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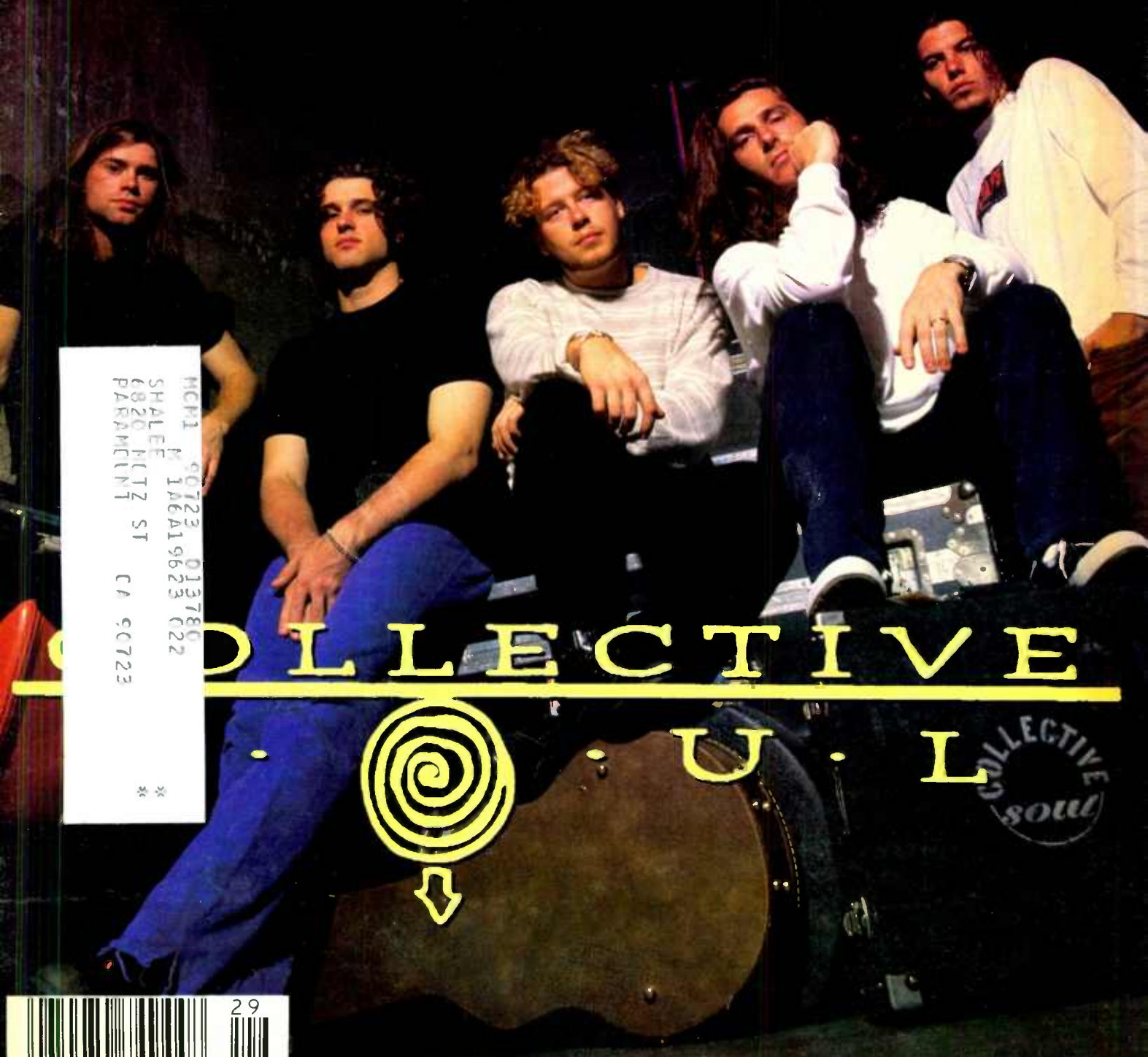
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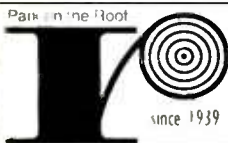
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TOO SHORT	IN-A-MINUTE
DRU DOWN	C-NOTE
ICE T	PRIORITY
E-40	SIK WID IT
ICE CUBE	PRIORITY
EL MAESTRO	EXPLICIT
POOHMAN	IN-A-MINUTE
95 SOUTH	RIP IT
SIR MIX-A-LOT	AMERICAN
MR. X	BOSSMAN
TUPAC	INTERSCOPE
JUVENILE STYLE	PUMP
RAPPIN 4 TAY	RAG TOP
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## FEATURES



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This Georgia-bred quintet has avoided the sophomore jinx with their new self-titled opus, which recently moved past the gold mark. *Music Connection* speaks with lead singer Ed Roland about the band's two Atlantic albums and their long road to platinum status.

By F. Scott Kirby



### 22 SOUNDTRACK MAVENS

Summer means big business for movies, and movie soundtracks are always big business for record companies. We speak with the two principals involved in shaping this summer's biggest, *Pocahontas* and *Batman Forever*, to find out how chartbusters are fashioned from blockbusters.

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Compiled by Tom Kidd

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### ✓ Contributing Writers

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### ✓ Interns

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# CALENDAR

By Trish Connerly

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

Musicians Institute, in conjunction with *Music Connection* magazine and NAS, presents "The Songwriter's Weekend Workshop" on Saturday and Sunday, August 19 and 20th. This is a two-day event featuring in-depth classes and panels consisting of some of today's hottest songwriters, players and established industry professionals. Some of the artists confirmed for this event include songwriter Desmond Child, film composer Mark Isham, manager Ruta Sepetys, songwriter/producer Kashif, guitarist Steve Lukather, bassist Lee Sklar, keyboardist/solo artist/composer Jeff Lorber and more to be confirmed. Additionally, classes will be offered on a variety of subjects: "How To Get Fast, Extraordinary Results In Your Music Career" with *Music Connection* publisher J. Michael Dolan; "Introduction To Melody Writing" and "Do Your Own Lead Sheets" with Musician Institute resident songwriter Robin Randall; "The Anatomy Of A Signing" with Rich Esra, and many more. Tickets purchased before July 31 are \$175; \$225 after July 31. For more information, call Musicians Institute at 800-255-PLAY.

In addition to the regular classes and workshops for vocalists, the Lis Lewis Workshop now offers a newsletter, *Angel City Voice*. It features articles relating to every aspect of the life of the professional singer, and best of all, there is no charge. Contact Lis Lewis at 818-980-5556 for additional information.


The Los Angeles Songwriters Showcase guests for their ongoing Tuesday night workshops will be Jeff Blue, Creative Manager of Zomba Music, and Jane Bainter, A&R rep at Atlantic Records, on July 25; and songwriter Lynn Jacobs and Al Carter, A&R for Blackroud Records, on August 1st. All events are held at the Women's Club of Hollywood, 1749 N. La Brea, in Hollywood and begin at 7:00 p.m. For additional information, call the LASS at 213-467-7823.

UCLA Extension presents "Becoming A Disc Jockey: The Inside View," from Tuesday, August 1 through September 5, 7:00-10:00 p.m., at Universal CityWalk. One of L.A. rock radio's pioneer woman DJs, Shana, will teach students all about music formats, doing the news, production, doing promotions, remote broadcasts and fund-raisers, the role of the DJ, breaking into the industry and paths to success. The fee is \$250 and students can earn two credits in music. For more information, a free catalog or to enroll, call UCLA's Extension's Department of Entertainment Studies and Performing Arts, 310-825-9064.

"Jazzopolis," the Eighth Annual Century City Shopping Center & Marketplace summer concert series, takes place every Wednesday, 7:00-9:00, through August 30 at the Century City Shopping Center, 10250 Santa Monica Blvd., in West Los Angeles. Each Wednesday night concert is free and will feature the talents of a different artist or act. Some of the upcoming acts include flamenco guitarist Nocy on July 26; the acoustic jazz of the B-Sharp Trio on August 2; R&B vocalist Kenny James on August 9; and street-soul jazz artists the Solonics on August 16th. Call the Center's information booth for more information at 310-277-3898.

The Eleventh Annual Santa Monica Pier Twilight Dance Series offers free Thursday night concerts, 7:30-9:30 p.m., through August 31 and features a wide range of musical acts. Upcoming featured acts include the Zydeco Party Band, along with East L.A. rockers the Blazers on July 27; New Orleans roadhouse band the Iguanas on August 3; tenor saxophonist Richard Elliot on August 10; Sixties girl group the Shirelles on August 17; reggae artists the Mighty Diamonds on August 24; and closing out the series, Junior Brown and Big Sandy & the Fly-Rite Boys on August 31st. For additional information, call 310-458-8900.

Vocal instructor Bob Keane will be teaching an eight-week performance workshop for singers beginning Wednesday, August 9th. The workshop focuses on stage presence, movement and how to talk to an audience. The classes are videotaped and the instruction given is individually tailored to each person's unique style and needs. Call Bob Keane for additional information at 818-788-2829.

The Organizational Department of Musicians Union Local 47 is planning a music business seminar series titled "Get In Where You Fit In" on August 5, 12 and 19 in the Musicians' Union auditorium, 817 N. Vine St., in Hollywood. August 5 will cover preparing the demo, packaging it, copyrighting your songs, gigging in clubs and getting a buzz going. August 12th will cover media exposure, shopping a deal vs. pressing your own, distribution, radio and club play, video play (TV and clubs) and the Internet for indie artists. August 19th will cover protecting your rights, publishing, contract language and union representation. The purpose of these seminars is to inform musicians, artists, producers and writers on what is needed to break into the industry and stay there to maintain a level of success. All proceeds go to the Organizing Department Fund of Local 47 in order to hold more programs of this nature. Call 213-993-3163 for additional information. 

