333) every Friday night.

—**Scott Yanow**

URBAN



Adina Howard

The most anticipated event of the month is, of course, the **Soul Train Music Awards** on March 13 at the **Shrine Auditorium**. The awards show has gained back some of the credibility it lost a few years ago when it was criticized for giving awards to crossover artists who many people felt were too pop to be considered real R&B.

Nominees in some of the major categories include **Blackstreet**, **Boyz II Men**, **Jodeci** and **Zhané** for R&B/Soul Album of the Year, **Group or Duo**; **Bone Thugs N Harmony**, **Scarface**, **Snoop Doggy Dog** and **Warren G** for Rap Album of the Year; **Aaliyah**, **Anita Baker**, **Brandy** and **Me'shell Ndegéocello** for R&B/Soul Album of the Year, **Female**; and **Gerald Levert**, **Keith Sweat**, **Luther Vandross** and **Barry White** for R&B/Soul Album of the Year, **Male**.

Aaron Hall, **69 Boyz** and **R. Kelly** are among the artists who've also received nominations. Look for the live broadcast on KTLA Channel 5.

War and **Eric Burdon** return to the **House Of Blues** on March 23rd. **HOB** is one of the best places in town to catch performers on the old school tip, having recently hosted the **Commodores**, **Tower of Power** and **Junior Walker**.

Newcomer **Adina Howard** is the latest diva-in-waiting with a bold and sultry style. Her debut release, *Do You Wanna Ride*, is chock full of slow-rolling, West Coast beats and songs such as "You Got Me Humpin'" and "Horny For Your Love." The first single, "Freak Like Me," was written by **Mass Order**. The album also features guest appearances from **Yo-Yo** (on "You Can Be My Nigga") and **Michael Speaks** (a cover of **Rene and Angela's** "You Don't Have To Cry").

The 20-year-old Howard was the first artist to be signed to EastWest-distributed **Mecca Don Records** and, like many singers, got her start as a child in the church choir.

She was later discovered by **4-Sure's Livio Harris** (her producer and manager), and reportedly signed with **Mecca Don** within a week after the label received her demo. *Do You Wanna Ride* has a little something for everyone: classic R&B styling, hip-hop grooves and even a trace of dancehall.

More details on the *Panther* soundtrack: It's due out on April 4 and will include tracks from **Tony! Toni! Tone!**, **Sounds of Blackness** (featuring **Gil-Scott Heron**), **Mint Condition** and an all-star group of rappers called the **Ten Points**, which includes such artists as **Warren G**, **KRS-One**, **NAS**, **Q-Tip**, **Coolio**, **Busta Rhyme**, **Scarface**, **Lil Mauk**, **Method Man** and **Ill Al Skratz**.

Panther, the movie, is about the birth of the Black Panther Party from the perspective of a Vietnam veteran played by **Kadeem Hardison**. Father-and-son team **Melvin** and **Mario Van Peebles** co-directed the film, which is set for nationwide release on April 21st. —**Carla Hay**



Cathy Segal-Garcia



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CLUB REVIEWS



The Blue Aeroplanes: Socially relevant dance music.

The Blue Aeroplanes

Troubadour
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Beggar's Banquet: 212-889-9110

The Players: Gerard Langley, vocals; Wojtek Dmochowski, dancer; Rodney Allen, guitar, vocals; Roger Power, bass; John Wygans, guitar; Graham Russell, drums.

Material: The Blue Aeroplanes' sound has a sharp edge to it and yet still remains very rhythmic, danceable music. The Aeroplanes achieve this mixture because of vocalist and songwriter Gerard Langley. Langley's monotonous droning of poetic lyrics over commercial pop melodies provides a striking contrast which gives the music tension. With songs such as "(I'm A) Smart Drug" and "Mercury," Langley shows that the music can have a beat and yet remain socially relevant.

Musicianship: In an interesting twist, the Blue Aeroplanes supplemented their usual guitar duo of Rodney Allen and John Wygans with a third guitarist. The three guitar players melded well together, sometimes snaking their melody lines in and out of each other's. Frontman Langley does not really sing; he rhythmically intones the vocals in the manner of Rex Harrison in *My Fair Lady*. This provides a striking contrast to the rocking music around him. The band's rhythm section is very good and kept the dance floor

extremely crowded.

Performance: Here is a band with an interesting gimmick: their own male dancer. Wojtek Dmochowski dances his way around the stage, even coming out into the audience at various points. This provides a very interesting counterpoint to Gerard Langley, who is more wooden. Langley's gestures punctuate certain emphatic points or illustrate the mysteries of some of the lyrics.

Summary: For a group that has been around since 1984, the Blue Aeroplanes still put on a show that is unique, fresh and stimulating. They even threw a curve into the evening with the choice of Paul Simon's "Boy In The Bubble" for the encore number. It is refreshing that after a decade of being together, a group can still press the envelope a little bit.

—Jon Pepper

Bettie Serveert

The Troubadour
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Atlantic Records: 310-205-7450

The Players: Carol van Dijk, vocals, guitar; Peter Visser, guitar; Herman Bunschoeke, bass; Berend Dubbe, drums.

Material: Holland's Bettie Serveert has a way with a song. Specializing in heady guitar squalls and sweeping melodies, the band also produces memorable hooks. Carol van Dijk's plainspoken, personal truths provide thematic heft. Bettie's earnest stage demeanor is disarming,

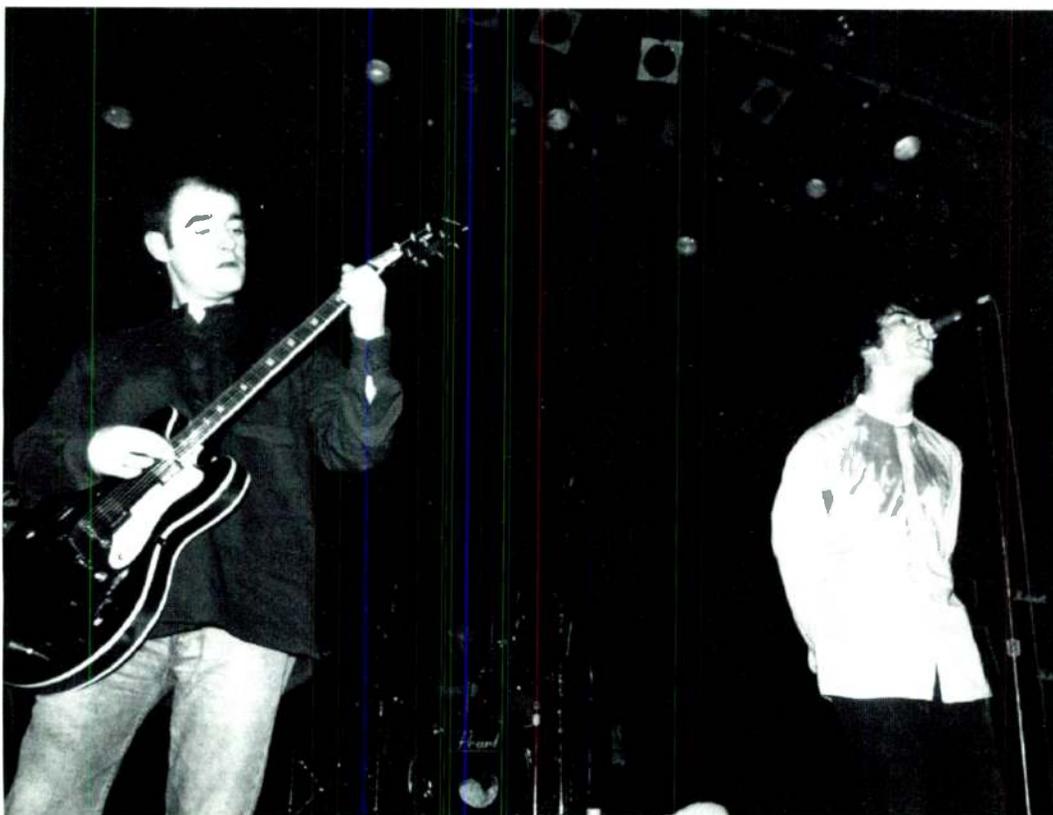
perhaps the least pretentious of the current crop of alternative folk-rockers. Supercharged renditions of cuts from their new disc, *Lamprey*, included the gently rocking "Ray Ray Rain" and the gut-wrencher "D. Feathers." Other highlights were "Kid's Alright," from *Palomine*, Bettie's first record, a rollicking version of "Palomine" and an encore that featured the perfect pop nugget "Tom Boy."

Musicianship: Van Dijk's sad, soulful voice carried the night, alternately breaking hearts and soaring inside the controlled fury created by her bandmates. That she lays down a mean jangle on her hollow-body electric is doubly remarkable. Peter Visser has grown beyond his emulation of Neil Young, loosening up and stretching out. His tone warmly reflected van Dijk's more tender moments and was equally affecting in feedback-laden solos and anthemic power chords. Herman Bunschoeke delivered solid, loping lines that nicely accented the band's melodic thrust. And Berend Dubbe anchored the comfortable mix; his sense of dynamics remains one of Bettie's major assets. Though it was great fun to see these four cut loose, a few jams could have been trimmed.

Performance: This is not a flashy outfit; stage banter was minimal. Visser would occasionally stride to the microphone and pronounce song titles. At one point a fan hollered, "Sounding good, Mr. Visser." The guitarist's response was a pithy, "Why thank you, sir," delivered in the best Max von Sydow fashion. He was the most interesting to watch, his white-blond hair winging around



CLUB REVIEWS



Oasis: Leading the latest Brit invasion.

as he thrashed the air with his axe. Van Dijk's communication skills were generally confined to her vocals, though her enthusiasm was apparent during momentary duels with Visser. For his part, Bunschoke paced the stage with authority, casually manhandling his bass.

Summary: The band frequently had the crowd eating out of its hand. The house put Morphine back on the sound system after Bettie's encore and about two-thirds of the audience began filing out of the club. But the band returned, rewarding those who'd stayed with the *Palomine* cut "Brain-Tag," which became something of a sing-along. This seemingly offhand gesture capped a satisfying performance, during which Bettie's engaging repertoire and healthy stage ethic asserted itself repeatedly. —Julia Rubiner

Oasis

The Palace
Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Julie Farman, Epic Records: 310-449-2878

The Players: Liam Gallagher, vocals; Noel Gallagher, lead guitar; Paul Arthurs, rhythm guitar; Paul McGuigan, bass; Tony McCarroll, drums.

Material: With their critically acclaimed new release *Definitely Maybe*, Oasis has helped spearhead the latest British Invasion, but the band's lackluster live set indicates that they've got some work to do. Confusing decibels with energy,

the boys presented a willfully stolid front, not exactly gazing at their shoes, but not moving them much either. Opening with "Rock And Roll Star," Oasis also ran through "Shakermaker," "Fade Away," the T-Rex-influenced "Head Shrinker" and the standout "Going Home," as well as perfunctory readings of their current radio faves, "Supersonic" and "Live Forever." In an act of supreme hubris, the band closed a reasonably generous set by flattening the Beatles' "I Am the Walrus," a pointless, catatonia-inducing instrumental outro lingering for what seemed like hours. No encore was forthcoming, much to the chagrin of the faithful dutifully reveling at the front of the crowd. I was counting on Oasis for big hooks and lots of 'em. They delivered on a handful of numbers, but they served up at least an equal share of plodding, rhythm-heavy outings with little melodic emphasis.

Musicianship: Testimony to the power of Liam Gallagher's pipes was his ability to rise above the cacophonous mix. And, indeed, his snotty British wail is the band's cornerstone. Still, his delivery grew monotonous in a hurry. The singer intermittently picked up a tambourine, but since he never got near the microphone with it, it served more as a prop than percussion. Noel Gallagher fared best, his leads approaching Johnny Marr grandeur at times. His backup vocals, too, added much-needed color, particularly his solo capping of the chorus of "Live Forever," in which he ably handled the high part. Volume, unfortunately, seemed the chief imperative of the evening, Noel

Gallagher's guitar amp emitting an incessant ice-pick-in-the-ear whine that distracted tragically from his tasty lead playing. The mix was further held hostage by Paul McGuigan's rumbling bass and Tony McCarroll's relentless kick drum.

Performance: Liam Gallagher did little to enliven his unvaried vocal presentation. Hands clasped behind his back, knees bent in a subtle plié, the singer abandoned this stance only to perch on the drum riser—legs crossed—during guitar solos, or to mill aimlessly about his designated patch of stage. His most frequent acknowledgment of the crowd was a heavily accented "Thank you very much," though he did manage "This one's for the lovely ladies here tonight" by way of introducing "Slide Away." Noel Gallagher strolled back to his amp occasionally. McGuigan seemed encased in aspic, expressionlessly playing root notes. And though he, McCarroll and rhythm guitarist Paul Arthurs are competent musicians, the band's efforts this night were largely charisma-free.

Summary: Maybe delusions of grandeur pass for entertainment in England. Maybe Oasis doesn't care to tear up the stage. Maybe they detest touring. Whatever their reasons, their show at the Palace could have been the fulfillment of a contractual obligation. Repeated listenings of their new disc, however, may wash this impression out of concertgoers' minds. Ultimately, Oasis, along with the rest of the much-discussed new Brit pack, will have to put on an actual show to realize their promise.

—Julia Rubiner

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Water: Dark and brooding.