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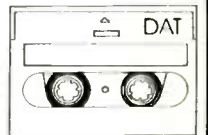
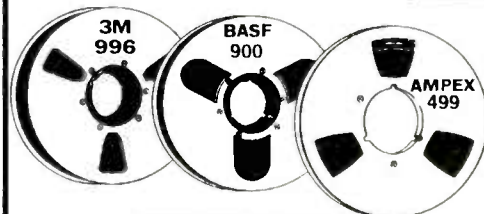
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**CLOSE-UP**



By Karen Orsi

Sweetwater Sound is actually two companies in one. One side of the company is a recording studio that does full production of jingles, music, film scores and music for video. The other side is a full-service music and studio equipment retail, mail order and repair facility.

Started in 1979 at a home studio located in a mobile home, Sweetwater is now recognized as one of the fastest-growing independent companies in the U.S.

"In many of the categories that we sell," says President/founder Chuck Surack, "we're literally the Number One, Two or Three dealer in the world. We're also very focused. We only sell recording and MIDI studio kinds of recording equipment. We do very little PA, no drums, guitars, saxophones, pianos, organs or that sort of thing. It has absolutely snowballed for us. Three years ago we had six employees and today we have 70. For the past couple of years we've been featured in music retailer magazines as the fastest-growing retailers in the world. We've been in *Inc.* magazine's list of the 500 fastest-growing privately held companies for the last three years in a row. What's interesting about this list is that the kind of companies that are usually on it are the very high-technology medical and computer companies, which are on the list for a year or two and then go public and explode. I've quite honestly never seen a music retailer on these kinds of lists."

Sweetwater uses the same products it sells in the studio, and the company is also a beta or even alpha tester for some companies. In the early studio-only days, Surack's own problems getting his hands on the kind of equipment that he wanted for his own studio struck a chord with many of his friends, who were having the same problem. "I got to the point in the mid-Eighties," says Surack, "where I couldn't find the sort of technology for a recording studio that I wanted to find, especially on a local basis. The local traditional music store


just didn't have the high-technology stuff. Before long, some of the stuff I wanted was so high technology oriented that I was buying it direct from the manufacturers. I had a lot of friends that had studios around the country, and I started out by accommodating my friends and giving them access to this type of stuff. It was really only in the last seven years that we realized how we'd somehow slipped into the retail business by supporting all of our friends with studios."

From hearing Surack wax eloquently on the subject of customer relationships, you'd think that it was friendship alone that built his success. But that may not be so far from the truth. Besides being on a first-name basis with the customer and all of the customer's friends and family members, Surack also knows that when it comes to professional service, his company has to deliver. "Most of the competition is selling the product just as a box. They sell you the box, you take it home and open it and figure it out.

We started as a recording studio, and when I bought stuff for my studio, I wanted someone that I could count on, someone I could trust, someone who could make recommendations for me and say, 'This is what you really need for your studio, Chuck.' That's the kind of service I wanted from day one for our customers. We now have 30 sales people, who have come literally from all over the world. They are very high-level sales people who have used the stuff and know the stuff inside and out. But they are also sales-oriented, so they can really wear both hats, from a sales point of view and a technical one."

The staff at Sweetwater is made up of Grammy winners, folks that have worked with some of the top names in the music business, studio owners and mastering engineers. They view their position with Sweetwater as a career, not a sales job. How does Sweetwater maintain this reputation from its outpost on Bass Road in Fort Wayne, Indiana? Says Surack: "Federal Express and the whole thing of customer service and customer satisfaction. We'll do studio installs in Southern California or overnight product to a customer onstage in New York City."

There is usually a one-day turnaround for all repair service, and it is shipped next day air with a bit of candy packed in with the equipment to soften the strain of having technical troubles.

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# U.S. Justice Department Ends Ticketmaster Probe

By Keith Bearen

*Pearl Jam's highly publicized year-long crusade against ticket company ends with government's pro-Ticketmaster decision*

Washington, DC—On Wednesday, July 5, the Justice Department announced that it has dropped its antitrust probe of Ticketmaster, effectively ending Pearl Jam's campaign to break what they perceived as the ticket company's stranglehold on the concert business.

This decision follows hot on the heels of Pearl Jam's tour cancellation and lead singer Eddie Vedder's health problems, which stemmed from the year-long battle.

In the wake of the band's ill-fated attempt to mount a tour through alternative ticket distributing channels, the only thing that could have saved the day for the beleaguered Seattle rock group would have been a Justice Department decision citing Ticketmaster as an unfair monopoly. But, with the Justice Department deciding to not pursue litigation, Pearl Jam's bid to thwart the ticket giant may have finally come to a close.

In a prepared statement, Ticketmaster spokesperson Larry Solters said: "Ticketmaster is pleased that after an intense, year-long investigation, the Justice Department has concurred that we are conducting

business within the bounds of the antitrust laws.

"The Justice Department's decision confirms our faith in the process. Its investigation, which was instigated by a bogus memorandum from the law firm of Sullivan & Cromwell and exploited by self-serving special interest groups, demonstrated that these claims had no merit. Ticketmaster does not set ticket prices or determine touring schedules—we simply provide consumers with a convenient way of buying tickets."

ETM, the alternative ticket-buying system that Pearl Jam had affiliated themselves with, also released a statement in the wake of the Justice Department decision.

According to Senior Vice President Peter Schniedermeier: "The bottom line is, we've always been involved in much more than selling tickets. ETM can offer consumers, venues, promoters and retailers a broad range of products, services and advertising that extend far beyond ticketing. Plus, we've got the most advanced delivery system in the marketplace, which has set new service records at every turn." **MC**

## JONES HONOR



Multi-talented music man Quincy Jones was awarded with the UCLA's School of Arts and Architecture's highest honor, the UCLA Medal, during recent commencement ceremonies. Shown (L-R): Vice Chancellor of Academic Affairs Claudia Mitchell-Kernan, Jones and Chancellor Charles E. Young.

# Capricorn's 'Hempilation' Album to Benefit NORML

By Ernie Dean

*Portion of proceeds to help reform marijuana laws; participants include the Black Crowes, Blues Traveler, Cypress Hill and Ziggy Marley*

Nashville—Capricorn Records has announced the September 26th release of *Hempilation*, the first-ever recording to support NORML (National Organization For The Reform Of Marijuana Laws). The album is being produced with assistance from *High Times* magazine and NORML.

In keeping with the philosophy of the cause, some of the featured artists have recorded new versions of hemp-influenced rock classics, such as the Black Crowes' version of Bob Dylan's "Rainy Day Women #12 & 35," Blues Traveler's rendition of Sly & the Family Stone's "I Want To Take You Higher" and Cracker cutting Brewer & Shipley's "One Toke Over The Line."

Other recording artists featured

on the compilation include Cypress Hill, Raging Slab, 311 and Wide-spread Panic.

"This project is not an endorsement of the usage of marijuana or any other illegal substance," explains Capricorn President Phil Walden, "but rather the belief that the criminal prosecution of marijuana imposes unjust and unfair penalties."

"The music contained in *Hempilation* represents an important facet of the fabled counterculture of rock & roll," adds Walden. "We hope that this project will not only be a great source of entertainment, but will also help spread the word about the many positive actions of NORML and the benefits of hemp as more than a drug." **MC**

# All-Star Female Project Benefits Rock For Choice

By Jan McTish

*Today's hottest female artists cover classic female songwriters' material; project benefits organization fighting for pro-choice rights*

Los Angeles—Several leading female artists have banded together to help raise money for Rock For Choice, the organization founded by alternative all-female rock group L7 and the Feminist Majority.

Sony 550 Music has set an August release for *Spirit Of '73: Rock For Choice*, which features female stars of the Nineties performing covers of their favorite female songwriters of the Seventies. Participating artists include Roseanne Cash, Letters To Cleo, Joan Jett, Sarah McLachlan, Indigo Girls, Melissa Ferrick, Sophie B. Hawkins and Babes In Toyland.

Proceeds from the sale of the CD will go to Rock For Choice, which protects abortion rights and educates young adults about attacks on their reproduction freedom.

The project was executive pro-

duced by Joy Ray and Julie Hermelin.

Rock For Choice was founded in 1991. For more info on the organization, call 213-651-0495. **MC**

## AIDS BENEFIT



Madonna (and dog) is pictured at the Third Annual "KIIS And Unite" concert, held at the Irvine Meadows Amphitheatre. Performers included Duran Duran, All-4-One and Brandy. The event, presented by KIIS-FM and Aquafina, raised money for the Pediatric AIDS Foundation.





# Morris and MCA Announce Major Joint Label Venture

By Keith Bearen

*Recently fired Warner Music Group CEO lands on his feet with a new multi-year contract; files \$50 million lawsuit against Warner Music*

**Universal City**—Proving that one label's perceived liability is another eager label's good fortune, beleaguered former Warner executive Doug Morris, who has filed a \$50 million suit against his former employers for wrongful termination, has announced a 50/50 joint label venture with MCA Records.

According to the multi-year agreement, the veteran and well-respected record man will serve as Chairman/CEO for the full-service label, which will boast its own A&R, marketing and promotion departments, making it one of the biggest joint ventures in music history.

MCA will handle all the "backroom" functions, including royalty accounting, legal, business affairs and finance. UNI Distribution will distribute the label domestically, and MCA Music Entertain-

ment International will distribute internationally.

"I have known and respected Doug Morris for many years, and I am extremely pleased that we will be building a new record label together," said MCA Music Entertainment Group Chairman/CEO Al Teller.

Seen as a savvy business move by Teller, the Morris announcement may deflect some of the attention away from the controversy surrounding Morris' termination by the Warner Music Group (rumors of illegal compact disc sales by WEA executives during his tenure abound).