Water
Troubadour
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Kym Britton, MCA: 818-777-8907

The Players: Dean Bradley, vocals, guitar; Mark Cohen, bass, backup vocals; David Howell, guitar; John Guist, drums.

Material: Water's material is moody in a dark and brooding way, sort of the music of an impassioned loner. With a slightly hypnotic edge to it, this highly textured music wraps around the lyrics and enfolds them in a cocoon of sound. This music is reminiscent of the music of Yes in the Seventies with the melodies of the guitars playing a kind of hide and seek with the rhythms of the drums

and the bass. Songs such as "Static Ritual" really showed off this full sound.

Musicianship: The two bright spots in Water are the vocals of Dean Bradley and the lead guitar of David Howell. Bradley has just the right vocal tone to make the lyrics sound haunting and yet not be overly dramatic or sappy. Howell stands out on his solos, even though much of the music of this group blends together. Both Mark Cohen on bass and backing vocals and John Guist on drums provide very good support, never overplaying or overshadowing the two lead instruments of voice and guitar.

Performance: The one complaint about Water is that they are really nothing to look at in performance. This is not the end of the world for a group such as Water where the music is the important element. The question is, will good music bring in the fans? The answer on the basis of this show is yes.

Summary: Water's music is fascinating and a treat for the ears. What they are lacking in stage excitement and fake smoke, they make up for with musicianship and ensemble playing. In jazz, this is enough to carry a band. Why not in rock?

—Jon Pepper

Bush
The Roxy
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Trauma Records: 818-382-2515

The Players: Gavin Rossdale, vocals, guitar; Nigel Pulsford, guitar; Dave Parsons, bass; Robin Goodridge, drums.

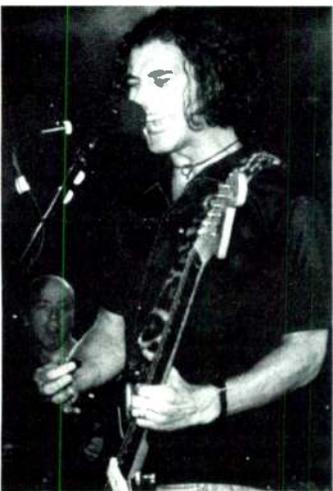
Material: Not diverse and not really riveting—save for the band's hit single, "Everything Zen." While the band vehemently denies the accusations, the lion's share of their material consists of carbon copies of what their Seattle grunge counterparts have been churning out for years.

Musicianship: Guitarist Nigel Pulsford is the lynchpin of this segment of the presentation. His delicate yet visceral slide guitar phrasings make the music tingle, while the rhythm section pumps out hi-octane beats that anchor the strong dynamic vocals of Gavin Rossdale.

Performance: Though Rossdale has bemoaned his role as a sex symbol, he couldn't wait to peel open his already flimsy blouse and yelp at the girls pressing against the stage. Lead guitarist Nigel Pulsford effortlessly controlled the evening's pace with an easy-going yet vigorous command of his instrument. Pulsford looks great, too. He bounds about with a gleaming skull much like a punk rock translation of Mr. Clean. Pulsford is the real sex symbol of the band because he's occupied with the enjoyment of the moment. Spontaneity is what rock & roll is all about, and Pulsford embodies that ideal.

Summary: Bush proved two things unequivocally: The world is hungry for heroes, and that SoCal alternative radio bastion KROQ has immense clout. Bush is a group who has a couple of decent songs and a talented singer. Due to the support of several alternative radio stations and MTV, there is a buzz on the group, but time will tell if Bush can measure up to the hype.

—Ned Costello



Bush: English grunge.

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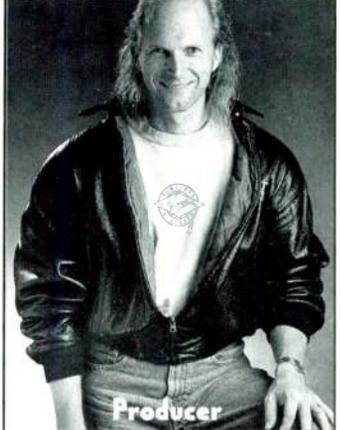
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Jim Kerr of Simple Minds

Simple Minds

The Mayan
Los Angeles

It was apparent that some in the audience at the Simple Minds concert only remembered their hit, "Don't You (Forget About Me)," but Jim Kerr and company showed that they are more than a one-shot wonder. In fact, to de-emphasize their big Number One record, they played it at the halfway mark in their set.

Mixing up songs from the past with selections from their new Virgin album, *Good News From The Next World*, this group is moving back into the limelight. Especially strong were the new single "She's A River" and old favorites "Alive And Kicking" and "Sanctify Yourself."

Setting the mood for the night, Simple Minds stormed onto the stage with Velvet Underground's "White Light, White Heat" and followed with an excellent version of "Up On The Catwalk." With both a leaner new sound and look, this band proved that it has what it takes to move from the Eighties to the Nineties. By stripping the music to its essentials, Simple Minds now consists of just five members. With this compact sound and setup, the band relies more on solos and playing expertise than on computers and technological gimmicks.

The group has an almost entirely new lineup, with the only original members returning being frontman Kerr and guitar player Charlie Burchill. Kerr is a monotonic vocalist, but uses his flat voice to its best advantage, at times going from a whisper to a shriek in one jump. Burchill is an excellent guitarist who plays some great solos. In fact, with Simple Minds' new five-man configuration, Burchill's guitar is heard far more often than in the old days of

layered synths.

One nice touch was Kerr's energy level and sense of familiarity with the audience. Waving at the people in the balcony and stepping off the stage to clasp hands and give high-fives, Kerr made the crowd feel that they were a part of the show. This elicited an enthusiastic response from the audience, who not only waved back, but often joined with Kerr on refrains like the one in "Don't You (Forget About Me)."

—Jon Pepper

The Cramps

The Palace
Hollywood

The Cramps have been entertaining audiences since 1977. One might think that their live performances have gotten a bit stale, but Lux Interior and Poison Ivy proved that they still can put on a great show.

This pair, highlighted by Interior's shrieking vocals and antic stage maneuvers and Ivy's stinging rockabilly guitar licks, has launched a new generation of Cramps fans and emboldened the spirits of the old ones. The sold-out show at the Palace in Hollywood was filled with a mix of new material from their latest release, *Flame Job*, and compositions that dated back to their earliest albums.

From the opening chords of "Daddy Drives A UFO," to the closing encore of old favorites "Human Fly" and "Surfin' Bird," this show was controlled by Interior. The crowd followed his every move and listened to every wisecrack between songs. Interior never let up, going from inciting the crowd with lines such as "street racing is the only political statement we believe in." To add to

this mayhem, Interior strutted across the stage, flinging the microphone stand from side to side and out over the audience. During the encore Interior climbed up a stack of speakers and dismantled the microphone stand, while sticking the entire microphone in his mouth.

As entrancing as Interior can be, he is ably supported by the stunning figure of lovely Ivy, ripping chords from her guitar and at times matching the pitch of it to the wail of Interior's voice. Ivy's playing is the glue that holds the Cramps material together. Surrounding all of this was the solid playing of the rhythm section of Harry Drumdini on drums and Slim Chance on bass. These two bring to mind the glory days of the late Seventies and early Eighties when this group was one of the slickest musical units around.

—Jon Pepper

Travis Tritt

Universal Amphitheater
Universal City

Country rebel Travis Tritt performed to an energetic crowd at the Universal Amphitheatre (the show benefited the United Friends of the Children).

Opening for Tritt was funny man Jeff Foxworthy. Foxworthy kept the audience laughing the entire time, progressing from white trash humor to more universal topics such as marriage and children.

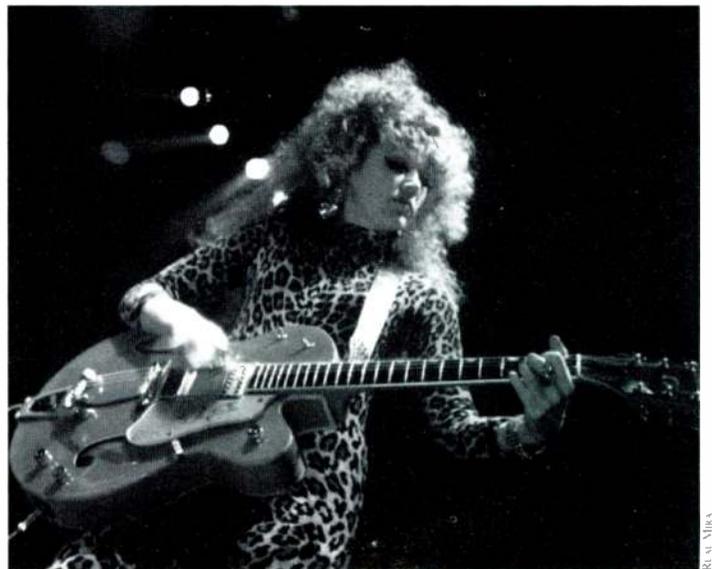
Things heated up considerably when country rebel Travis Tritt roared onstage astride his Harley. An energetic performer who is not afraid to speak his mind, Tritt played everything from his own sensitive ballads, such as the current "Foolish Pride," to traditional country classics by George Jones, Johnny Cash and Merle Haggard. His rendition of Haggard's "The Fugitive" was especially compelling.

In the pure country-rock tradition of the south, Travis began the show with one of his first hits, "Put Some Drive In Your Country," and included other hard-driving originals such as "Country Club," the Marty Stuart-penned "The Whiskey Ain't Workin'" and "Ten Feet Tall And Bullet Proof." Also outstanding was Tritt's version of the Steve Earle tune "Copperhead Road."

The stage show was rock & roll elaborate and included the use of video, a nice touch during the performance of "Outlaws Like Us," a tune recorded with Waylon Jennings and Hank Jr. Unfortunately, Tritt's band started out slow in spite of all the bells and whistles, and the amphitheater sound was hollow and empty as the set got underway.

Toward the end of the set, Travis Tritt hit the honky tonk trail and never let up. Returning for a rousing encore that included "Sweet Home Alabama" and Tritt's hit, "Trouble," he left the Los Angeles crowd on their feet and wanting more.

—Jana Pendragon

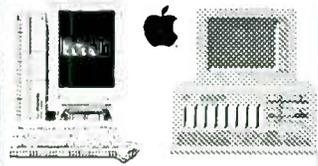


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Piano: No
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12514 Ventura Blvd., Studio City, CA 91604
Contact: Vabois, 818-980-8158
Type of Music: Jazz, blues, C&W, alternative. Tuesday night jam sessions.
Club Capacity: 100
Stage Capacity: 8
PA: Yes, full
Piano: No
Audition: Send promo to club.
Pay: Negotiable

OYSTER HOUSE SALOON & RESTAURANT

12446 Moorpark St., Studio City, CA 91604
Contact: Dan Singer, 818-501-1257
Type of Music: Acoustic, jazz, folk, blues
Club Capacity: 60
Stage Capacity: 3
PA: No
Piano: No
Audition: Call Dan
Pay: Negotiable

PIER 52

52 Pier Ave., Hermosa Beach, CA 90254
Contact: Donna, 310-376-1629
Type of Music: Classic rock (cover bands), top 40
Club Capacity: 120
Stage Capacity: 5
PA: No
Piano: No
Lighting: Yes, stage lights
Audition: Call Donna
Pay: Negotiable

ROXY THEATRE

9009 Sunset Blvd., West Hollywood, CA
Contact: Karen McGuinness, 310-276-2222
Type of Music: Rock, alternative
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Piano: No
Lighting: Yes
Audition: Call Karen
Pay: Negotiable, presale

TROCADERO

8280 Sunset Blvd., West Hollywood, CA 90046
Contact: Bambi Byrens, 213-656-7161
Type of Music: Jazz & blues.
Club Capacity: 200
Stage Capacity: N/A.
PA: Yes
Lighting: No
Piano: No
Audition: Call or mail promo package.
Pay: Negotiable.