At the time of his departure, Warner Music Group's U.S. Operations had the Number One market share and 21 of the top 50 albums in the country. **MC**



By Steven P. Wheeler



**Ron Laffitte**

**Ron Laffitte** has been appointed Senior Vice President, General Manager, West Coast, for the **Elektra Entertainment Group**. Laffitte, who was formerly the President of Laffitte Entertainment (which managed artists such as Megadeth and the Cult) and worked as Manager of Lippman/Kahane Management, will perform his duties out of EEG's Beverly Hills offices (310-288-3800).

**Warner Bros. Records** has named **Alan Brown** Vice President of Artist Relations, where he will work closely with artists on both the Warner Bros. and Reprise rosters. Brown joined the label in 1988.

In addition, **Ife Kiara** has been promoted to the post of Director of Artist Relations in the label's Black Music Department. In a related announcement, **Winston Burns** has been named Manager of Artist Relations for the same department. Kiara has been with the company since 1987, while Burns comes to the label from MCA Records.

Brown, Kiara and Burns can be reached at the Warner Bros. Burbank offices (818-846-9090).



**Doug Haverty**

**Doug Haverty** has been promoted to the position of Vice President, Creative Services, for the **Scotti Bros. Music Group**. He will oversee all artist and corporate creative services for the label group, which includes Scotti Bros., Street Life and Backyard Records. Haverty joined Scotti Bros. Records in 1991 after spending twelve years with A&M Records. Haverty will work out of the Santa Monica offices (310-314-7217).

**Lexicon** has promoted **Steve Frankel** to the newly created position of Product Manager, International Sales. Joining the company in 1988, Frankel will now work with Lexicon distributors and dealers to provide product training, demonstrations and seminars in the international mar-

ketplace. He can be reached at 617-736-0300.

**A&M Records** has named **Randy Sosin** to the position of Senior Director, Video Production. He will be responsible for commissioning and overseeing the music video projects for A&M and its distributed labels. He can be reached through the label's Hollywood offices (213-856-2695).

**Adam Sexton** was appointed Vice President, International, for **EMI Records** (EMI/Chrysalis/SBK), where he will oversee marketing for EMI artists outside the U.S. Previously with BMG International, Sexton will be based in EMI's New York offices (212-492-1700) and will report directly to company President/CEO Davitt Sigerson.



**Richard Cervera**

**Richard Cervera** has been named President and Co-CEO for **House Of Blues Entertainment, Inc.** He will oversee all facets of the multi-dimensional entertainment company. The House Of Blues currently has three locations (Cambridge; New Orleans and West Hollywood). Two more clubs are due to open in the summer of '96 in New York City and Orlando, Florida, with other targeted cities including Chicago, Las Vegas, Berlin and Hong Kong. Cervera can be reached through the West Hollywood club (213-848-2510).

**Jodi Williams** has been named National Director of Field Promotion, Urban Music, for **Mercury Records**. Williams previously worked with Warner Bros., Sony Records and Atlantic/EastWest. She can be reached in New York at 212-333-8407.



**Jim Colquhoun**

**Jim Colquhoun** has joined **Radon and Associates**, a Northern California-based independent audio rep firm. Colquhoun, who will assume administrative responsibilities for the organization, can be reached at 916-923-2524. **MC**

## STAR AWARD



Country superstar **Garth Brooks** recently received a star on the Hollywood Walk Of Fame. Pictured at the ceremony, during which the Capitol Nashville artist buried the master tapes of his current greatest hits collection under the star (the first time something has been preserved under a star and the reason that the limited-edition album has enjoyed a considerable sales surge), are **EMI Records Group North America Executive VP/GM Terri Santisi**, **Brooks** and wife **Sandy** and **Capitol Nashville President/CEO Scott Hendricks**.





**Matthew Marshall**

**Title:** Director of Alternative Music  
**Duties:** Talent Acquisition  
**Years With Company:** 5 years  
**Company:** Zoo Entertainment  
**Address:** 8750 Wilshire Blvd.  
Beverly Hills, CA 90211  
**Phone:** 310-358-4200  
**FAX:** 310-358-4207

**Dialogue**

**Background:** Getting his start as a nineteen-year-old intern at CBS Records, the then-college student veered away from the music industry for a period of time, during which he attempted to see "what my Liberal Arts education could do."

Eventually moving into the financial world, Marshall spent time trading commodities and working in investment banks, which led him right back to the music industry, as he searched for "something that I felt a passion for."

Marshall was interviewed by Island Records President Lou Maglia for a position in A&R Administration, but shortly afterwards Maglia left the label.

Six months later, Maglia founded Zoo Entertainment, and Marshall was one of the first people hired for the new label. Getting his start in A&R Administration at Zoo, Marshall would soon slide into a talent acquisition role.

**A&R Administration:** "The talent acquisition side of A&R appealed to me a little bit, but that wasn't my primary focus coming in. I loved music and I wanted to get my foot in the door. I wasn't one of those people who say, 'I have to do A&R.'"

"A lot of people come into A&R out of college radio or retail or indie retail, and I feel that a lot of them don't fully understand the big picture of A&R. They don't understand what goes on in the studio, they don't understand what mastering is and they don't understand how to make a recording budget or what's involved in that. So starting out in A&R Administration gave me a good foundation, as well as allowing me to meet a lot of producers and engineers and learn a lot about the studios



"Luckily, the first head of A&R at Zoo began to send me to gigs that he didn't want to go to himself, or he'd have me listen to demos for him. After being at the label for a year and learning how the industry functioned and watching a lot of bands getting signed that I didn't think were very good at a lot of labels, including Zoo, I thought, 'Why shouldn't I inflict my tastes on the public [laughs].'"

**A&R Philosophy:** "Lou's initial vision was to design the A&R department after the Geffen model of allowing the A&R reps to also product manage their bands and get involved with the initial marketing concepts."

"I don't understand how an A&R person can just hand something off and say, 'Good luck.' I think it's important when you sign something to have an idea of where you're going to go with it. First and foremost, it's important to love the music and the songs, but there are a lot of bands and artists that are great that I don't think would flourish in any major label environment."

**A&R Staff:** "It's pretty much Lou and myself and an assistant. My specialty is alternative music, although I prefer to call it 'college-based music.' Lou's done some deals with some labels, including SOS in Chicago, which brings us a lot of street/pop music. They develop it, and we work in conjunction with them, and out of that arrangement has come Gillette, Roula and Max-A-Million."

"With the SOS deal, when singles are developed, we'll do an album, and Gillette has done extremely well. We've also done two other label deals [including the Tennessee-based label Spongebath], and the basic structure of these deals is that we get to pick a certain amount of artists that the labels develop."

"It's a good way for us to get involved with the development of some very good young bands because alternative music has been found to be very commercial over the last couple years. I feel that a lot of majors are signing bands before they're ready or developed, and these deals allow a way for the bands to develop organically, and when and if they're ready, we have an opportunity to do it."

**Signing Policy:** "Lou has always functioned as the head of A&R at Zoo. He gives his A&R staff a tremendous amount of latitude, and if he sees that you're passionate about something and he believes in it he'll move forward."

"He will listen to anybody at the label, which worked great for me in the beginning when I was working in administration and A&R. I'd go into his office every now and then and

play him things that I really liked, and he might say that he didn't want to do anything with it, although he may have thought the band was really good."

"Tool was the first band that I heard where I went into his office and said, 'We have to sign this band,' but it was a real team effort, in that the entire label got behind it, and I was helped a lot by Kevin Coogan, who eventually left Zoo to manage Green Jelly."

**Talent Search:** "A majority of my traveling is done between New York and L.A., but I do go out to the clubs sometimes just for the sake of staying on top of what's going on in Los Angeles."

"I think the L.A. scene has gone in waves since I've been here, but there are a couple of good bands in town. There's a band called Plexy that's pretty good. There's a band called Sixty Cycle Hum that has some smokin' music, and there's a big buzz on them."

**Unsolicited Tapes:** "Our official policy is that we don't really accept unsolicited tapes, but if things come through the mail and we have the time, they'll probably get listened to. They're not a priority, and we don't necessarily get back to the people who send them in, but they might get listened to."

"I personally accept tapes from people who are friends, or whose musical tastes I respect."

**Upcoming Releases:** "We have a lot of exciting things going on right now. The Matthew Sweet record is doing tremendously well. We're looking forward to another release from Tool next January, and we have a lot of great developing bands coming out. There's a local band called Nature that is really innovative and diverse. We have a new Love Jones record that's coming. We have the *Mad Love* soundtrack out right now that's also doing very well, and a

new Little Feat record.

"Nature just finished their record, and that's tentatively scheduled to come out at the end of September. We're doing a record with one or more of the guys from Tool and a couple of the guys from [Slash recording group] Failure, along with a guy from the band Apparatus. They're doing an album of covers."

**Advice:** "I don't think the best way to go about getting signed is sending in a tape, a dorky picture and a cover letter that says how great the band is. I think you're far better off just keeping your head down and playing and working on developing a fan club at your shows and selling your own product."

"I think if you're good, you will get noticed, no matter where you are in the country. I almost think it's a little dangerous to come to L.A. or New York, because if you don't get noticed fairly quickly, some people will start to look at you as old news."

"You're much better off doing what you do. I think the bands that try the hardest to get signed have the hardest time getting signed."

**News**

**George Michael**, who engaged in a long legal fight to wrestle himself free from his deal with **Sony Music**, has announced that he has signed an exclusive new contract with **Virgin Records** for the world outside North America.

Michael, who hopefully has not done irreparable damage to his career by not releasing any substantial new product in years, has also confirmed rumors that he has signed an exclusive recording contract for North America with **David Geffen's** new label, **Dreamworks/SKG**. Michael is the first artist signed to the label.

An album is expected within the next year.