THE WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 90731
Contact: Tony, 310-547-4423
Type of Music: Rock
Club Capacity: 890
Stage Capacity: 12-15
PA: Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable

MISCELLANY

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

BUG MUSIC Hollywood seeks a self-motivated & responsible person for a P/T internship in the Creative Department. Call Eddie or John, 213-466-4352

INTERNS NEEDED for cool independent label in Hollywood. P/T - F/T for the right person. Call Tommy, 310-289-2515 or fax 310-0767

ASSISTANT ENGINEER. Top Hollywood recording studio seeks knowledgeable assistant engineer familiar with SSL, Neve, Studer, etc. Electronics & musical understanding a plus. Experience required, 213-957-2996

HIGHLY MOTIVATED young people needed for exciting sales/promotion position. Must be reliable & enjoy music. No experience necessary, will train. Mr. Bill, 213-655-6736

INTERNS WANTED for music publisher audio/post facility. Seeking motivated individuals with some office experience. No pay, but great experience. Contact Denise, 818-508-9747

MUSIC EDITOR'S assistant wanted. Must know Macintosh & and have general office skills; be energetic with own transportation. Will train, \$10.00, P/T. Send resume to Music Editor, P.O. Box 70, Hollywood CA 90078

WANTED - INDEPENDENT engineers with audio experience only or with Post & Protocols experience. Experienced engineers only. 818-842-5506

ANALOG/DIGITAL multi-track studio looking for freelance 1st & 2nd engineers. Please fax resume to 818-762-0256

SALES REPS for furniture company with music/video related products. Custom pieces for CD's, DAT's, cassette & video tapes, etc. High commission. 818-592-6536

SMALL WEST L.A. based sound company looking for trainee & experienced stage hands, P/T. Job requires heavy lifting, intelligence & a clear mind. 310-827-3540

SMALL ALTERNATIVE music company (KROQ & KCRW) needs office assistant. Typing, Mac, heavy phones. \$6.00/hour, 20 hours/week, maybe F/T later. 310-288-1122

INTERN WANTED by indie label. Must be responsible, reliable, handle variety of duties. Great opportunity to learn all aspects of artist promotion. No pay, 818-556-1086

INTERN NEEDED. P/T, energetic, go getter needed to handle management & booking responsibilities for artist. Some pay. Fax info to TNT Productions, 213-856-4926

TECHNICAL GENIUS wanted. Electronic tech experienced in all aspects of musical equipment repair wanted F/T for in-house service center. Excellent conditions & compensation. Roby at Guitar-Guitar, 818-789-1706

MUSIC EQUIPMENT sales. Looking for experienced pro in guitars, effects, amps. Must know both new & used markets. Profit sharing & a great place to work. Greg at Guitar-Guitar, 818-789-1706

OFFICE ASSISTANT for retail music company. Computer entry, 10 key, A/P, office organization, customer service, Casey, upstairs, 818-789-1706

INTERNS WANTED for major label publicity department, Mon-Fri. Must be reliable, on time & willing to learn. College students preferred. 213-856-7195

WANTED: Experienced telemarketers. Must have great phone, computer and communication skills. Must have knowledge of music software, Mac and PC platforms. Pay negotiable. Full time, no temps. Fax resume to 213-874-7843 or call 213-874-1060.

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
CONLEY ABRAMS - Engineer/Prod. 24-track ADAT/Mackie 8 bus 24-48-track analog, MPC 60, SQ1, Proteus FZ1, large sample library.	818-382-4756	✓✓✓✓	Worked with some of the biggest names in R&B/hip hop today including: Silk, Jade, En Vogue, Heavy D, Queen Latifah, Keith Sweat, Angela Winbush, Isley Bros. Gold & Platinum album credits. Expert MPC programmer, play keyboards, bass lead & background vocal arrangements.	Can help build your project from ground up through completion. Specialize in mixing finished album & single remixes. Budgeted projects only.	✓✓✓✓
TOMMY (MUGS) CAIN- Drums/Perf. 2 acoustic kits, large variety of snare drums, AKAI S-1000 sampler, Alesis D-4, SPX-90, DrumKat, Acupads, L.P. Spikes & Boss 550 drum machine.	805-287-4781	✓✓✓✓	Extensive touring & recording experience. Numerous T.V. and video appearances. Performed &/or recorded with Jonathan Cain, Eric Martin, The Divinyls, David Foster & 8 years with Michael Bolton.	Pro drumming for the singer and the song. Hard-hitting, great groove, meter and click playing. Pro situations only please.	✓✓✓✓ Have done it all.
FRANCESCA CAPASSO - Vocalist Female vocalist with wide vocal range. Lead & background. Light percussion. Dynamic voice & exotic looks.	805-268-1022	✓✓✓✓	10 years of studio, stage & songwriting experience in U.S. & Europe. Worked for JVC, Sony & BMG. Worked with Carmine Appice, Randy Jackson & Bobby Taylor. Various album, jingle & commercial credits & demos for songwriters. Numerous T.V. & radio appearances.	Unique, extremely versatile powerhouse, soulful, bluesy & alternative from Enya to Janis Joplin with Tori, Whitney, En Vogue, Etta & Bonnie along the way. Youthful & modern image.	✓✓✓✓ The voice. The look.
BOBBY CARLOS - Slide Guitar 1930 National Tri-cone, 1931 Martin Hawaiian, 1934 Rick Frying Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda.	310-452-2868	✓✓	Recordings with Julia Fordham, Moon Martin, Smitty Smith & John Keane.	Solo & fill specialist	✓✓✓✓ Film & TV soundtracks.
ROBERT COPELAND - Producer/Arr. 16 - 48 track, Mac Performer, Vision, Cubase, Finale, K-2000, Ensoniq, Proteus, RM-50, Roland JV-80, R-8, EFX.	213-217-8469	✓	Recent credits include: Danny James, Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO 20 years experience. Musician, producer, arranger, composer, programmer. Laid back yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓✓✓✓ Ballads, dance, rap & funk.
CATHLEEN CRONE - Voc/Orch/Arrngr Complete MIDI studio, Mac, Performer 42, orchestrations, arrangements, MIDI, synth score, also original score, vocal arrangements.	310-453-4692	✓✓✓✓	Film/TV sessions, live performance, demos, showcases, musical theatre, casuals, extensive education - reasonable rates.	Utmost quality preparation positive & professional results. Energetic & pro attitude dedicated to making you sound your best. Pager #310-888-7318.	✓✓✓✓ Bringing you Excellence!
DELUXE RHYTHM MASTERS Top notch, time-tested, four-piece rhythm & blues rhythm section.	818-761-3000	✓✓✓✓	110 years combined, rock-solid, professional experience playing music that sounds great & locks in the pocket! Extensive studio & live experience playing, singing, songwriting & producing. Full credits on request. Great sounding gear.	Easy to work with. Positive, creative, inspired input. Additional players available on request.	✓ The Real Feel
CARL DEMARCO Bass: Yamaha 4 string, Ibanez fretless, tenor voice	818-988-4229	✓✓✓	Many years experience in studios, club & touring, formal training & self taught.	Good sight reader, singer, strong stage presence, great feel.	✓✓✓✓
SCOTT ERICKSON- Arranger/Prod. Gear that gets the job done.	213-878-2331	✓	Experienced MIDI & live arranger. Credits include the Manhattan Transfer, Barry Manilow, & others. Berklee College grad with a variety of musical experiences.	Affordable, quality arrangements & productions. Let's make some music!	✓✓✓✓
BRYAN FOUNGER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4-string, D-tuner. Lead &/or backup vocals. 3-octave tenor range.	818-715-0423	✓✓✓✓	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Lancelotti. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance. An extensive repertoire. Ready to tour anytime. Also studio, casuals & Top 40.	✓✓✓✓ A rocker at heart.
AMY LYNN FRANKLIN - Vocalist Female soprano vocalist, 4 octaves.	213-436-0860	✓	Berklee College of Music grad, Interlochen Arts Academy Concerto winner, opera trained, good reader, piano skills, too.	Professional, easy to work with. Can sing anything.	✓✓ High range
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓✓✓✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. BIT graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓✓✓ Old instruments, modern sound.
FUNKY JIMMY BLUE- Producer MIDI 16-track studio, Mac Performer 3.61, Roland R-8 & 106, Yamaha SY-22 & 99, Roland JD-800, Fender bass & guitar.	213-936-7925	✓	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel, exper. Additional phone #213-525-7240	✓✓ Dance music
PETER G. - Drummer/Vocals School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.	818-761-9081	✓✓✓✓	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.	✓✓✓✓ Just do it.
MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mkr, Mac w/Logic Audio, DAT w/editing, sax, flute, Ensoniq EPS16+ samp, Alesis D4, Korg M-1, FX, Acc, piano, Atari comp.	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.	Complete demo & master production. Live sounding tracks. Keyboards, arranging, composing & woodwinds MIDI & studio consultation. No spec deals. Pro situations only.	✓✓✓✓ New jack swing, MIDI-rock.
PAUL GERVASI-Producer/Musician MPC-60, AKAI, Technic's DAT, TSR-8, Tascam Board, D-50, acoustic & electric Fender guitar, bass, GP8-Roland Sennheiser mics.	213-655-4346	✓✓	20 years studio & live experience. Many album credits, including Sting, Ernie Isley, Sergio Mendez & Blood on the Saddle. Studied voice & songwriting at Pasadena University, NAS ASCAP member. I'm hip to what's happening now.	I love producing & arranging songs & bringing out the best in an artist. Specializing in vocals. Resume on request. Beeper 213-812-0863	✓✓✓✓
JOE GOFF - Drums/Percussion Yamaha drums, Zildjian cymbals, percussion.	310-577-0004	✓✓✓✓	11 years experience, Extensive touring & recording. Read music well. P.I.T. Honors graduate. Studied with the best. Specializing in session & demo work at reasonable rates, casuals, club work, touring & substituting.	Versatile player, multi-purpose image. Demo & resume available. Very strong in variety of styles.	✓✓✓✓ Making a band groove.
DAVID GOLDMAN - Guitarist Strat, 335, Fender, Boogie, Bradshaw Board, Boss FX.	310-398-1221	✓	Best players...delight to listen to. Music Connection. Many years experience in all situations. Versatile styles. Read, charts or improvise.	Quick study, good ears, easy to work with. Professional all the way.	✓✓✓✓ Sessions, clubs, casuals.
CARLOS HATEM - Percussion/Drums Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓✓✓✓	Original music projects in the pop & dance field. Nat'l & international touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons.	✓✓✓✓ Dance music, Latin styles.
HISPANIC MEDIA ENTERPRISES Estudio MIDI de preproduction, estudio de grabacion disponible.	818-458-5731	✓	Experiencia en producciones y grabacion de discos, conexiones con companas.	Compana dedicada en desarrollar al maximo la calidad creativa e interpretativa del artista. Todos los estilos bienvenidos. Los mas profesionales resultados. Precios accesibles.	✓✓✓✓ Todos los estilos.