**Ex-Judas Priest** frontman **Rob Halford** has released a statement ending his long association with

**THUMBS UP**



**Recording artist Maysa (former lead singer of the group Incognito) has signed a recording contract with the newly re-launched Blue Thumb label. Her debut album is set for a late August release. Pictured (L-R): manager Patrick Spinks, Maysa, GRP President Tommy LiPuma and A&R VP Carl Griffin.**





The Capitol staff, including Senior A&R Director Matt Aberle (third from left), gathers round recording act Truly, whose Capitol debut, *Fast Stories From...Kid Coma*, was released last month.

Sony Music—a candid explanation of his move which echoes George Michael's troubles with the label and one which affords an interesting glimpse into the inner machinations of the music biz. The veteran metallor states: "I have enjoyed most of my time with Columbia Records while with Judas Priest, and I appreciate the care, support and attention which each staff member of Epic Records has given while gearing up my new band, *Fight*."

After his sugarcoated thanks, Halford lays his reasons for leaving on the line: "In 1992, Columbia and I did not see eye to eye with what I perceived as contractual restraints. In my opinion, those restraints would have severely hindered my ability to launch my new band. As a result of the disagreement, it was necessary for me to formally leave Judas Priest; in order to strengthen a legal and litigating position so I could gain a complete release from Sony Music."

"Litigating a release from a recording agreement is time consuming and expensive for both label and artist; as witnessed by several artists including George Michael, Don Henley, Luther Vandross, et cetera. I agreed to settle my dispute with Sony by agreeing to have Epic, as opposed to Columbia, set up, support and release *Fight*'s initial recordings. With the release of *Fight*'s third recording, *A Small Deadly Space*, I have, finally, satisfied my contractual obligations with Sony Music, and I will now pursue a new label relationship."

Ace record man and GRP Recording Company President Tommy LiPuma has announced the re-launch of two legendary labels, *Impulse!* and *Blue Thumb Records*. *Impulse!* was one of the most respected jazz labels of the Sixties, releasing product by John Coltrane, Sonny Rollins and Charles Mingus. In addition to re-issuing classic albums culled from the *Impulse!* archives (the first three releases will be Coltrane's *A Love Supreme*, *Ballads* and *John Coltrane And Johnny Hartman*), the label plans on introducing new talent. "We are very excited to take

this next step with the *Impulse!* label," states Tommy LiPuma. "In addition to re-launching and repackaging the classics, it is our hope to continue the tradition of the label by introducing a new breed of visionaries to pave the way for the future."

*Blue Thumb*—a late Sixties/early Seventies label founded by Bob Krasnow, Tommy LiPuma and Don Graham, which once boasted *Captain Beefheart & The Magic Band*, *Dan Hicks & His Hot Licks*, *Dave Mason*, *T. Rex*, the *Pointer Sisters* and *Ike & Tina Turner* on its roster, will be re-launched with new releases by *Dr. John (Afterglow)*, blues-rock guitarist *Robben Ford* and a two-disc retrospective set containing 33 tracks culled from *Blue Thumb*'s heyday.

## On The Road

With certain groups whining about the rigors of rock stardom and touring, it's heartening to see a veteran act slugging it out on the road in the face of real obstacles.

And certainly, *R.E.M.* must be commended for tenacity. Other groups might have canceled their world tour because their drummer needed brain surgery, but nooooo, not *R.E.M.* A successful surgery was performed on drummer *Bill Berry*, and before too long, he and the band were back playing onstage.

Recently, bassist *Mike Mills* was the latest member of *R.E.M.* to require emergency medical attention when he underwent successful abdominal surgery to release an adhesion on his small intestine. Seven performances have been canceled in order to allow for his recovery, and then the band will be back on the road in front of their fans.

*R.E.M.* is tentatively scheduled to resume their world tour on July 22 in Dublin.

Looks like the *H.O.R.D.E. Festival* (Horizons Of Rock Developing Everywhere) will finally be giving *Lollapalooza* a run for its money. With this year's *Lollapalooza* show featuring the over-rated *Sonic Youth* and over-exposed *Hole*, the time is ripe for an alternative music show-

case to make its presence felt. And the lineup for the 1995 *H.O.R.D.E. Festival*, while it lacks the cutting edge approach of *Lollapalooza*, features as fine an array of alternative/mainstream talent as you're likely to see this year, including the *Black Crowes*, *Blues Traveler*, *Dave Matthews Band*, *Sheryl Crow*, *Dionne Farris*, *Morphine* and *Joan Osborne*. This fourth annual festival, which begins on August 3 at the Riverport Amphitheatre in St. Louis, reaches the Southland on September 2 for a date at the *Cal State Olympic Velodrome*.

In the "you know your career might be in trouble when..." department, ace piano man *Bruce Hornsby* is embarking on a summer concert tour of...*Borders Books And Music Stores*? That's right, the man who sang "The Way It Is" will be introducing tracks from his new RCA album, *Hot House*, during the tour, which provides fans with a great opportunity to hear this talented keyboardist and songwriter in an intimate setting.

*Hornsby* will kick off his *Borders World Tour* with a performance on July 21 at the *Borders* on the Third Street Promenade.

Speaking of that ever-growing book and music emporium chain, *Planet 3 Records* act *Gregory Page* performed at the *Borders Books And Music* store on La Cienega (near the Beverly Center).

Looks like the Southland has acquired some new music venues, of sorts.

*Monica's "Don't Take It Personal (Just One Of Dem Days)"* and *Notorious B.I.G.'s "One More Chance"* ("One More Chance" and "Don't Take It Personal" swapped places the last two weeks).

The last label to nab the top three positions was *Warner Bros. Records* in 1985.

And in a surprising show of chart clout, *Walt Disney Records' Pocahontas* soundtrack has dethroned the former *King Of Pop. Pocahontas* nabbed the top spot on the album chart, racking up sales of 192,325 units, while *Jackson's* two-CD magnum opus sold 141,711 units.

Though it's too soon to predict how this will ultimately affect the future fortunes of *Michael Jackson's History*, with the album dislodged from the top spot and "Scream" dropping on the single charts after only reaching Number Five (a major disappointment considering the hype and the fact that it features two superstars), *Jackson* may have a tough comeback road ahead of him in his bid to move beyond the controversy and re-establish himself as the *King Of Pop*.

*Jagged Little Pill*, the *Maverick!* Reprise debut album by last issue's cover girl, *Alanis Morissette*, has been an easy pill to swallow for music fans so far, already reaching Number 30 (with a bullet) on the *Billboard* album chart after only four weeks in release. Quite a feat for a record by a virtual unknown.

## On The Move

*Arista Records* has announced the appointment of *Steve Ralbovsky* to the post of Vice President of A&R. Most recently he was head of A&R for Elektra, where he worked with *Nanci Griffith* and the *Breeders*.

*Ralbovsky* can be reached at *Arista's* West Coast offices (310-789-3936). MC

## Chart Activity

*Arista Records* and headman *Clive Davis* continue the label's amazing string of chart successes. For three consecutive weeks, *Arista* has nabbed the top three slots on the *Billboard* Hot 100. The top three singles were *TLC's "Waterfalls,"*

## LOVE STORY



Former *Love* frontman *Arthur Lee* is pictured during a recent visit to *Rhino's* plush L. A. digs. *Lee* visited the *Rhino Records' Santa Monica Blvd. headquarters* in order to tape an interview for inclusion in *Rhino's* video press kit for the new two-disc retrospective, *Love Story*. Pictured (L-R): *Rhino* Co-Founder/Managing Director *Harold Bronson*, *Rhino* Product Manager *Colleen Anderson*, *Lee*, *Media Relations Senior Director* *Stephen K. Peebles*.





### ASCAP Awards

ASCAP recently held their Eighth Annual Rhythm & Soul Music Celebration Awards—which honored the songwriters and publishers of the most performed R&B, reggae, rap and dance songs in the ASCAP repertoire for the 1994 survey year—at the Supper Club in New York.

Sharing the Songwriter of the Year award were **Devante** from the Uptown/MCA group **Jodeci** and the songwriting/production team of **Jimmy Jam** and **Terry Lewis** (marking the seventh time that the Jam/Lewis team has received the honor).

The show, which was hosted by **Melvin Van Peebles**, also honored **EMI Music Publishing** as Publisher of the Year, having the greatest number of songs that reached the Top Ten on the R&B charts in 1994.

### Songwriter Showcase

Congratulations to industry entrepreneur **Muffin** on the first anniversary of his **Songwriters' Circle** at the Palomino, a monthly showcase that spotlights singer-songwriters.

For the special anniversary show on Wednesday, July 26, Muffin has pulled out all the stops. Scheduled to appear are **Dillon O'Brian**, **John Ford Coley**, **Alan Rich**, **Billy Swan**, as well as local artists **Bob Malone**, **Reed Williams**, **Eddie Cunningham**, **Mark Insley** and the **Losin' Brothers**, to name just a few.

Songwriters' Circle is sponsored by the **National Academy Of Songwriters**, and this special show carries a very reasonable admission price of \$5. Showtime is scheduled for 7:30 p.m.

### Songwriters On-Line

Songwriter/author **Molly-Ann Leikin** has set up an interesting way for songwriters to find collaborators by establishing the **Songwriter's**

### THE DREAM WEAVER RETURNS



In a strong return to centerstage, **Gary Wright**—the man who brought us "Dream Weaver" and "Love Is Alive" in the mid-Seventies—put on a performance at LunaPark that showed the veteran singer-songwriter branching out into Peter Gabriel territory and miraculously pulling it off. With his latest release, *First Signs Of Life* (Triloka Records), Wright has made some artistic steps that will surely surprise his critics, while pleasing his fans at the same time. But, despite some strong new material, the highpoints were undoubtedly the rousing versions of "Love Is Alive" and "I Can't Find The Judge."