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TRAVEL	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
JIM HOYT - Producer 24-track MIDI studio. Neve & Manley pre-amps, tube mics, Lexicon 300, Tannoy Mac sequencing, Fender & Martin guitars, Korg 01/W, & more	213-466-9011	✓	✓	✓	✓	✓	CD quality production. Proven record of success. Excellent songwriting & arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients	✓	✓	✓	✓	✓
TOMAS JANZON - Guitarist Fender Stratocaster, Gibson L-7, electric classical, Korg MIDI converter.	213-850-1215	✓	✓	✓	✓	✓	Graduate of the Conservatory of Stockholm, Sweden. Outstanding Guitar Player of the Year. Musician's Institute. Mentors include Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Theima Jones, Troy Millard, Ken Filiano, Billy Mintz, Joe Brancato	Tall, slim & expressive. Excellent reader. Good vocals. Lessons available	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng Real cool Automated 48-track studio overlooks Pacific from Malibu hills. MTR9011, drums, piano, top mics, heavy MIDI/samples, history of hits!	310-589-9729	✓	✓	✓	✓	✓	Young, skilled, fair \$\$, Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBO, Fox TV, Elektra, Atlantic, 20th Cent. Fox, many more. Chops on guitar, bass, piano/synth, voice, Mac. Great attitude! Teach	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel & looking!	✓	✓	✓	✓	✓
KEITH KAPLAN-Prod./Arranger/Guit. Producer, arranger, guitar. Great studio & great gear for all your needs	310-392-4233	✓	✓	✓	✓	✓	My demos & sessions get deals. 24 years music experience. Firm, record, TV & touring credits. A team player. Latest project landed \$450,000 record deal.	I'm a producer/player that spotlights the artist, not myself.	✓	✓	✓	✓	✓
BOB KNEZEVICH - Producer/Musician Akai sampler, Panasonic DAT, TSR-8, Alesis/Tascam boards, Roland/JL Cooper seq. Equitek/Shure mics, D-40, Roland synth, many guitars/basses	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 team player. Know's today's sounds. Studio opening in Westwood. It's not the plane, it's the pilot.	Songwriters. Song development through finished masters. Band members. Show your band exactly what you're hearing, not just a sketch to be butchered by a committee.	✓	✓	✓	✓	✓
BART KUHLMAN Lead & rhythm guitar, bass, keyboards, vocals, songwriter, lyricist	818-885-5506	✓	✓	✓	✓	✓	Over 12 years, plays by ear, experienced live performer, team player, reliable equipment & transportation	Strong personality, very creative, easy going. Give me a call.	✓	✓	✓	✓	✓
JEFF MCELROY - Bassist Zon fretted & fretless basses, Fenders, 3/4 Mittenwald German upright bass, modern & vintage amp rigs, endorsed by A R T & Dean Markley	213-953-8453	✓	✓	✓	✓	✓	Has played most major venues: Radio City Music Hall, Budokan, Boston Symphony Hall, Universal Amphitheater, Waikiki Shell, Chicago Blues Festival, etc. Toured/performed with Stan Getz, Bob Hope, Marvelettes, Woody Herman, Altoni members, CNN, Kitaro, etc. BII instructor.	Enjoy working with established acts as well as rising stars. First class sight reader. Big sound, meat & potatoes groove, upright doubler.	✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bally/James Brown.	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Samper, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick 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'.	✓	✓	✓	✓	✓
VOYCE MCGINLEY - Marimba/Drum Endorsements with Yamaha, Meinl, Promark. Pro gear. Midi, ethnic & mallet percussion. Pager #818-542-5349	818-563-2808	✓	✓	✓	✓	✓	Author, casuals, clinician. Drum Corp (NFL half-time shows), musical theatre, nat'l & internal touring exp., TV & film credits. Performed with Blue Oyster Cult, Claremont Symphonic Winds, Clark Terry, Dr. Billy Taylor, Karen Briggs-Wyatt, Mass. Experimental, Pat Travers, Petersburg Symphony, & Quabd Hakim.	Charismatic, versatile, pocket, warm, maple sound, creative, sensitive, making time keeper. Drum instructor. Braille Institute. Classes Unlimited, Learning Tree Unit, Learning Annex.	✓	✓	✓	✓	✓
RALPH MICHAELS - Guitarist 3 Gibson Les Pauls, Fender Strat, 6 & 12 string Takamine acoustics, Taksire 10 classical guitar, Marshall & Boogie amps	310-450-5537	✓	✓	✓	✓	✓	Very experienced live & studio, classical guitar. GIT graduate as sound engineer. Producer credits, good songwriter, reads music. Call for demo.	Real live & real sounds. Original sound (blues based), but very flexible. Ready to tour.	✓	✓	✓	✓	✓
LISA ANNE MILLER - Orchestrator Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.	213-650-9888	✓	✓	✓	✓	✓	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival, & awards from ASCAP & BMI. Member of Society of Composers & Lyricists & Pacific Composers Forum.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	✓	✓	✓	✓	✓
MUSIC CHANNEL Bands, musicians, artists & comedians.	805-257-0254	✓	✓	✓	✓	✓	The Music Channel has got outdoor concerts. If you would like to perform in a concert setting, call Shane between 8 am and 8 pm, Monday through Saturday.	Must be professional and positive.	✓	✓	✓	✓	✓
GARY MYRICK - Guitar/Vocals/Slide Guitars, vintage Fenders, custom, lap steel	818-761-4062	✓	✓	✓	✓	✓	Credits include Jackson Browne, Queen Ida, Stevie Wonder, John Waite, Havana 3 AM, & much more.	Also writer, producer.	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Keybrds. Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT	213-650-9997	✓	✓	✓	✓	✓	Film, TV album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music & albums. Also live performances. Pager # 310-917-1616	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWWW 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, nwaal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓
CARL RYDLUND - Guitarist/Comp. Custom Strats, Telecaster, Les Paul, Gibson Jazz guitar, Guild Steel String, Classical, Banjo, Mandolin, Dobro, custom rack, vintage amps, effects	818-440-0624	✓	✓	✓	✓	✓	12 years experience. TV film sessions, shows (Cats, Westside Story, etc.) great ears. Clubs, casuals, excellent reader, composer, orchestrator, arranger, copyist, instructor. TV commercials (Taco Bell, Chevy, etc.), teacher. Bio/resume/tape upon request. Lessons available.	Top quality, professional attitude & experience. B.A. in Composition, Univ. of Colorado. Composing/Arranging Program & Film Composition - Grove School of Music.	✓	✓	✓	✓	✓
THANIA SANZ - Vocalist/Writer/Guit. Rich alto female vocalist, lead or background, Latin flavor. Spanish, English, Portuguese. Berklee graduate. Jazz, pop, Salsa, ballads	213-656-0523	✓	✓	✓	✓	✓	Touring or recordings with Joe Zawinul, Rafael, Rudy Regalado, Alvaro Torres, Simone, Tito Puente. Original songs recorded by Mansela Leal, Joe Zawinul, Rudy Regalado. Over 15 years experience.	Easy to work with, very versatile, good ears, very professional. Resume & demo upon request.	✓	✓	✓	✓	✓
DAVE SCHEFFLER - Producer/Prog 24/48-track automated production, large MIDI setup with lots of loops, samples & drum sounds. Trident board, best mics, outboard galore	818-980-1675	✓	✓	✓	✓	✓	Expert MIDI programmer/arranger. 15 years as keyboardist, 8 years with MIDI production. Degree from Berklee School of Music. Recent credits include: The LA Boys, Malik Franklin (Clinton/Parliament), Volume Ten, Steve Red (The Rippingtons), TV, Paradise Beach.	Urban/R&B/funk/trap/dance tracks are my specialty. Creative, fast & consistent. Album quality.	✓	✓	✓	✓	✓
LARRY SEYMOUR -Bassist/Composer Warwick Wal, Tobias 5 & 6 string, fretted & fretless basses. Major touring & recording gear. Fully equipped project studio.	818-840-6700	✓	✓	✓	✓	✓	Toured & recorded with Rod Stewart, Billy Idol, Tom Jones, etc. Jingles for Revlon, Sunkist, Pepsi, etc. Grammy Awards Show, Arsenio Hall, Jay Leno, MTV, etc. Various albums, demos, music clinics, endorsements, teaching, etc. Composer for film & TV.	Extensive musical education. Creative harmonic & rhythmic approach. Highly proficient at grooving, improvisation, slap, reading, etc. Private instruction & film scoring.	✓	✓	✓	✓	✓
MERRY STEWART-Keybrds/Prod/Voc Full MIDI studio/concert rig, rare analog synthesizers, "lead clavitar" through Marshall stacks & effects. Vocal range - 3 1/2 octaves	818-788-7009	✓	✓	✓	✓	✓	10 years piano Royal Conservatory of Canada; toured for Nina Hagen, Zephyr, Etta James, opened for Lil, Quincy Jones, John Lee Hooker, Ike & Tina Turner, wrote CBS single "Only In My Dreams" and Cheech & Chong "Still Smoking" soundtrack.	Cutting edge artist, player, vocalist, writer, arranger, co-producer, huge swirling modern sound, hot stage look. HIRE me! REPRESENT me! SIGN me! (Warning, I shred.)	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist 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, Rav Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style.	✓	✓	✓	✓	✓
TOM TORRE - Violin/Fiddle, Guitar Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.	818-340-6548	✓	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓
KARINA VAN RON - Vocalist 3 octave vocal range. Lead or back-up. Powerful, versatile, gut feeling, pro attitude	213-876-5144	✓	✓	✓	✓	✓	5 years studio work - 6 years lead singer live bands. Album released in South America. Music video & TV. Touring experience. MI-VII grad 1 year. Acting & some dance, too. Sing in Spanish, French & English. Additional bass & keys.	Lots of passion, great attitude & a blues-rock lover. Music is my life!	✓	✓	✓	✓	✓
RICHARD WHITE - Vocals Bantone to high tenor range. Back-up, harmonies, group, & lead vocals	213-953-0864	✓	✓	✓	✓	✓	Pro musician for 10 years. Private vocal study for 4 years. Singing & playing drums in L.A. for 5 years. Performed on The Tonight Show. Can harmonize like the Eagles.	Hard working & reliable musician. Great ears. Works well with others. Super harmonies.	✓	✓	✓	✓	✓
JAMES ZOGAS Drummer, two acoustic kits, Alesis HR-16.	408-749-8151	✓	✓	✓	✓	✓	Touring in Pacific Northwest, recording experience in Bay area, LA & Detroit. Live shows with Greg Allman, studied at Detroit Drum School, Mark Croney, Steve Mitchell, Scott Morris.	Ready to tour, pro attitude, no ego trips.	✓	✓	✓	✓	✓



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 213-462-3749, 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 display ads, call 213-462-5772, weekdays and ask for advertising. For Miscellaneous ads, call 213-462-5772. MC is not responsible for unsolicited or annoying calls.

2. PA'S AND AMPS

- 1955 Fender tweed tremolux, grill & spkr not ong, sounds grt, \$850 w/spkr, \$775 w/out 1953 tweed pro, spkr not ong, \$825 818-780-4347
1965 Dan Electro DS50, 2 chnl tube hd, reverb & vibrato, xint cond, sounds real cool, \$185 818-709-6068



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AMAZONA GRAND OPENING NEW LOCKOUT LOCATION NORTH HOLLYWOOD Only 6 Rooms Left! From \$375.00 - \$575.00 CLEAN • SAFE • SOUNDPROOF (818) 760-0818

Production Coordinator Coordinate recorded music production for U.S.-Italian co-production projects. 2 yr. music recording, composition or performance exp., including specific exp. in production of Italian-style music projects. Fluent Italian. Knowledge of creative production requirements, including composition, arrangement & stylistic development techniques; computer-based production & music programming system; artist & production resources in both U.S. & Italian markets. \$750/wk. Los Angeles area employer. Send resume to 6855 Santa Monica Blvd., #406, Hollywood, CA 90038

- 1978 Musicman 2x12, 130 wtt, xint cond, 5400, Guy, 310-454-4918
2 Carvin 2x12 gutt cabs, 6 months old, mint cond, hvy covers, convenient, rugged, xint spkrs, \$400 for pair, John, 310-205-5795; 213-931-0456
4x12 Marshall cab, 1980, sounds grt, black, slant cab, \$300, Mike, 310-370-9835
Acous bs amp, 125 RMS pwr, cab w/one 15" JBL spkr, used w/Frank Sinatra, \$400, 818-990-2328
Ampeg SVT bs cab, grt shape, \$400, Tim, 213-650-8622
Electa vox 18" pro line, 400 wtt spkr, Peavey 4x2x2 folded horn cab, very large & loud, \$195 Brian, 310-390-4348

IBR STUDIOS IN WLA NEAR 10 AND 405 (310) 836-1479 \$8/HR, \$10/HR, \$14/HR DAY RATES: \$20/3HRS, \$25/3HRS, \$12/HR YOU HEAR ONLY YOU IN OUR CLEAN, PROF. ROOMS WITH QUALITY, NEW PA EQUIPMENT. DISCOUNTS AFTER 12 HRS. GEAR RENTALS, PARKING, STORAGE, AC, CONCESSIONS

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24 HOUR LOCKOUT STUDIOS AVAILABLE West L.A. location. CALL TK Productions (310) 478-3262

- Fender tube reverb unit, blonde, flat logo, dark grill, lks grt, sounds sweet, \$750 818-902-1084
Marshall cab w/75 wtt Celestians, straight, \$300 firm, 818-846-2031
Marshall half stack 1969 super lid, 100 wtt, w/wood grl, metal handles, small gold logo, all vintage w/orig RCA EL34, \$1700 or hd, \$1000, 310-479-6558
Peavey Max bs amp, 800 wtt, xint cond, \$400, Kevin, 310-581-9839
Studio master show mix live sound console, 24x4 w/Anvil case, mint cond, \$2200 obo, John, 310-204-2174
PJA SL 15 PA spkrs, 15" woofers, horn, \$400/pr, 818-993-0746
Two 4x10's w/horn bs cabs & two 2x15's, xint cond, \$225 obo Phil, 818-567-4042
Two Randall cabs, one straight, one slant, both w/casters, xint cond, sacrifice \$500/both, \$300/ea obo Brett, 714-661-6774

3. RECORDING EQUIPMENT

- Fostex model 20 pro 2 trk reel to reel recdr, new includes rck, new tapes, demagnetizer, more. Worth \$2000, sacrifice, \$599, Steve, 310-475-2453
Mixer, Roland M480, 48 input line mixer, brnd new in box, list \$2200, sell \$500 obo 818-542-0688
Port a studio, 6 trk set w/8 chnl stereo mixer, must sell, \$600, firm, 213-650-8622
Tascam 644 recdr, includes 16 chnl mixer & DBX noise reduction, perfect cond, \$690 818-774-0352
Tascam porta studio 424, brnd new, never used, \$375, 818-248-2508
Tiac A3440 4 trk 1/4" reel to reel, xint cond, \$225 obo Phil, 818-567-4042
Tiac A3440 reel to reel 4 trk, xint cond, foot remote included, \$650 obo, 310-372-7921

4. MUSIC ACCESSORIES

- 12 spc shock mtl rck w/2 spc drawers, grt cond, \$250 obo Phil, 818-567-4042
ADA M11 w/midi foot contrlr & manuals, \$300. Cash only, firm, 818-782-9990
Alesis Quadraverb GT, \$275, Roland GM70 midi converter w/GK-2 p/u, \$350, Tascam porta 2 4 trk cassette recdr, 6 inputs, \$300 213-878-2359
Anvil drm cases w/loam, 22", \$200, 10", \$50, 18", \$100. Trap case, \$150 Cymbal box, \$50 obo Bobby, 310-474-2243
Anvil style road case for small box, 60's style Marshall hd or similar size hd, \$100, 818-902-1084
Loft 440 pro analog delay, flanger & new DPX 463X comprrs, limiter, both for \$199 including rck, Steve, 310-475-2453
Riane PE17 paramtr EQ, 5 bands, low cut hi pass filters, replaces PE15, brnd new, in box, purchased in error, warranty card not filled out, \$340, Rick, 818-372-8277
Roadcase, 2x4x2 w/casters, \$200 Gary, 213-882-6369
Seqnr by Brother MD140 disk compsr, seqnr w/disk drive, perfect cond, in box, \$150, 818-709-6068

- Wardrobe case for touring, 6x4x4, like new, \$300 obo, 818-994-5014; 818-365-5351
Wtd Anvil case for Marshall 1x12 JCM800 combo, cheap, 818-771-9585