### BMI APPOINTMENT



**Kamala Gordon**, Associate Director, Writer/Publisher Relations, BMI.

Collaboration Network on the Internet (the Internet address is <http://www.earthlink.net/~songmd/>).

Leikin explains the concept by saying, "When people 'click' on my Internet page, they immediately see the Songwriter's Collaboration Network, which offers composers and lyricists all over the world a chance to find each other by listing themselves in their genre and state what they are looking for in a writing partner."

"So far, I have writers listed in Japan, Tasmania, Canada and all over the U.S. They all have very specific styles and requests for writing partners in pop, rock, adult contemporary, country and gospel."

Leikin notes that there are two categories of listings. "First, there is the recommended writer listing. These are writers who've consulted with me, whose work I've seen and listened to. These are writers I can highly recommend for their talent and professionalism. The second category is for other writers whose work I haven't seen, but who are

### JAMMING WITH ASCAP



During ASCAP's recent Rhythm & Soul Music Celebration Awards, held at New York's Supper Club, Co-Songwriter of the Year **Jimmy Jam** kept still long enough to pose for the camera. Pictured: ASCAP's **Alonzo Robinson** and **Lisa Harris**, **Jimmy Jam** (who along with partner **Terry Lewis** received Songwriter of the Year honors) and another ASCAP award winner **Domino**.

### WATERS OF LOVE



Singer-songwriter **Crystal Waters** won Top Dance Single for her hit, "100% Pure Love," at ASCAP's Rhythm & Soul Music Celebration. Pictured after the show: **Todd Brabec**, ASCAP's Director of Membership; **Crystal Waters**; **Bill Brown**, ASCAP's East Coast membership; and **Water's manager Vito Bruno**.



# CHRIS ISAAK

Emotional turmoil is the subject of this singer-songwriter's latest, 'Forever Blue'



DORIAN FURBER



LESTER COHEN

Warner/Chappell executives pose with veteran songwriter Terry Britten after signing a new five-year agreement. Pictured (L-R): Kenny MacPherson, VP, West Coast, Creative, Warner/Chappell; Rick Shoemaker, President, Warner/Chappell; songwriter Terry Britten; Les Bider, Chairman/CEO, Warner/Chappell.

anxious to collaborate."

Summing things up, Leikin says, "If you're looking for the right writing partner, the Songwriter's Collaboration Network is for you!"

The one-time sign-up fee is \$20. The monthly listing fee is \$15 (a three-month minimum is required), bringing the total sign-up fee to \$65. For further information, you can contact Leikin at 310-828-8378.

## Grapevine

Warner/Chappell Music has signed songwriter Terry Britten and his company, Terry Tunes Ltd., to a new five-year publishing deal, thus continuing a relationship that started more than ten years ago. The new deal also includes Warner/Chappell's acquisition of Britten's other publishing entity, Myaxe Music Ltd., which contains the copyrights to virtually all of the international hits Britten has written (and often produced) for such artists as Tina Turner ("What's Love Got To Do With It" and "We Don't Need Another Hero"), Cliff Richards, Michael Jackson, Bonnie Raitt, Anita Baker, Lenny Kravitz and many oth-

ers. Warner/Chappell can be reached at 310-441-8600.

Centium Entertainment has continued to expand the activities in its Toronto offices with the appointment of John Aleksa as Creative Director. In addition, the Toronto division has inked co-publishing deals with George Olliver, Geoffrey Quinn, John Lovett, Bernie La Barge, Harrison Kennedy and the band Flyte.

Meanwhile, back at Centium's Beverly Hills headquarters, Janet Ortega is now the Administrative Manager, Lisa Samsky is Creative Manager and Hernan Tan is Publishing Assistant. In addition, Centium has entered into a co-publishing agreement with songwriter-artist-producer Robert Wilson. Centium can be reached at 310-854-4966.

BMI has appointed Kamala Gordon as the performing rights organization's Associate Director, Writer/Publisher Relations. She will assist songwriters and publishers in the administration of their musical works. Gordon will also sign new affiliates to BMI. Gordon will be based out of BMI's New York offices (212-586-2000). MC

## TWO BUGS & A PEST



The world's most famous freeloader, Kato Kaelin, is surrounded by Bug Music Chairman Dan Bourgoise and President Fred Bourgoise after Kaelin dropped by to discuss cutting the Germs' song, "Lexicon Devil" (Bug administers the Germs' catalog). Kaelin is fronting his own band, Kato's Pain.

From the boxing ring in his Stockton, California childhood to a college degree, 39-year-old Chris Isaak is a study in achieving success. Still, despite the platinum albums, a budding film career and a legion of female followers (following *People* magazine's anointment of the singer as a "hunk"), Isaak has managed to avoid falling victim to that success.

Rather, this Bay Area resident still drives the same 1964 Chevy Nova he always has—at least when he isn't guiding his ever-present surfboard across the tips of Northern California's most inviting waves. But lest we forget, the easy-going singer-songwriter with the quick sense of humor is first and foremost an emotionally charged artist.

Nowhere is that more clearly noted than on his current Reprise release, *Forever Blue*. On his fifth release, Isaak cuts across all genres, from the aggressive "Go Walking Down There" and the foot-tapping brilliance of "Goin' Nowhere," to the soft textures of "Somebody's Crying."

However, like everything else in Isaak's life, there's more than meets the eye. In fact, *Forever Blue* is a reality-based emotional roller coaster that came about during the breakup of the star's longtime relationship.

"I had been going out with someone for three years," explains the soft-spoken Isaak, "and when we broke up, it kind of threw me for a loop."

"The first thing I did was try to get out on tour and play," he adds with a laugh, "but about three or four weeks after the breakup, I started to stand again and began writing."

The result of this tumultuous period of time is reflected in the material on *Forever Blue*—an autobiographical point of view that Isaak had previously avoided. "The songs on the new album are pretty much straight from what was going on. Sometimes I'll write a song, but I'll change the perspective of it. I may have been writing about a real event that happened, but I would write it from the girl's perspective. But the current batch of songs were pretty much about what I was feeling."

Nowhere is this more noticeable than on the powerful "Go Walking Down There," which could be described as "rock-a-delic." Regarding the song, Isaak points to a surprising influence.

"I think there's more Kurt Cobain in that song than anything else," says Isaak. "I really liked a lot of what Kurt Cobain was doing."

"He brought some credibility and melodic sense back in fashion. And I liked the fact that he wrote songs that I could relate to, and I think that's a pretty wide spectrum of people that could relate to what he was saying."

"I felt that with 'Go Walking Down There,' I was feeling closer to that kind of style, than something like rockabilly. It's a very angry, confused kind of song, because I had just broken up with somebody, and the first thing you are is confused. And then comes the anger that somebody you like is gone."

Despite Isaak's talent, he was in danger of being just another artist who fell through the cracks when his third album, *Heart Shaped World*, made no initial noise upon its release in 1989.

Then filmmaker David Lynch picked up on the song "Wicked Game" for his film, *Wild At Heart*, and by 1991, the song was a Top Ten smash and the album quickly followed suit.

Since that time, Isaak's music and songs have been part of many screen projects. "I think my songs tend to be melodic and emotional, and I think those things help in a film. I did some background music when I worked with David Lynch and for a television movie called *Preppie Murder*, but I don't think it's necessarily as fun as making up songs and recording an album."

But, working in front of the cameras is also something that Isaak has pursued over the years, with brief appearances in such blockbuster films as *The Silence Of The Lambs* and *Married To The Mob*.

"I don't think of acting as a part-time thing because people don't make films for a laugh or a giggle. I mean, I wouldn't hire anybody for my band who said, 'Well, I'm an actor, but I do play a little guitar.'"

As for writing songs for other artists, Isaak merely says, "I usually write for myself, but when I'm done I often think of other people doing them. On the new album, I think the song 'Forever Blue' would be a really good song for people to cover. I can imagine a lot of different vocalists doing a lot of different things with that song."

In terms of the immediate future, Isaak and his band will be hitting the road for a worldwide tour (including the taping for a possible concert video), and Isaak admits that there are plans for a possible duet with Madonna.

Contact Doreen Rossato at Warner Bros. (818-953-3223).

MC





**STONES ROLLING ON:** The Rolling Stones have been busy recording a live album at the Paradiso club in Amsterdam. Producer Don Was is co-producing the record with Jagger and Richards (Ed Cherney engineered the two-night stand). The song selection is quite interesting, including a cover of Dylan's classic "Like A Rolling Stone," as well as Stone chestnuts "Wild Horses," "Let It Bleed," "Dead Flowers" and "Street Fighting Man." What originally started out as an "unplugged" styled album fell by the wayside after the band filmed a few studio rehearsals and ultimately scrapped the idea, opting for an acoustic/electric performance in front of a live audience. The album, which is due out in the fall (along with a television special), also features Muddy Waters and Howlin' Wolf material and early Stones cov-

ers "Not Fade Away" and "It's All Over Now."  
**RECORD PLANT:** R&B pop songstress Pebbles was taking care of vocal overdubs at Record Plant's SSL 1 (96 input, SSL 8000 G with Ultimotion); the session was produced by Alex Richburg, engineered by Jon Gass and assisted by Ross Hogarth...Toad The Wet Sprocket was in SSL 2 (72 input, SSL 4000 G) with engineer Susan Rodgers; the mix was produced by Chuck Plotkin, with Brian Pollack assisting...Veteran rock act AC/DC was in SSL 2 with Rick Rubin, working on overdubs for their latest release; Mike Fraser engineered and was assisted by Kyle Bess and Brian Harris.  
**SKIP SAYLOR RECORDING:** Elton John was in mixing his new single, "Made In England" (from the album of the same name), with producer

Greg Penny and engineer Jon Ingoldsby; Erin McInnes and Tim Gerron assisted...Ice Cube was in the studio producing the Kausion album for Lench Mob Records; Keston Wright engineered, McInnes assisted...LaFace recording artist Nandi was in mixing her debut release, with TLC's Lisa (Left Eye) Lopes producing the album, aided by engineers Doug Grigsby and Bobby Brooks and assistant McInnes...Big Beat/Atlantic recording act Foesum spent time in the studio mixing their upcoming album; the album was produced by Tony G, and engineered by Tulio Torrinely Jr...Another Big Beat artist, Hi-C, was in mixing his upcoming release; the self-produced project was engineered by Chris Puram.  
**AMERICAN RECORDING CO:** Gwen Mars finished work on their Hollywood Records debut with producer Richard Podolor and engineer Bill Cooper...The Podolor/Cooper team also finished recording and mixing former Three Dog Night vocalist Chuck Negron's recording effort for Oz Records...MCA act Pleasure was in tracking with producer Paul Fox, engineer Ed Thacker and assistant Pat Thrasher.

**BEAUTY & THE BEAST**



Two-time Oscar nominee Michelle Pfeiffer recently joined rapper Coolio on the set of his video for "Gangsta's Paradise," the first single from MCA's upcoming soundtrack album to *Dangerous Minds*. Pfeiffer stars in the film about the true story of LouAnne Johnson, an ex-Marine who becomes a teacher at an urban California high school. The Coolio video was directed by Antoine Fuqua.

**MAXING OUT WITH BARBARA**



Barbara Max is pictured at producer Chris Julian's Malibu studio during work on her upcoming release, *The Bare Truth*. Pictured with Max are bassist Craig Albert and producer Chris Julian. Others involved with the project include Bryan Adams guitarist Jaime Glazer and legendary electric violinist Jean Luc-Ponty.

**UP AND DOWN WITH ADINA**



Mecca Don/EastWest/EEG recording artist Adina Howard is surrounded by director Marty Callner and male-model Tyson on the set of the video shoot for "My Up And Down," the second single from her current gold album, *Do You Wanna Ride?*

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## ERIK ZOBLER

This studio ace has handled mixing chores for Whitney Houston, Anita Baker and Smokey Robinson

By Steven P. Wheeler

Veteran engineer/mixer Erik Zobler is a prime example of a person who finds his lot in life and then works his fingers to the bone to achieve success in his chosen field. This Southern California resident traces his career choice all the way back to his childhood, when he got his first stereo in the sixth grade.

After moving from Long Island, New York to California's Bay Area, Zobler began to follow up on those childhood instincts. Playing in bands throughout his teens, the former musician discovered the magic of recording studios in a way usually reserved for a Hollywood bio-pic. "I was one of those guys who looked at a recording studio and had bells and whistles go off in my head, and I knew that was my destiny [laughs]."

Success never comes in the blink of an eye, and Zobler's long career is no exception. He worked his way through San Francisco State University's Broadcasting School, which included a recording studio program, while spending his spare time apprenticing at the legendary Wally Heider studios.

Following graduation, Zobler secured a job with CBS Records, working at their San Francisco-based studio, but these career seeds almost never took root. "They almost didn't hire me because I was overly qualified," laughs Zobler. "They felt I had too much education for being a shipping clerk and a 'gofer' who cleaned the bathrooms. But I got some great training there."

After CBS closed the studio in 1978, Zobler wasn't able to crack through San Francisco's tight-knit studio clique, so he moved to the City Of Angels and landed a job at Westlake Audio, where he worked with a crack team of engineers, including future Grammy winner Ed Cherney.

When it comes to engineering, Zobler sees two sides of the profession. "I think anyone can learn how to do it, but I also think you have to have a natural affinity for it to be really good. You have to have certain qualities to your personality that allow you to fit in. Some of those qualities are good for working in a studio, but they don't translate well to the other parts of your life. For instance, you have to say, 'Yes,' to whatever the artist or producer wants you to do, and that doesn't necessarily translate well into real life [laughs]."

Zobler believes that a studio technician must discover his or her own sound. "I think developing your own sound is a very important part of becoming a successful recording engineer, but that's a very difficult thing to do, because as you work with different people, you have to change your sound somewhat for each artist. A good engineer should mold his sound to whatever the project dictates."

Rising to a certain level of prominence in the music industry is one thing, but being able to stay there over a length of time is another thing entirely. And Zobler is quick to point out, "I'm an independent, so most of my work comes through word-of-mouth from artists and players. Part of getting work is your sound, but another major part of it is how you present yourself in the studio and how you get the job done."

"I mean you can do the greatest bang-up job in the studio but if you're an asshole, people won't call you back," Zobler says with a laugh. "It's not only about the engineering, it's also about the personality and your ability to keep the vibe in the studio a positive one. The job of the engineer is to work with the producer and the artist to give them whatever they want."

What about the continuing debate over analog vs. digital? "About twelve years ago, I was one of the first guys to start using the Mitsubishi two-track digital machine," replies Zobler. "and I have continued to use digital over the years. I like digital, but I have to admit that analog sounds better. There's no question about it, analog *does* sound better. I think it has to do with the fact that music on an analog machine is a direct transfer of the music in the studio. Analog is a mirror, and while the mirrors may not be perfect either, it's still a reflection of the original sound, whereas digital is a numerical translation, and something happens to the math somewhere in that translation."

Zobler is ecstatic about a live jazz project he recently worked on in Switzerland for Warner Bros., featuring George Duke, Stanley Clarke and Chester Thompson and a symphony orchestra.

"It was very difficult," relates Zobler, "because everything was miked very tightly. It wasn't like setting up three mikes and getting a nice symphonic sound. I had over 56 inputs, and mixing a symphony orchestra with 56 inputs is probably one of the most difficult things you can do as an engineer. But it came out quite nice, and when it comes out later this year people will be saying, 'Oh, I didn't know he could do that,' which will be great."

Contact Pilot Tribe at 310-247-2766.



Mackie's SR24-4

Mackie's latest 24-channel, four-buss board costs less than \$1,600 retail. The SR24-4, first announced at the Winter NAMM Show, is a 24x4x2x1 console and takes all the best features from the eight-buss board. The unit features three-band EQ with sweepable mid-range, new smooth faders, low noise mic pre-amps, high headroom and phantom powering. There are channel mutes and solos,

six aux sends with submasters, tape assign to monitor or LR mix and double bussing to feed eight tracks at once. (Buss one goes to tracks one and five, buss two goes to tracks two and six, etc.)

For more information, contact Mackie Designs at 16620 Wood-Red Road, Woodinville, WA 98072. Call 800-898-3211 FAX 206-487-4337.

E-mail: mackiods@aol.com



Brunel/Valley Arts Electric Upright Bass

Noted bassist/soloist Bunny Brunel and Valley Arts have joined forces to offer a new electric upright bass with some unique features not found on any other bass, acoustic or electric.

This bass is a 3/4 sized upright bass with a 41 and 1/4-inch scale and a D neck. (D neck bass means that the heel of the neck is placed across from a D note played on the G string. With your thumb on the heel, then you would play a D with your first finger pressing on the G string. This neck is used on Italian and French basses as opposed to German basses which use an Eb neck.) Brunel has chosen to use a hard rock maple neck and scroll with fret markers on the side to help beginners and electric bass players who want to switch to upright. In addition, the ebony fretboard has small markers in the higher registers for positioning. The body is made from two pieces of laminated red mahogany that has a sunburst finish coated in clear, satin polyurethane. The bridge is standard fiddle style that provides action adjustability

from very high down to action heights typical for electric fretless bass guitars. Standard La Bella acoustic bass strings are used.

The pickup is provided by Rick Turner, who has come up with a pressure piezo-electric that accurately reproduces both the finger picking and bowing sounds. Brunel further says that the 50Hz attack portion of the pick acoustic bass is also reproduced with this pickup. This ability greatly adds to the overall feeling, sound and playing of this bass. The active electronics feature volume, bass, treble and midrange controls designed by both Russ Allee and Mr. Brunel and allow for any tonal range, from very woody to the most growling. Finally, the entire instrument is supported on a folding adjustable stand that can be set to any playing angle.

For more, contact Valley Arts Guitar via Samick Music Corp., at 18521 Railroad St., City of Industry, CA 91748. You can call them at 800-592-9393 or 818-964-4700 and CA locals can also call The Bass Centre at 213-876-6277.



JBL's Array Series Loudspeaker

The vertically oriented 4891 and the horizontal oriented 4890 are the two new high-powered, high performance stage monitor systems added to the JBL Array

Series of concert reinforcement loudspeakers.

Both the 4891 and 4890 utilize JBL's 14-inch ultra-low distortion neodymium woofer with vented gap cooling. Gap cooling reduces power compression and allows for precise tracking of low frequency transients. The four-inch neodymium compression driver reproduces high frequencies through a 60x40 degree aperture horn. The vertical 4891 has a smaller stage footprint while the horizontal 4890 minimizes audience and/or camera sight line interference.