5. GUITARS

- 12 string acoustic gut w/case, xint cond, \$275 310-479-6558
Acous bs, Furling acous, killer shape, must sell, \$350, Tim, 213-650-8622
Fender 1974 precision bs, all ong, light brown w/maple neck, new frets & setups, very light, \$725 obo Brian, 310-390-4348
Fender strat vintage 1962 re-issue, tobacco sunburst, R wood finger board, 5 way switch, gd cond, must sell, \$850 obo, 818-577-5931
Gibson Les Paul custom, Alpine white w/HSC, \$950 firm. Cash only, Scott, 818-762-9980
Ibanez USA custom, one of a kind, you pick color. Rex, 818-349-5243
Loft handed bs w/HSC, paid \$1700, sell \$900 obo John, 310-204-2174
Memphis bs, brnd new, plys grt, xint for beginners, \$150, Gary, 213-882-6369
Ovation custom legend acous, elec cutaway, mint, must see, case & extra strings included, mega inlaid, \$700, 818-785-9161
Yamaha elec bs, black, lightweight body, plys grt, \$350 w/gig bag 818-990-2328
Zion strat gut, F Rose, BMGs, ebony fret board, paid \$1200, sell \$350 obo Must sell, John, 310-540-1858

6. KEYBOARDS

- Bach 42B trombone w/f attachment, large boar, tenor, 12 y/o, mint cond, 2 mouthpcs, \$795 obo, Brian, 310-390-4348
Kawai K5 keyboard, new w/manuals, grt contrlr, grt sound, sacrifice \$499, Steve, 310-475-2453
Korg M1R, rckmt version of M1 onboards, 8 trk seqnr & fx, \$575, 213-878-2359
Roland W30 sampling keyboard, includes disk drivers, seqnr, 20 disks containing fantastic sounds, xint cond, \$775, 818-774-0352

8. PERCUSSION

- 20" jazz cymbal, Istanbul, grt sound & clean, \$125, 818-558-0084
Pearl 24" MLX bs dm, \$300, Pastie 2002 18" med, \$100, Rude 3000 14" hi hat, \$150, All in grt shape, 213-883-9578
Yamaha 5 pc maple custom set w/cases, cymbals, hvy duty hrdr, all mint cond, \$2900 obo, 805-644-7947
Yamaha floor custom, piano black, 16x18" floor tom, xint cond, \$350 obo, 16x22" bs drm w/crack, \$400 obo, Bobby, 213-474-2243
Zildjian 17" thin crash cymbal, brnd new in sleeve, used once, \$100 firm, Tom, 310-327-6121

9. GUITARISTS AVAILABLE

- 22 y/o blues rock gut plyr w/tons of feel from Texas. Inl S' Garden, Allman Brothers, Sabbath, Zep. Skg bands w/ grt snrgs, att, drive. Les, 818-755-9161
25 y/o endorsed gut avail to join/form hvy groove oriented band a Zep, S' Garden, Peppers, Aero, Les Paul, Marshall, bkgnd vocs, industry connex 818-752-7369

DOWNTOWN REHEARSAL MONTH TO MONTH REHEARSAL 24-HOUR KEY-CARD ACCESS (213) 627-8863 CEILING FANS, 11-13 CEILINGS, OPENABLE WINDOWS, FORCED AIR VENTILATION, PHONE JACKS / FREE UTILITIES, CLEAN FACILITY / DEDICATED STAFF, ONLY 10 MINUTES FROM HOLLYWOOD, LESS THAN 1/2 MILE OFF THE S, 10 & 101 FWYS, GATED PARKING LOT w/REMOTE CONTROL ENTRY

Dreamstate PRODUCTIONS (FORMERLY L.A. ROCKWORKS) COMPLETE REHEARSAL/STUDIO S Sherman Wy 405 Fwy Roscoe N Sepulveda Raymer 7801 NOBLE X CALL NOW (818) 782-5096 Professional P.A. systems, A/C, complete MIDI and 1/2" production room (32 tracks total)

MANAGEMENT CO. LOOKING FOR STRONG BANDS Who can commit to tour. Must have potential and image for recording deal. Call 24 hrs. 213-955-1788

Why pay more for less? L.A. SOUND SERVICES REHEARSAL STUDIOS (213) 931-5299 BIG, clean rooms w/pro PA, AC, mirrors, carpet, variable lighting and great sound...at a great rate! 3 hrs/\$20 3 hrs/\$25 \$9-12/hr. Block rates, referral discounts and storage avail.

West LA STUDIO SERVICES (310) 478-7917 Seven extra clean rehearsal rooms Rehearsal Studios: Air Conditioned • PA • Equipment Rentals Cassette Duplication: Best Prices, Fast Turnaround Equipment Repair: ★ Amps ★ Keyboards ★ Accessories ★ Etc. TUBE AMP SPECIALISTS 2033 Pontius Ave • L.A., CA 90025 • VISA/MC/Checks Accepted

The BASEMENT MONTHLY LOCK-OUT REHEARSAL FACILITY If you're tired of driving to Vernon or Downtown L.A. for rehearsal, check out our convenient location in North Hollywood at 7413 Varna Ave. • Great Prices • 24 Hr Access • Top Security • Free Utilities • Carpet/Sonex • Parking 818-764-8181

- Accomplished guit, sngwrtr sks voc lyrncst, guit for acous/elec act w/voc harmonies. Imaginative, insightful themes w/uplifting vibe. No drugs. Rob 818-249-0736
- Altrntv guit, ex-Grand Prnx, sks band or musicians for new band. Infi Pixies, Nirvana, Smiths, Dino Jr., tons more. Rick, 818-881-8794
- Creatv metal fusion plyr sks bst & dmr to form grp. Infi Sahian, VH Pro gr, alt. No drugs. Paul, 213-257-8359
- Dark R&B, altrntv ld guit, voc, sngwrtr. Tubes, verb, wah, tempo, slide, funkngs, vintg. Rob 818-249-0736
- Dedictd guit, sngwrtr to join/form diverse, melc, blues, infl rock band. Hvy to acous. Strong sngs, feel, creatv. Infi Page, Gilmore. 810-837-2533
- Exp fem guit lkg for HR band. No all girl bands pls. Infi Metallica, Aero, Steeley Nicky, 818-772-1572
- Exp pro avail for F/T wrking band & studio sessions. Well versed in all styles & able to learn matir quickly. 818-716-0122
- Guit avail for live & studio gigs. Infi Mac, endorsements & airply. Featured on Shrapnel Records, appeared by S Duncan & ESP. 818-985-8601
- Guit avail, Steve, 310-470-7167
- Guit lkg to start band w/strong sound. Infi Curve, Lilies, My Valentine, Brad Warner. 818-463-2965
- Guit lkg to form blues, folk, rock orientd band. Infi Dead, Dylan, N Young. Greg, 818-789-8016
- Guit, mature, 17 yrs exp, lkg for individual musicians to jam w/ No bands pls. Bs plyr, dmr, singr. Ong matir rock, blues, funk. Possible band forming. Pref. SFV. Edmund, 818-761-7253
- Guit sks complete hvy rockin band. Sng orientd & muscl. Committed & motivated musicians only. No grunge, thrash, punk. Infi hvy edged, HR. 818-783-3953
- Guit, sngwrtr, bckgrnd vocs lkg to join/form guit driven pop band. A la Beatles, Jellyfish, Red Cross, Posies. C Truck Jim. 213-848-2070
- Guit, sngwrtr lkg to join/form hvy rock band. Infi Yngwie, Skyes. New in area from E Coast. Howie, 818-766-0402
- Guit, sngwrtr. W/sngs sks lyrncst, sngwrtr to form band. Styles over techniq. Jymm, days. 818-962-8707. Lv msg. 213-962-2926
- Hot pro HR guit sks HR band. Image alt, equip, trnspo. Marshall, HR, Fender. S'Garden, STP, VH. 310-370-9835
- Ld guit avail. Tint & dedictn a must. Infi Dokkin, new Megadeth, Racer X, etc. Tint & image. Long Beach/OC area. Rich. 310-421-0814
- Ld guit, sngwrtr w/orig matir sks to join/form band mixing boogie, rock blues, soul, etc. Jeff. 818-348-6671
- Melc/d, dedictd pro guit w/strong bckng vocs & Marshall sound sks hrd hitg. HR band w/pulse. No thrash or drugs. Joe, 818-787-9220
- Memphis blue man lkg for hds up bs & drms for killer prgr. tno. 818-897-4944
- No school soul, funk pro w/blistening lds avail now for paying sits only & tours. Also hot blues. 310-842-9894
- Open minded guit, 21, intrsd forming/joining something calchy &/or peculiar. Nothing trendy. Males, fems or whatever. Have Trnspo & new gr. 805-987-5656
- Pro guit, extensive touring & studio exp. fully loaded, pro image alt, dubs on keys. Career musicians only. No drugs. 818-380-1230
- Pro rock guit sks signed nearly signed or managed band. Extensive live & studio exp. Pro gr, image, alt, bckng vocs. Fred. 213-876-9647
- Pro session guit avail for your demo wrk. 818-281-7574
- Rhythm guit, voc, late 30's dubs on rhythm keys, drms, sks wrking current touring & studio exp. local or road. Gd equip, trnspo & alt. Tom, 310-327-6121
- Singr, guit plyr lkg for collab to do improv pop. A la Sinking Feller s Union, Residents. Dbl on banjo. 310-376-8361
- Slammn blues rock guit sks only exceptional plyrs for blues classic rock or quality org band. P/T ok. Dan, 818-811-4002
- Sng minded, melc/d guit avail for paid tours. records, shows's. Infi all Crowes. JR. 310-281-6551
- Tintd young guit sks musicians for rock, funk/altc type prj, Have sound studio w/B3 & other goodies. All musicians welcome, percussnsts as well. Chris, 818-769-0773
- Two ld guits, sngwrtrs sk signed maj label, melc/d HR band. Jackson guit, SIT string endorsees. Avail for sngwrting, albums, shows's. nat'l/world tours. 508-441-2118

- Verstl, expressive rock guit w/sngs, vocs, stage, chops, contemporary lkg, sks enterprising st w/gd plyrs. Michael, 818-993-9939
- World class ld guit, ld voc, just relocated from E Coast. w/pro, trnspo, team plyr. Lkg for right sit! Pros only. 818-771-9585

9. GUITARISTS WANTED

- #1 sngs & vocs sks dedictd 2nd guit for intellgnt, srs music prj, bckup vocs a plus! Ltrs to Cleo, LVE, Nirvana, Smashing, Beatles. 213-876-5510
- #90's rock band sks pro verstl ld guit w/bckng vocs. Groove orientd plyr w/lire. Band has album, mgmt & future. Read, 818-386-5808
- Accomplished rhythm guit w/some ld wtd for altrntv pop band. Eclectc & melc/d. Infi Wild Colonials, Gavin Friday, everything but the Girl. Info, 213-469-8353
- Accomplished rhythm guit w/some ld wtd for altrntv pop band. Eclectc & melc/d. Infi Gavin Friday, everything but the Girl. Info, 213-462-8312
- Acous, elec band sks ld guit to complete band. Srs musicians. Infi C Crowes, Toad, Cheryl Crow, STP. Jeff, 818-249-8853
- Acous, elec guit, sngwrtr wtd by voc, percussnst, sngwrtr to collab. GypsyKings, k1 Lang, Plani Page. Imagination? Patrick, 310-395-3822
- Alt, eclectc singr, sngwrtr, gnt sks cool, non ego plyrs for prj. Styles range from modern rock to coffeehouse acous. 818-766-2623
- Altrntv guit, singr for estab band w/mgmt. Guit, Zappa mts Perry Vox, strong melc/d, cold blues. Brains, total commitment, demo tape required. 213-969-4093
- Altrntv pop rock band sks 2nd guit, both ld & rhythm. Must have image. Band has demo deal & gigs. Call 213-851-1680
- Attn, HR voc w/24 trk studio sks next. Splash, Page for sngwrting, recrdng, touring, roadhouse. xperimntl band. 818-843-3711
- Black leather, painted faces, hr teasing, louder than hell insane rock show band. A la Old Cru, KISS, Floyd, sks ld guit to same stuff. Billy, 909-734-8245
- Creatv & tintd young guit plyr wtd. Singr forming hot new org cntry band w/hvy rock, blues infl. Infi srs, call Laura, 805-659-0423
- Creatv, upbeat band sks frendly, entertaining ld guit. Practice 2 night/wk, downtown LA. Infi Talking Heads, Waites. Brian, 310-540-7741
- Danny Casolaro band sks rhythm guit, PIs send demo w/ SASE to PO Box 314, San Gabriel, CA, 91778-0314
- Dmr sks modern, hvy, tune down chunk monster into semi glam, gothic image to form glam, thrash, industrial, grunge, hr bnd. 25+, no drugs. 213-883-9578
- EIGHT sks guit. Immed. Joe Perry, Jimmy Page. Pending gigs, studio time. Pro st. Nick, 818-508-6820
- Electrc scientist, guit wtd to start band. Miles Davis mts Crimson. Dmr has rehrl spl & pref voc & sngwrting abl to laziness. Horrible John, 213-882-6970
- Fem guit plyr into Breeders, Arettha, X, Go Go's. Band xperimntng w/sound. Delimely no social lites. 310-392-0517
- Fem guit wtd for dark, emotonal, altrntv band. Must be creatv, detemrd & responsible. Cindy, 818-556-3783
- Fem ld singr, lyrncst sks fem ld guit, sngwrtr to collab, form or join band. Melc/d, altrntv rock. Liz, 818-784-0829
- Fem pop, rock duo sks guit for paid gigs. No vocs, must have trnspo & equip. Margot, 818-793-2262

- Fem singr, lyrncst sks guit, sngwrtr or band. Creatv, org, srs. 310-275-8007
- Guit, sngwrtr, mlt & range Pearl Jam, Mazzy, Pilot, Etheidge, forming org band. Nd guit, bst, dmr, No glam, babies, chickens. Blue, 818-584-0463
- Forming BMI act w/male & fem vocs sks monster ld guit 2 guits, you do most lds, Hvy groove funk rock. Must wah. 818-763-4839
- Guit, bckup voc wtd for sng orientd pop, folk rock band. Must be srs. Infi Matthew Sweet, Big Star, REM, N Young, Tom, 818-594-0911
- Guit nld for org & unq band info. Oasis, Blur, Bowie, 213-653-8109
- Guit plyr for altrntv pop rock band w/mgmt. Pro alt & easy to wrk w/. Call 310-202-0788
- Guit plyr wtd for HR band w/mgmt. 818-380-1260
- Guit w/open mind wtd to complete bluesy, funky, groovin' HR band w/ltnt, image, desire & comex. Rick, 310-596-1846
- Guit wtd by fem voc to form acous duo. Standards to altrntvs. Will learn anything including your orig. Reina, 818-995-6009
- Guit wtd for srs collab to write w/fem voc, lyrncst. Altrntv, groovy pop. Maria, 818-981-0029
- Guit wtd to jump into band sat. 3 pc w/windie release out. Must love Zappa & hrd metal. Call 310-657-0838
- Guit wtd w/division all your own individuals, no obstruction. Infi Pearl Jam, U2, Live, REM, Zep. Growth w/integrity. Scott, 310-796-0582
- Guit wtd, blues, all styles, for acous, blues gr that plys every Sat night at coffeehouse on W side. Lv msg, 213-469-0701
- Guit wtd, Infi Pet Shop Boys, Erasure, DePeche Lkg for male or fem, drug free. Forming band, ambient techno. Matt, 310-474-4110
- Guit wtd, Prince mts Cars at Sting's house & Debbie Harry shows up to cut cake. David, 818-909-0537
- Guit wtd, S'Garden mts Beatles, Indie record, showcng, Euro tour. Vocs necessary. Lifetime sngwrting collab, Scott, 310-397-0589
- Industrial band sks guit. We have gigs, showcng, upcoming recrdng. PIs call 213-939-8086
- Ld guit for 5 pc metal band. Pantera, Fight, Metallica, Skid, Skinny, ing hr, black & leather image. 21-29, exp pros only, equip, trnspo. 818-985-1139
- Ld guit, sngwrtr & recrd in LA. Org band. No drugs, bckgrnd vocs a plus. Infi Steeley, Sting, David, 213-663-4812

- Ld voc, sngwrtr skg acous guit, sngwrtr. Must have grt sense of R&B, Altm, taste. Infi Blonder, Madonna, Sinead, Tori Amos, Hole, MIA, Vane. Infi Pledge & vommat. 213-878-5159
- Lkg for pro to collab w/ I'll buy drinks for first 8 sngs. 213-965-1571
- Mambo combo sks intellectual ld guit w/killer ld vox, over 25. Different style & pop altrntv matir. Into C tuning for altrntv tno. 818-717-9315, 805-269-2706
- New age band nds guit plyr in 20's. Nick, 818-567-1746
- Open minded guit nld. Lkg specifically for tint, not structure, art, not image. Infi Zep, Fugazi, Tool, Jane's No metal. Tony, 213-478-0772
- Remember R&R, Aero, Beatles, Bowie, Cooper, KISS, Stones, Zep. Infi post altrntv R&R band sks guit. Shows pending. Pro sit, Scott, 818-506-7130
- Rhythm guit wtd for strong bckng vocs nds for altrntv, HR band. Have release on rds label. Infi STP, U2, & Chams. Pearl Jam. Must have trnspo. Rehrl in Pasadena area. 909-597-3973
- Rhythm guit wtd for all org instrmtl grp. A la Joe Satriani & Enc. Johnson. Lv msg, Sean, 818-398-7924
- Skg NYC guit, Lori Keith. Jeff, 818-893-3915
- Soull rock prj lkg for Hendrix mts Joe Perry. Lks & tint a must. 818-762-6136
- Srs raw guit wtd for estab LA band to write, record & perform. Call 310-474-2711
- THROUGH THE WOODS nds guit, keybrdst w/bckng vocs for recrdng, marketing, touring. Stuart, 213-876-1466
- U2, Simple Minds, Jesus Jones. Altrntv modern rock band w/CD nds guit plyr. Gd level. 310-208-3772. 818-919-5887
- Voc, lyrncst lkg to collab w/musicians to psychdc, goth punk type band. No drugs. Infi Bauhaus, Dead Kennedys, Sioxie Misfits, Bowie. Eddy, 213-874-1295

10. BASSISTS AVAILABLE

- #1 bst wtd vocs, 4 & 6 string bs's. SWR gr, amp, lkg for paid performances, live or studio. Call 805-297-1325
- 1st class bs plyr. Infi Bonnie Raitt, Robin Ford. 101 9FM, Sting. 818-344-8306
- 20 yrs exp bs plyr, ld vocs avail for paid sits, studio, live. Current & classic rock, 740 6 string, SWR gr. Brian, 818-715-0423
- Avail to ab a Bowie, Beatles, Stone Roses, John Spencer. Ultra cool image & chops. Sks innovatv band. Grt sngs. recd connex. under 30. Hllwtd area only. 213-653-7480

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•Avail bst. Very versil. Into jazz, rock, funk, R&B, fretless & fretted, writes, reads, charts, learns fast. Image, chops, solid grooves For recrdng & gigs. Joseph, 818-763-8078

•Bs plg avail. Plys fretted, fretless, keybrds & upnht bs All styles. Paid gigs pref. Mark, 310-391-5223

•Bs plyr lkg for blues & old R&B flavored band. Peter, 818-894-4505; 310-608-6821

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

•Bst avail for pro gigs. Infl jazz, Latin, blues. Dominique, 818-569-5569

•Bst avail for any pro sit. Endorsd by Jackson & SWR, 4 & 5 string bs's & bckgrnd vocs. Marvin, 818-906-0922

•Bst, HR, progrsv, etc. Technical, funk, beat orientd. Mr. Bungle mts James Brown. Crmson mts Sausage. Lkg for something different. Srs career, etc. Jeff, 310-390-9759

•Bst skg HR, altrntv band. Infl Rage, Tool. Hvy groove orientd. Pro gr, image & att a must. 213-876-7172

•Bst skg HR, metal band a la Metallica, GNR, Aero. Havy equip & exp. Nick, 818-281-0694

•Fretted, fretless & upnht bs. Groove orientd, strong bckng vocs, mature 30 y/o. No metal, no HR, no grunge. Jeff, 818-292-1514

•If you're srs about success, the bst of your dreams is waiting for you call. Pro sits only. Karl, 213-663-4218

•Loud, obnoxious glam bst, more punk than glam, sks band SVT, shocking infls. Ramones, GoGo's. Will relocate. 360-260-8323

•Pro bst avail for wrking proj. Havy gr, tmspo & chops. Infl Cymc, Fates. Mike, 714-669-5703

•Pro bst avail. Jazz, rock, Latin, hvy groove plyr. Srs productive wrking grp. Tmspo & gr. Wayne, 818-447-3428

•Versil bs plyr. jazz, reggae, new age, blues, soft rock, dbl on flute, percussn, lkg for wrking band or singer who can ply gut or keyboard. Hubie, 818-366-0777

•World class bst, int'l touring & recrdng credits, strong vocs, gd all, gd image, sks paid sits or signed bands. Steve, 310-543-5093

10. BASSISTS WANTED

- #1 absolutely fresh sit w/uniq tunes, studio & lockout sks disciplined bst w/vox, style, hunger & positive att! Call for listen, 213-662-5269
- #1 bst wtd for extremely aggrsv band. Pro w/quick style of plyr req for fast, technical matrl. Mike, Robert, Jim, 310-430-3829
- #1 snags & vocs sks dedictd bst for intellnt, srs music proj, bckup vocs a plus! Ltrs to Cleo. LIVE, Nirvana, Smashing, Beatles. 213-876-5510
- 24 y/o endorsed gut sks bst for hvy, groove orientd org band a la Zep, Peppers, S'Garden, Aero. Pro gr, industry connex. 818-752-7369
- 90's rock band sks 90's bst for recrdng, gigs, shows/s. Must have all the essentials. Billy, 818-566-9743
- A #1 bs plyr wtd for altrntv band w/CD. Gd level, dedictd 310-208-3772
- A1 dedictd, srs, meldc, finger plyr, moving around chords bst for meldc, diverse, blues infl'd rock band. Hvy to acous. Infl Zep, Floyd. 310-437-2533
- AAA bst wtd for orig HM band. Gd aggrsv snags. No current LA or MTV trends. Infl Harris, Balpes, Bain, etc. Jeff, 213-651-2992
- Acous bs plyr ndd for org, folk rock band. Bckgrnd vocs are a must. 310-436-8639
- Aggrsv solid bs plyr ndd to complete band w/hvy, hypnotic, ltrbat sound. Havy lockout studio & snags, but nd 4th brother. Kenny, 818-386-0538
- All, eclectic singer, sngrwfr, gut sks cool, no ego plyrs for proj. Styles range from modern rock to coffeehouse acous. 818-766-2623
- Altrntv bs plyr wtd to complete trio. Infl Soul Asylum, Dino Jr., Green Day, Poster Children, etc. Pro gr a must. Jay, 213-467-0614
- Artistic pocket plyr w/radicalness for trio. Love for music first, because you have to ply all the time or you hate everyone. Voxmat, 213-993-3301
- Attn all pro bsts. HR altrntv edge band skg bs plyrs, pay

- neg. Must have lng hr, image & pro chops. Pete, 818-782-8762
- Attn all pro bsts. Sngr, sngrwfr, prodc, recrdng pro CD, taking applications asap. Call 818-782-8762
- Attn, Drrm & gut skg pro bst. Voc abil. JPJ mts Flea. Band to record pro CD. Solid groove, open minded team plyr. Austin, 310-278-3793
- Attn, HR voc w/24 trk studio sks highly tintd bs plyr a la JPJ for recrdng, touring band. 818-843-3711
- Band to record pro CD. Solid groove, open minded team plyr. Austin, 310-278-3793
- Attn, HR voc w/24 trk studio sks highly tintd bs plyr a la JPJ for recrdng, touring band. 818-843-3711
- Band to record pro CD. Solid groove, open minded team plyr. Austin, 310-278-3793
- Band sks bs plyr. U2, Floyd, Zep, acous. Craig, 818-753-0278
- Black leather, painted faces, hr teasing, louder than hell insane rock show band a la old Crue, KISS, Floyd, sks ld gut into same stuff. Billy, 909-734-8245
- BLACK WATER SKS meldc, aggrsv plyr. Infl STP, Live, Zep. Mgmt & atty. OC lockout. Gary, 714-837-2799
- Blues & boogie bst w/some vocs wtd for trio. P/T cover proj. Jeff, 818-348-6671
- Bs plyr ndd to assist us in our invasion of earth. Our HM will infect the world. Sabbath, KISS, Ryan, 310-459-0763
- Bs plyr sought by gut & drrm. Infl Fates, Dream Theater, Rush, etc. Rick, 818-332-0383; Eric, 213-654-6174
- Bs plyr w/bckgrnd vocs wtd. 4 pc R&R band. Jay, 213-666-1348
- Bs plyr w/vocs for pop, altrntv band w/bckng. Ages 18-24. Indie record on 200 stations. Infl New Order, Cure, Tears/Fears. 805-520-0253
- Bs plyr who knows how to kiss the sky ndd for org (60's) touring artist a la Floyd, Hendrx. Lv msv, 213-883-1953
- Bs plyr wtd for aggrsv, in your face, 90's punk. Kevin, 213-874-0703
- Bs plyr wtd for estab altrntv pop band, THERE GOES BILL. CD & gigs. Infl Smiths, Cure, Terry Hall, XTC, Hitchcock, David, 213-650-0473
- Bs plyr wtd for live act & recrdng. 818-705-8426
- Bs plyr wtd. B.Crowes mts Green Day, Robbie, 818-901-9737 x1
- Bst ndd for uniq & org band into Oasis, Blur, Bowie. 213-653-8109
- Bst ndd for progrsv metal band a la Sabbath, O'Ryche, Dream Theater. Album in production w/release & tour early summer. Determination a must. Chris, 818-891-2272

- Bst wtd for 70's style progrsv rock band. Very srs label mstr. Havy matrl, rehrl spc. Robert, 213-876-5921
- Bst wtd for all org mstrmtr. a la Joe Satrian & Eric Johnson. Sean, lv msv, 818-398-7924
- Bst wtd for hvy, progrsv band. Infl Kings X, Dream Theater, Pantera, Rush, Deep Purple. Pro sit w/ commitment to success. Ron, 310-516-8133
- Bst wtd, vocs a plus. Wtd for altrntv band w/maj mgmt mstr. Infl Sarah McLoughlin, REM, Jake, 818-753-8641
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- Bst wtd, vocs a plus. Wtd for altrntv band w/maj mgmt mstr. Infl Sarah McLoughlin, REM, Jake, 818-753-8641
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intelligent forward moving band w/grt mgmt Rick 213 850-6158