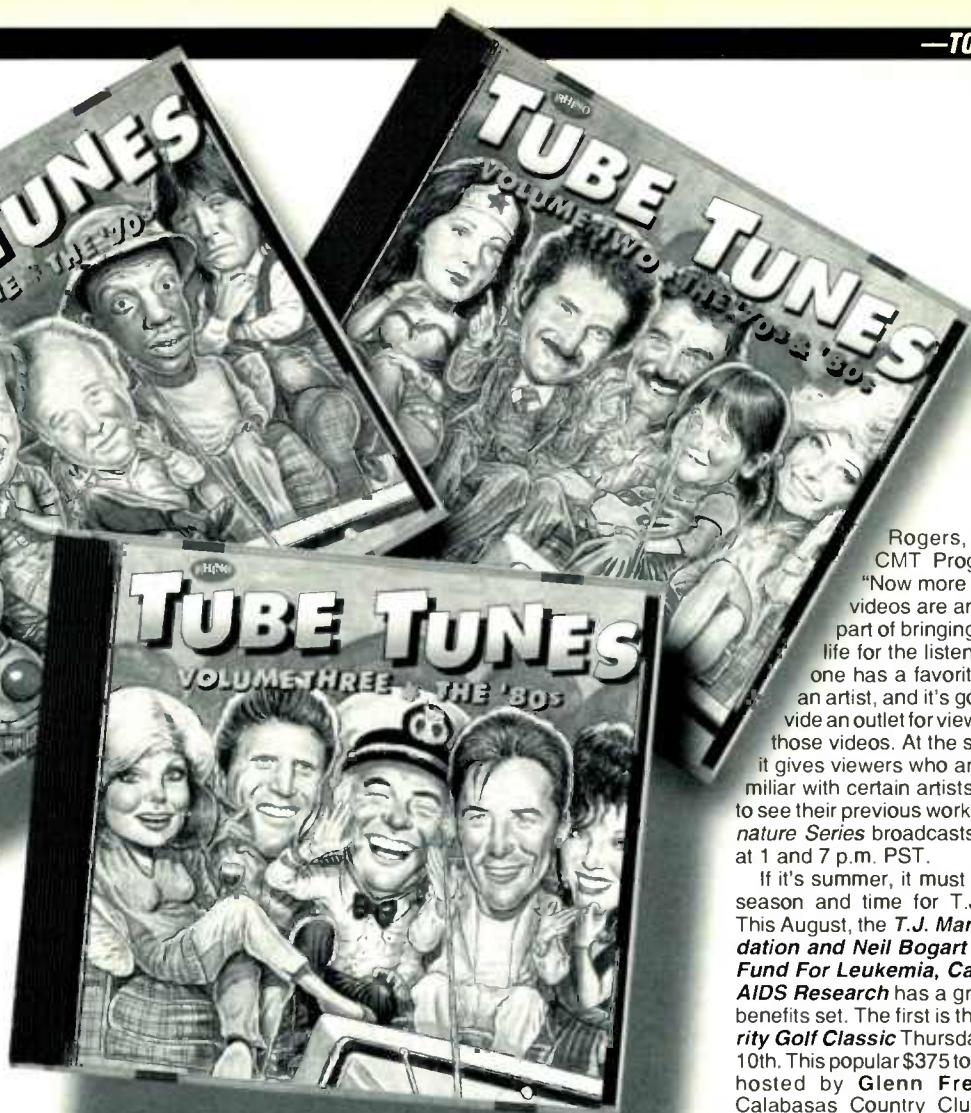
For more, contact JBL Professional at 8500 Balboa Blvd., Northridge, CA 91329. Phone them at 818-895-3426 or FAX 818-830-1220.







They don't write TV theme songs like you'll find on Rhino's three volumes set *Tube Tunes* anymore. ABC, for instance, has told both its new and established series to eliminate opening theme songs. Popular reasoning says that, in the age of channel surfing, long theme songs give viewers a chance to flip between shows and possibly settle on some other station's entertainment. **Ted Harbert**, President of ABC Entertainment, has said he even wants to shorten end-of-the-show credits and the station breaks between programs. So those who grew up humming the theme to a favorite program may take solace in these volumes. There's a mix of rare original versions ("When We're Singin'," from *The Partridge Family*), extended versions ("Those Were The Days," from *All In The Family*) and alternate takes (**Bobby Sherman's** "Seattle," from *Here Come The Brides*). Rhino's collections cover the Seventies and Eighties, but if Harbert has his way, there won't be enough new material for a Nineties' volume. So is he robbing future generations of TV memories? "If that ends up being my big sin out of all this," he said, "I guess I'll just have to live with that transgression against society."



We hope everyone can make it to the city of Glendale on Saturday, September 9th. That's when they block off Brand Blvd. between Broadway and Lexington for *Glendale Rocks!*, a free concert presented by 97.1 KLSX from 7 to 11 p.m. This free series of summer concerts kicked off with a stellar jam featuring Buddy Holly's original band **The Crickets**. What you'll hear on September 9 are **Big Brother & the Holding Company** with **Michelle Bastian** replacing the late **Janis**

**Joplin**, **Spirit** with **Randy California** and **Ed Cassidy**, former **Doors** guitarist **Robbie Krieger** and the original **Strawberry Alarm Clock**. Admission to the street party is free. For more information, call 818-548-4844.

Before they became multi-platinum-selling superstars, every country artist had that one hit song that cemented their place in music history. CMT's weekly 60-minute program, *The Signature Series*, is designed to look back on those videos that helped to launch the careers of today's top artists. Country fans are known for their loyalty to artists because of a particular song or "signature hit," such as **Brooks & Dunn's** "Boot Scootin' Boogie." Says **Tracy**

**Rogers**, Director, CMT Programming, "Now more than ever, videos are an essential part of bringing a song to life for the listener. Everyone has a favorite song by an artist, and it's good to provide an outlet for viewers to see those videos. At the same time, it gives viewers who aren't as familiar with certain artists a chance to see their previous work." *The Signature Series* broadcasts Sundays at 1 and 7 p.m. PST.

If it's summer, it must be benefit season and time for T.J. Martell. This August, the **T.J. Martell Foundation and Neil Bogart Memorial Fund For Leukemia, Cancer And AIDS Research** has a grand trio of benefits set. The first is their **Celebrity Golf Classic** Thursday, August 10th. This popular \$375 tournament, hosted by **Glenn Frey** at the Calabasas Country Club, always sells out, so you're advised to call now. The next night you can join the celebrities at the **Rack 'Em & Rock 'Em Billiards Party**, to be held at the Hollywood Athletic Club in Hollywood. If golf and billiards aren't enough for you, on Saturday, August 12, there will be a **Bowl-A-**

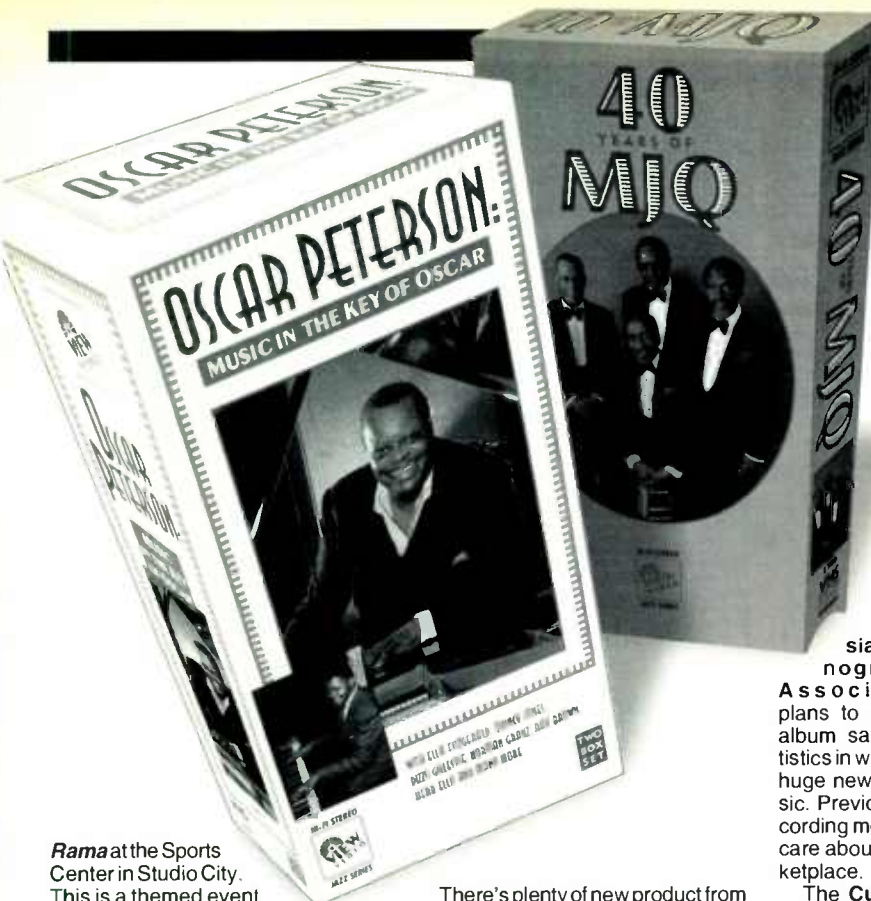


The Crickets



Brooks & Dunn





**Rama** at the Sports Center in Studio City. This is a themed event. Participants are encouraged to wear their best Fifties clothing. Individual tickets to either of the latter events are only \$35 or \$50 for a special billiards and bowling pass. For more information, call 310-247-2980.

Look for **Michael Bolton** in the movies. The singer is working his way around Hollywood with three film storylines, one of which is in completed script form. "I'd like to produce—not direct—them and write the music for them," admitted Bolton. In actuality, he wants more than that. All three projects feature potential starring roles for himself.



**Michael Bolton**

There's plenty of new product from **V.I.E.W. Video**. This leading producer and publisher of jazz, documentary and performing arts home videos has just released **Oscar Peterson: Music In The Key Of Oscar**. The \$29.98 feature-length video, narrated by Peterson himself, traces the evolution of his ever-changing sound and style—from his early days as Montreal's teenage boogie-woogie sensation, through his rise to international celebrity. There is rare footage here, including a performance with **Nat "King" Cole** with **Jazz At The Philharmonic** and interviews with **Quincy Jones**, **Ella Fitzgerald**, **Herbie Hancock**, **Cleo Lane** and **Dizzy Gillespie**, among others. Also new from V.I.E.W. is **40 Years Of MJQ**. This \$19.98 video celebrates four decades with the **Modern Jazz Quartet**, a group that traces its origins to Dizzy Gillespie's brassy, shouting rhythm section. Here, they are backed by a full string orchestra, reflecting the group's long-standing love of classical sounds. For a free catalog featuring these and other fine titles, call 800-843-9843.