11. KEYBOARDISTS AVAILABLE

- bilingual English/Spanish keybrdplyr avail for sessions & live wrk I have previous production & arranging album credits Very pro Jorge, 213-664-6578
- Ken James, pianist, arranger, all styles Pro inquiries only 818-558-0084
- Keybrd avail, live or studio Paying gigs only Tell me what you want, I'll make it happen Greg 818-609-8567
- Keybrd lkg for classic rock band Wrking st or org, Matt, 818-609-0183
- Keybrd1, progrmmr avail for studio demo, arrngmnts Korg M1, Alan cubase, R8M, etc Extensive exp Enc 310-208-3772
- Keybrd1 w/much exp avail into altnrty & new age Melinda, 310-652-4952
- Pro accompanist, formerly w Sarah Vaughan & Joe Williams, avail for singrs pros Herb Mickman 818-990-2328
- World class keybrd w/lnst SOA gr Extremely versl Skg T40, dance, cntry or any other style touring acts only if you don't have contract, nd call 818-713-9943

11. KEYBOARDISTS WANTED

- 4 pc band w/one fem keybrd1 sks 2nd fem keybrd1, singr for org demo pro. If you're srs, call us first Jerry, 818-211-1650
- ENGINES OF AGGRESSION sks crazy keybrd1 for recrdng, touring Have label deal & mgmt NIN Jesus Jones, Ministry Bckup vocs a plus 213-368-9543
- Fem keybrd1 wtd for hotel casino & club band wrking Ft T Gut & vocs help! Wide variety of music Lv msg, 310-372-7921
- Pro pop, rock duo sks keybrd1 synth plyr for paid gigs No vocs Must have trnsps & equip Margot, 818-793-2262
- Funk keybrd plyr, male or fem for live hip hop proj THE PLANET, 310-245-0540
- General midl, GS compsr, progrmmr wtd for multi-media project grp Possible, deferred paySS Curt, 818 865-2863
- Groove is key Endorsed gut nds drmr for hvy, groove orientd org band in La Zap, S Garden, Peppers Aero Industry connex 818-752-7369
- Keybrd plyr wtd for instrmnt jazz rock band Intl Tnbal Tech John, 310-390-2573
- Keybrd1 ndd for upcoming recrdng proj Rock sngs a la Elton John & Queen No pay but album credits & CD John, 213-463-3686
- Keybrd1 wtd for all org instrmnt grp a la Joe Satmani & Eric Johnson Lv msg, Sean 818 398-9324
- Keybrd1 wtd for org & oldies southern rock style grp Must be exp w/equip, 805-581-4861
- Keybrd1 wtd for srs altnrty band that has college radio airply across cntry. Must have gd bckup vocs & equip 818-905-1622
- LA rock band srching for keybrd plyr for upcoming award show 310-474-2711
- MTV lkg for fun, hit keybrd1, male/fem, for new game show! Must use synth & sampler Call asap, 818-505-7575
- New age band lkg for keybrd plyr in 20's Have plenty of sngs Nick, 818-567-1746

- Org band sks lntd keybrd1 for upcoming paying gigs Intl Sine, Seal, Gabnel Bckup vocs a plus, Mark, 818-363-9323
- Pro keybrd1 wtd by soull R&B proj, Dmrtn. Bands a la T Darby Sade, G Michaels style Srng cmrcl edge Showcs's, recrdng, etc Demo avail. Srs only 310-867-7600
- Synth ndd for duo electric music grp Inspirations sound a la Nirvana, A/Chams, S Garden to Metallica type act 818-380-3401
- THROUGH THE WOODS nds keybrd1, multiinstrmntlst w/bkng vocs for recrdng, marketing & touring Stuart, 213-876-1466

12. VOCALISTS AVAILABLE

- 28 y/o from Joe Cocker to James Hetfield style voc, gut avail Steve, 310-479-6558
- Ace singr, sngwr avail for intellgnt rock altnrty proj Scott, 818-591-7629, pager, 818-513-5847
- Aggrsv fem singr skg Aero type org arena rock band Lks & lnt a must 818-762-6834
- Aggrsv voc w/sane vocs & image sks aggression & sound a la Nirvana, A/Chams, S Garden to Metallica type act 818-380-3401
- Alice Cooper tribute band forming, Skg sngs gut, bs, drms Scott, 213-461-4786
- Ambitious, deditcd, versl singr, sngwr srching for completely overwhelming band w/grt sngs & vision (in that order) Alice to Zep, STP to U2, Paul, 213-467-5413
- Attractive black fem voc, toured w/Ray Charles, lkg for pro paying live gts & session wrk Jazz & pop standards Tracy, 213-933-8589
- Bckup singr, low voc, can harmonize. Recrdngs only Also lyrncst w/dozens of completed lyrics ND comspr. Will promote Cara, 818-785-5691
- Christian voc, lyrncst sks hvy, 2 gut driven melcd, metal, speed metal band, no trash! I have PA and rehrl spc Prel OC based 714-969-2976
- Exp fem sngr sks band or accompanists for gigs. All styles Srs only Laura 818-385-1501
- Fem blues rock voc avail Ld & bckup Worship's 70's Dead rock stars Call me to keep their spirit alive, Karina, 213-876-5144
- Fem Id singr lkg for band. Rock, lolk or cntry, Katherine Morgan, 213-468-5449
- Fem Id singr, lyrncst sks lem Id gut, sngwr to collab, form or join band. Melcd, altnrty rock Lz, 818-784-0829
- Fem Id voc sks bands Vox sounds best to Indigo Girls, Waites, Joni Mitchell, Maniacs tunes. Lon, 310-657-7190
- Fem singr, dancer sks prodr w/studio access, maj record labels intrstd, funky dance style, 310-281-7174
- Fem singr, lyrncst sks gut, sngwr or band Creatv, org, srs 310-275-8007
- Fem voc avail for sessions, demos & shows's Lds & bckgrnds Tape avail, Jennifer, 818-769-7198

- Fem voc avail to form acous duo Standards to altnrty Will learn anything including your orgs Reina, 818-995-6009
- Fem voc, ld & bckgrnd, avail for sessions & demos Very versl, Rose, 818-769-4333
- Fem voc, lyrncst, infl & range Pearl Jam, Mazzy, Pilot, Etheridge, forming orig band Nd gut, bst, drmr No glam, babes, chickens Blue, 818-584-0463
- Frontmn, exp, sks maj aggrsv trashy HR band Must be real Cool image & att a must. Intl Zodiac Mind Warp, Zombie, etc Trick, 213-660-7637
- Frontmn, voc, BMI lyrncst who also plys gut, bs, keybrds, etc, lkg to join/form uniq groove orientd band Zep, Peppers, Rush, etc, etc 213-368-6146
- Gd lkg Bi-lingual Hispanic singr starting band Nd gd lkg Hispanic keybrd1, drms, gut, bs, sngwr, Spanish market, labels intrstd, prodr, Miguel, 213-662-9666
- Grunge sucks. Glam singr w/3 oct range sks to form new diverse band Must be young, lntd w/image & att 213-463-3686
- Gut & singr team w/Hillywd rehrl sk bst & drmr for hrd edged, groove orientd mltr Intl Zombie, Alice, Love Bone, 213-962-8981
- Incredible fem Id voc, sings all types of music. Avail to do studio wrk, demo wrk, very uniq, pwrlf vox, Ganger, 310-275-6372
- Ld fem voc avail for rock, blues orientd band, Pwrlf vox, lyric & sngwr a plus 805-527-9616
- Ld voc avail Strong vox w/stamina, Lotta stage energy lntd hvy groove, Start or join band, no waste cases, srs only David, 818-761-7795
- Lkg for revolution Is music your salvation? Ride the straight edge Pete Harris, 818-558-3658
- Male pop singr avail for demos, jngles & session wrk Exp, lntd, most styles covered. When you nd real singr, call me Steven, 213-876-3703
- Male voc, strong melody, writ, avail for proj w/mgmt or bckng, Intl Chans, STP, NIN Dark or hvy industrial pref 818-386-9950
- Outstanding fem voc, attractive, sks fem or gender

- mwd band into groove, funk, Afro pop & melcd rock Also plys keys, gut, writes Tahla, 213-667-3342
- Pro black fem ld & bckgrnd enhancer R&B, jazz, blues, gospel, salsa, rock, rap, pop, scat & cntry Concerts, studio & demos only No clubs or drugs K C, 213-704-1426
- Pro English singr, sngwr sks bands, wrng, prodr Intl Pretenders, Lennox, Etheridge 213-969-9940
- Pro singr, sngwr, big soull voc, killer rock image, skg gut or band Blues nll, hvy edge, groove orientd 90's rock thrng, 213-874-9775
- Pro voc, sngwr, lyrncst lkg for estab, org, cmrcl rock band, Perfrmng & recrdng exp Intl Plant, McCarney, Collins, Perry, Anderson, Mercury Groover, 714-937-5424
- Singr lkg for HR band w/brains Intl Plant, Lennon, Tyler Joe, PO 1272, Hillywd, CA 90078
- Singr, sngwr lkg to join/form band a la STP, Pearl Jam, Live, etc Lkg to do something fresh Hillywd area Bill, 310-772-0521
- Sinister, soull, pwrlf, pretty boy, crazed, atmosphrc, hrd driven, dramatic, tight, melcd groove a la Doors, Patdi, Roky, Have gr & write. Disciplined pls David, 213-268-9275
- Soul poet sks modern, groovy blues band Grps w/lk & vbe that rehrg, gic & connect Jagger, Robinson, Cobain 818-788-0324
- Voc lkg to form new wave, psychdc band Intl Jane's, Doors, Oasis, Brian, 213-661-5930
- Voc, lyrncst avail to form psychdc, goth, punk type band No drugs, Intl Bauhaus, Dead Kennedys, Siouxsie, Mstlsls, Bowie, Eddy, 213-874-1295
- World class voc, lyrncst, perfrm, sks tight, gic ready unt Aggrsv & bluesy Sot & sensuous Only 100% committed nd call, Proj, demos welcome Dennis, 310-578-1648

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CLOSE-UP
 A SHORTAGE OF LEAD-SINGERS? WHY?
 Reason #1 is invalidation (or put-down) of a child's naturally uninhibited yelling and calling-out, leading to inhibited, shy adult voices. Reason #2 is vocal training that produces a classical and flowery style, unsuitable for a passionate and powerful rock-singer.
 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!
 Here are a few musicians who became singers: Phil Collins, Don Henley, Tommy Shaw, John Sykes, Kip Winger, Ritchie Sambora, Geddy Lee, Trevor Rabin and Greg Allman.
 Rock-singing is very different from singing classica music, and different from musical theatre, Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely uninhibited! It's hard to sing rock'n roll though, if you have been trained as a classical singer, and you are restricted and lost those great calls you expressed so freely as a child.
 If you've always wanted to sing, but have been too embarrassed or unsure of yourself to get started, just give it a fling! Call Sabine NOW! You do have a voice and there is a band looking for you!

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Xint pro Hispanic R&B singer w/maj credits avail for pro paid sits. Style Toni Braxton. Not cheap. But no disappointment. 818-509-1643

12. VOCALISTS WANTED

- *S fem hip hop bckup vocs nnd for paid studio wrk at Larby. Must be reliable, pro TLC, Jade, Toni Braxton. 310-312-1874
*Fem vocs wtd for LA rock bands upcoming award show performance. 310-474-2711
*A voc. nnd now for orig HR band w/killer matrl, PA, studio & equip. Call for more info. Srs only 714-852-9944

- *A1 pwrfl, emotional male voc for meldc, diverse, blues inf rock band. Hwy to acous. Gd range & creatv. Infl Zep, Floyd. 310-837-2533
*Accomplished guit, sngwrtr sks voc, lyricst, gut for acous/elec act w/voc harmonies. Imaginative, insightful themes w/uplifting vibe. No drugs. Rob. 818-249-0736
*Ace voc wtd for sngwrtr demos. Pop, cntry western, urban. LV msg for Val. 310-288-6500
*Acous guit, bs, duo, already has altrntv, orig rock matrl, sks id voc for ggs & demos. Scott. 818-507-5649
*Aggrsv, meldc voc wtd by rock band. Infl punk, jazz, funk a la Rage/Machine, Funkdc, Jane's, STP, Exp pls. Riu. 213-957-2399
*Aggrsv singer wtd for srs estab thrash band w/signed label credits. Success minded only pls Pantera, Metallica Robert. 818-506-7206
*ALTERNATE FAITH nds strong bking voc. Urgent! Pref dbls on strings, gut, or ? Upcoming ggs. CD Very happening proj. Very reliable vocs only. Faith. 818-840-0660
*Altrntv pop band w/buzz sks fem singer. Have sngs, show & rebtl spc. Infl Belly, Veruka Salt, Cranberries, Blondie, Mark. 818-907-5807
*Attn alltem sngs, Gut, sngwrtr, prodr sks fem singer for srs proj. Industry connex. Tim Broughton. 310-478-1562
*Band skg fem voc. We have demo, connex, etc. Infl REM, Beatles, Dylan, N Young, Chris. 818-349-2517
*Black fem voc wtd for smooth R&B proj. Attractive lk.

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- suoff sound. Pro plyrs. 310-824-3084
*Black male voc nnd for R&B band. Must entertain, rap & sing ballads. Pls lv msg. 818-752-0789
*Bono, Cory Glover, where are you? Managed band sks pwrfl singer w/altrntv att for meldc, sng onemtd music. Singer, gut OK. Brans helpfl. 213-969-4093
*British voc, well rounded in all instrmnts including piano Infl Freddy Mercury, Plant, Beatles, Bowie, etc. Lkg for estab band, put together, ready to rly out. 310-289-0280
*Estab, hrd groove rock band sks promnded voc. Intensity, rage, image, att, will & dedictn. No metal screamers. Your best offer. 310-402-7794
*Exp fem gut nds male singer in SFV to collab & form HR band. Infl Metallica, Aero, Steeleye, Nicky. 818-772-1572
*Fem bckup voc, dancer wtd for orig R&B, pop grp. Strong vox, sexy image, no drugs. Lisa. 818-787-3160
*Fem or male bst wtd for altrntv band w/maj mgmt intrst Vocs a plus Infl Sarah McLoughlin, REM 818-753-8641
*Fem singer, strong wtr nnd to finish CD. We have gigs & maj label intrst Infl Cocteau, Cranberries, Breeders, Veruka Chadwick. 310-306-6160
*Fem singer wtd for rock band. Infl Sinead, Cranberries, U2, Cure. Srs only 310-399-2408
*Fem voc wtd by poppysh punk band a la Avengers. Elastica, Patti Smith. 213-303-0158
*Fem voc wtd for altrntv band. Infl Hole, Pumpkins, Veruka Salt, L7, etc. If intrsd, call. Gabriel. 818-448-7323
*Fem voc wtd for uniq hvy rock, funk w/more than one singer. Flaunt your sexy, pwrfl vox & stage persona. No Bonne Raitis 818-763-4839
*Former Engineer of Aggression gut & bst sk visionary singer for new grp w/grt sngs. Infl Bono, Perry, Bowie. 213-933-6968

- *Frontmn, ld singer wtd. We're hvy, not thrash. All orig, awesome sngs, full PA, studio & gr Tint, att & srs drive. We've got it all. 310-496-4955
*Go beyond punk to the next thing. Grooving, versatle band sks superstar singer, lyricst to complete circle. Ballads to crunch. Must be soufl, honest, dedictd. 310-636-1108
*GRANDPA MOSES sks voc. Meldc, groove onentd rock. Set finished, 3 sng demo complete. No job, no car, don't call. Mark. 805-234-1989
*Guit, sngwrtr w/hvy groove. I have tunes, lkg for grt voc w/grt lyrics. 213-878-0152
*Guit, sngwrtr w/sngs sks lyricst, singer to form band. Style over techniq. Jymm, days. 818-962-8707. lv msg. 213-962-2926
*Harmony voc audins. Prince mts Cars at Sting's house & Debbie Harry shows up to cut cake. David. 818-909-0537
*Hip hop voc, male or fem, for live hip hop proj, THE PLANET. 310-245-0540
*House music grp sks voc, frontperson w/styles a la Crue, Madonna, Soul/Soul. Send completed pgs to 13659 Victory Blvd, #456, Van Nuys, CA, 91401
*Inspired male voc wtd for rock, film proj. Forming aggrsv 4 pc act, pay neg. Pfs call 818-905-4506
*Intense metal band sks singer a la Dio, Coverdale, Gilson. Srs only 818-558-5127
*Ld guit, sngwrtr w/orig matrl sks voc to join/form band mixing boogie, rock, blues, soul, etc. Jeff. 818-348-6671
*Ld voc w/lntr nnd to form band. Infl Dokkin, new Megadeth, Racer X. If you can't sing on key, don't call. Rich. 310-421-0814
*Ld voc wtd for HR proj. Must have gd range & gd sense of melody Infl Skid, Lynch Mob, Hardline, VH. Dedictd pros only. Jeff. 213-993-7288
*Ld voc wtd for groove orientd HR band w/mgmt. Call 818-380-1260
*Ld voc wtd by keybrdst w/16 trk studio for recrdng CD. Must be pro, versl & dependbl. Styles include R&B, pop, rock, ballads. Curt. 818-780-1846
*Ld voc wtd. Frontmn to form English pwr pop grp C Trick, Babies, Beatles. Diamond Bar area. 909-628-7891
*Lkg for voc, ld singer. Infl Lou Graham, Steve Walsh, Kansas. All orig rock band. Chuck. 310-930-0156
*Male & fem vocs nnd by keybrdst, arrang for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Aanon. 213-482-8443
*Male voc, lyricst w/raw, bluesy style wtd by gut plyr w/ sngs. Infl Stones, Petty, Mellencamp, etc. Exp & pro a must Mike. 213-939-7761

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- Male voc wtd for cover, orig prog. Be the grst, be driven. Matty, 213-666-6744
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- Pro singers, fem or male, grp, solo artists for demo prog. Hip hop, R&B, pop. David, 818-988-5733
- R&B, hip hop midi singwrtr, prodr sks black fem voc, 18-28. Let's wrk together to get you a record deal. Warren, 213-851-8674
- Signed band lkq for ld voc. Must ply rhythm guit. Pros only for upcoming Canadian/American tour & 2nd CD Beatles, S'Garden, Stones, NY Dolls. 818-781-6069
- Singr, dynamic singwrtr to ply live orig melodies, lyrics & covers. Eclectic infis, Zep, Hendrix, folk, funk. No flakes. 310-301-0961
- Singr, lyricist w/hvy blues, soul bckgrnd wtd by HR band w/funky blues groove sound. Brian, 714-826-4635
- Two fem R&B bckup vocs, lot of soul & gd ears for harmony, for orig R&B funk band. Exp or grt amateurs. Pls call 818-509-1643
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- Voc, frontmnd wtd by Coal Chamber. Voc infis Del Tones, Tool, Lile/Agony, Korn. We have snags, rehrls & label intrst. Sits only. Lv msg, 213-651-3995
- Voc, guit wtd for CD, TV & film trks. This is paying sit for nght person w/night att. Must be gd & fast wrkr. 909-396-9908
- Voc, lyricist lkq to collab w/musicians to psychdic, goth, punk type band. No drugs. Infi Bauhaus, Dead Kennedys, Siouxsie Mslits, Bowie, Eddy, 213-874-1295
- Voc wtd, 23-33, w/top vox. Infi Floyd, U2, Zezebel, other

- out there sounds. 818-343-5508
- Voc wtd, bckup vocs a must. Ndd asap for ong estab band. Hillywd studio. 818-913-5351
- Voc wtd for hvy, progrsv band, Infi Kings X, Dream Theater, Pantera, Rush, Deep Purple. Pro sit w/ commitment to success. Ron, 310-516-8133
- Voc wtd for hvy groove band. You nd drive, hype, team att & tmspo. Zep mts S'Garden & Green Day. Rex, 818-349-5651
- Voc wtd rmed. Infi Beatles, Oasis, punkish KROQ. We have gigs, recrdng & rehrls spc. 25 & under. Call 805-581-6777, pager, 805-531-4493
- Voc wtd, star quality, pro. Must have groove, vibe, att, orig, soul & honesty. Be real. Proj infil vary from classic rock to funk to modern. 818-842-4469

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- Cntry & pop drmr avail for pro wrking sit. Solid type, groove plyr, acous & midi electric, live or studio, local or road. Theo, 310-986-6400
- Drmr & bst, rhythm section. w/mny maj label credits avail. Any style. Robert, 818-508-9909, Marvin, 818-906-0922
- Drmr & voc sks sleaze glam band. Must have lk, equip, int & desire. Infi old Crue, LA Guns, Floyd, Hanoi, Bobby, 909-687-1698
- Drmr, 27, w/vocs sks two for fun, orig vanity band w/snags & house. Firehose, Meel Puppets, Violent Femmes, Sonic Youth. Tom, 602-634-8908
- Drmr, 34, lkg for orig melcd R&R band. Jamie, 310-451-3993
- Drmr, 41, exp. reliable, all styles, gd tmspo & equip, vocs, reads, willing to substitute. OC area, 714-968-5708
- Drmr avail for hvy, xperimtl, dark, semi glam, gothic, industrial band. Pros. 25+. Above image or don't call. 213-883-9578

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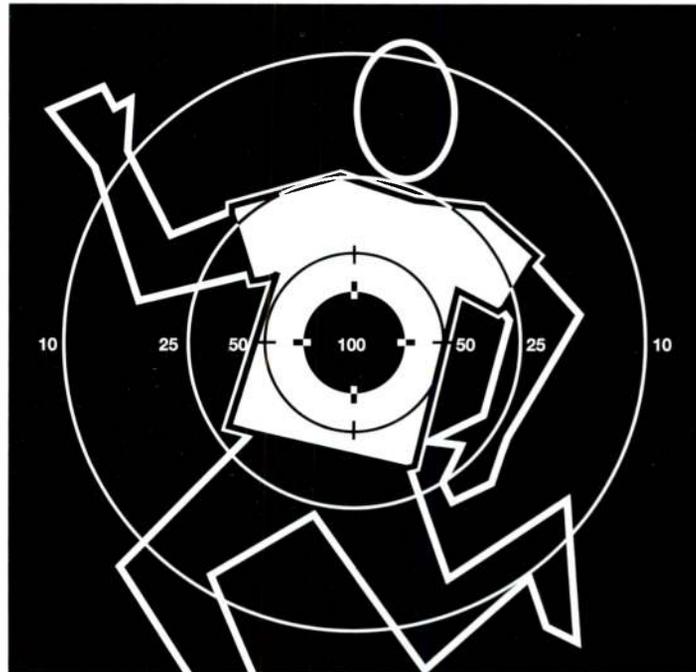
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 •Pro drmr & compsr, 24 y/o, studied music. Phys all Zappa, every kind of studio wrk. Can read. Lkg for signed band &/or studio job. Marco, 310-429-8880 x13
 •Pro drmr, 26 y/o, premier dbl bs, pro tour & studio exp. Infl Bozzio, Morgenstein, Aldrige. Managed pros only. Franke, 310-768-4109
 •Pro drmr, voc, late 30's, avail for wrking band, local or road. Xtml meter, equip, tmspo. Infl current cntn, classic rock, oldies. Tom, 310-327-6121
 •Pro drmr w/extensive touring, recrdng exp sks pro recrdng, toung sit. Credits include Maynard, Ferguson, members of Tower/Power, etc. Jason, 818-980-4850
 •R&R drmr avail. Hrd htg, solid groove plyr. AC/DC mts Stones infls w/Keith Moon att. Completely together w/ rehrl studio. Louie, 818-991-3671
 •Versatl groove drmr avail for live & studio gigs. Gretsck rock, oldies. Tom, 310-327-6121
 •Pro drmr w/extensive touring, recrdng exp sks pro recrdng, toung sit. Credits include Maynard, Ferguson, members of Tower/Power, etc. Jason, 818-980-4850
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 •All, eclectic singer, sngwrtr, guit sks cool, non ergo plyrs for proj. Styles range from modern rock to coffeehouse acoue. 818-766-2623
 •Alltriv band sks srsly minded drmr. Infl U2, Floyd, Cure, DePeche, Steve, 818-762-5902
 •Alltriv drmr wtd for new band for gigs asap. Into Blur, Oasis, Sleeper, Elastica, Ride, David, 213-932-1719
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Pyle, for recrdng, roadhouse xperimntl HR band. 818-843-3711
 •Band sks drmr a la Bonham, Perkins, Craig, 818-753-0278
 •Can you cook? Dynamic, grooving band w/grt sngs sks drmr that makes people move. Infl Dennis Chambers, Richie Hayward, Dave Matthews' drmr. 310-636-1108
 •Creatv & pwrlf band sks post alltriv drmr. Infl Primus, Jane's, Police. Exp pref'd. 310-866-3841
 •Creatv, energetic drmr wtd to complete 3 pc band. Infl Nirvana, Buffalo Tom, Who, Lenny, 213-874-0324
 •Dark, sarcastic, well written tunes, lockout, gigs, challenge, pro att. Nid team plyr drmr w/gd timing. Nirvana, Hole, Sonic Youth style, but different. 213-663-0779; 310-531-4795
 •Drmr for band w/mixes ABBA, Ramones, Sonic Youth, acoue, pwr chords. Must like soft & harsh, slow & fast. Team plyr, Sayne, 818-794-8143
 •Drmr ndd for modern rock from modern rock to coffeehouse acoue. 818-766-2623
 •Drmr ndd now by hrd wrking, but fun band w/alltriv type sound. Must be dedictd, have gd meter & gd equip. 310-802-3909; 310-274-1413
 •Drmr to ply & record in LA. Orig band. No drugs, bckgrnd vocs a plus. Infl Steely, Sling, David, 213-663-4812
 •Drmr wtd by voc, guit, sngwrtr. Studio wrk & forming of band. Too many infls to name. Classic rock, blues to current. Hanns, 310-214-9813
 •Drmr wtd by soullf rock proj. Lks & tint a must. Srs inquires only. 818-762-6834
 •Drmr wtd for instrmntl jazz, rock band. Infl Tribal Tech, John, 310-390-2573
 •Drmr wtd for industrial band. Hrd htg, tribal. We have gigs, rehrl studio, label intrst, upcoming recrdng. Must be dedictd. 213-939-8086
 •Drmr wtd for pro recrdng. You don't nd to join band. Val, 213-876-4803; Gabe, 213-969-8797
 •Drmr wtd for SOME ANGRY ANGEL. Must be ready to record debut album. Infl S'Garden, A/Chains. Have srs mgmt & record company. Bobby, 818-506-6115

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