The former Soviet Union has moved into the music market. The newly formed **Russian**

**Phonographic Association** plans to compile album sales statistics in what could conceivably be a huge new market for recorded music. Previously, **Melodiya** had a recording monopoly and no one had to care about the demands of the marketplace.

The **Cure** makes a rare soundtrack appearance with "The Dredd Song" taken from Hollywood Pictures' **Judge Dredd**. The film stars **Sylvester Stallone** in the title role, the personification of justice in a future gone mutated and mean. The good judge is bent on bringing a mutant to justice in a world ravaged by ecological warfare only to find himself framed for murder. **Epic Soundtrax** has the music which includes performances by **The The**, **Cocteau Twins**, **White Zombie** and **Leftfield**. Both film and soundtrack are in general release.

**Disney** is readying an animated film of a children's story by future British Monarch **Prince Charles**. **The Legend Of Lochnagar**, a story Charles wrote in 1970 to entertain his brothers, was animated by a Welsh studio and broadcast on British TV in 1993. The story, with a message about the environment and social responsibility, is about an old



**Sylvester Stallone is Judge Dredd**

man who lives in a cave and disrupts the life around him by installing a hot bath. The prince's profits will go to charity.

**Power 106** is working to increase the peace on the streets of Southern California by providing L.A. youth with knowledge—and music. The popular station has joined forces with **Thump Records** to create a project that combines good business with helping the community. **The Baka Boyz Thumpin' Quick Mix** is a collection of hip-hop, Old School and House rap genres mixed by the successful morning team. The purpose of the project is to raise money for the "Knowledge Is Power Foundation." This fund now contains over \$600,000 from the sale of the first compilation, **Straight From Da Streets**. The foundation was established by Power 106 in order to build a performing arts center in Los Angeles for deserving youth. On the CD are remixes of songs by **LL Cool J**, **Salt-N-Pepa**, **Run-D.M.C.** and many others. Local stores should have the CD, but you can also order it and a bunch of oversized Baka Boyz clothing by calling 800-483-1600. **MC**



# COLLECTIVE

## S · U · L



By F. Scott Kirby



Will Turpin

Dean Roland

Ed Roland

Shane Evans

Ross Childress

It's long been assumed that if you're a musician and reside south of the Mason Dixon line, then you must drink Pabst Blue Ribbon beer, write melodies with authentic "smoke house" flavor and have a layer of Red Man tobacco juice crust on your chin whiskers at all times.

While Ed Roland, lead vocalist, principal songwriter and head honcho of hot Atlantic Records quintet Collective Soul, concedes he has been known to "take a dip now and then" (slang for chewing tobacco), the lanky Georgian is light years removed from dressing or sounding like the stereotypical Southern rocker. He is, in fact, as far removed from Black Oak Arkansas as Madonna is from Mother Teresa.

"What people do is classify us by geographics," says Roland from the West Coast offices of Atlantic Records, high above the hustle of Sunset Blvd. "They're pretty narrow-minded sometimes thinking that we sound like Lynyrd Skynyrd and the Allman Brothers. What they forget is that Otis Redding, Little Richard and James Brown came from around where I grew up, too. There's a lot more to Georgia music than people think."

In truth, Collective Soul bears more of a similarity with Roland's musical mentors, Elton John, the Beatles and Peter Gabriel, than the they do with ZZ Top. A quick earful of either of the Stockbridge, Georgia band's albums will underscore their deep-rooted respect for the kind of soaring melodic washes that characterize the cream of British rock.

While Roland has always had a knack for

## THIS GEORGIA-BRED BAND HAS AVOIDED THE DREADED SOPHOMORE JINX WITH THEIR SELF-TITLED, GOLD-CERTIFIED SECOND ALBUM

writing great tunes, there was a time when he almost chucked his Royal typewriter and guitar collection into the Gulf of Mexico. His band had decided to temporarily postpone the decision to concentrate on original music and instead hit the frat party circuit for a while. The long-term benefits might not amount to much, they reasoned, but the checks were steady and the girls abundant. And, after all, isn't that what rock & roll is all about?

Not quite, at least not to Ed Roland, anyway. He wasn't ready to chuck his dream just yet. "While the guys were off gigging around the college circuit," remembers Roland, "I spent the lion's share of my savings on installing a really cool recording studio in my

basement. I bought a Peavey mixing board, 16-track Fostex console and Altec monitor system. My idea at the time was to concentrate on getting a publishing contract. The record companies didn't seem to want me or the guys as artists, but I hoped they might like my songs and want to use them for other acts."

The group, under a series of different monikers, had been trying for four years to secure a recording contract through conventional channels before the temporary breakup occurred. Roland says a friend who wanted to help donned a manager's hat and "had about a thousand CDs pressed up because that was the smallest amount they would manufacture. We sent them around to all the publishing houses and still had about 400 left over."

A copy fell into the hands of the Georgia State college station, and the next thing anyone knew, "Shine," one of the disc's more endearing morsels, was garnering requests and queries at the local record outlet. "It was kind of a buzz record around the Southeast, the kind that people talk about, and pretty soon a station in Orlando—a big influential rock station—got a hold of it, and it became a hit there as well."

Funny how record labels change their perspective when the public comes running with cash. Suddenly, all the labels that had turned down Roland and the newly re-dubbed Collective Soul were now tomahawking his front door to get through, and it took success at the college radio level to do it.

"The station in Orlando decided to bring us



down to play at a gig they were sponsoring," Roland recalls, getting up momentarily to stretch his legs and survey the smoggy SoCal skyline. "It was real exciting. That afternoon, Jason Flom, the A&R guy with Atlantic, called and said he was interested in the band."

The sincerity and passion expressed by Flom surprised Roland and the group. The Atlantic rep caught the first Florida-bound jet and introduced himself at soundcheck before a startled but happy coterie. "I guess Jason had felt a little buzz, too, or he wouldn't have made such a determined effort to track us down," reasons Roland. "It was like a fairy tale story."

"I love Jason's philosophy about life and music and how they intertwine," Roland relates. "When we made the second record he was so far removed, I thought for a second he didn't care anymore. I said, 'Do you all not care what we're doing down here?' And he said, of course, but that his approach is, 'If there is nothing wrong, don't fix it.'"

Flom explained over the phone that he trusted the group and didn't want to get in the way of what he was sure would be an even better record than the first. Roland and company sent sonic samples to Atlantic after hammering out the riffs in their recording studio, and the label sensed another solid gold brick on their hands and gave the group free rein. It turned out to be a wise decision, since there is plenty of happy harmonizing and saucy guitar interplay contained within to lead even skeptics to the conclusion that this group did not luck into their early success. This is the real McCoy. (The Georgians' first album, *Hints Allegations And Things Left Unsaid*, reached platinum-plus status, and Roland and company's self-titled follow-up has already gone gold and still counting.)

Roland happily mentions that the new album features famed mix-master Bob Clearmountain. "It was really a dream come true to work with him," says Roland. "On a lark, I rang him up and offered to send him a tape. He was really accommodating and acted like he wanted to at least listen to the tape. I thought that was an achievement in itself. I mean, he's in such big demand."

Not only did Clearmountain listen to the tape, he fortified it. The grooves clearly crackle with Clearmountain's trademark tuneful bray, and the combo of Roland riffs and Clearmountain crunch is a winning combination. But the record is not all fire and brimstone. Encased in the sonic muscle are some very delicate passages, accented by the songsters' penchant for violins and cellos.

"I've always loved quartet music," says Roland, who co-produced the album with Matt Serletic. "Matt just graduated from the University Of Miami, where he got a masters degree in music. He's really strong on theory and knows all about classical piano. I can't score it personally, but what we do is, I'll sit at the piano and kind of piece it together on the keys or hum it to him, and he'll transpose it—right then and there. He's great at that. As long as I've known Matt, we've always shared that love of classical quartet music."

Roland says he didn't want to use a big string section, preferring a scaled-down en-

semble "because you get a lot more intimacy that way. Plus," he laughs, "it's a lot cheaper to do, and we're not rich enough to be able to afford any *Sgt. Pepper*-type extravaganzas yet."

While the group played five months on their own last year, they are currently gearing up for their first major brush with the rigors of the highway. "Our upcoming tour is going to be the first one where it's just us and we have more under our belt than just 'Shine,'" he states. "We're really looking forward to going back to the clubs. We think we belong in smaller-type venues. [Collective Soul plays three dates in the Southland: August 16 at the Ventura Theatre, August 17 at the Palace and August 18 at the Galaxy Theatre.]

"Our road itinerary is all mapped out in the States until the middle of September when we set sail to Europe," continues the lead singer. "We did a promotional tour over there last year, and we're happy to report that things didn't happen as fast over there as they did here. That's good. It didn't all hit at one time. In all honesty, I would like for things to go in

**"Back in the old days,  
you could write a song  
and record it in the  
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it's constant. There's  
always something to  
do, someone to meet,  
something to schedule  
and oversee."**

**—Ed Roland**

steps. That way, you can grow, and it's not as scary."

When asked if he ever thought that things would be like this when he was still sequestered in a basement hammering out songs, Roland, who, during the interview, gets up frequently to walk around, look out the window and quietly sip his soda, responds, "Well, you never really prepare yourself for these kind of things. It's a lot of work, it really is. Back in the old days, you could write a song and record it in the studio, and somewhere in there, you could get some time off. Nowadays, it's constant. There's always something to do, someone to meet, something to schedule and oversee."

Compared to how it used to be, it must be a surreal feeling to the entire band. Stockbridge, GA, population 13,088, is a bit different from Hollywood. "Back home, we move at our own pace, and it was, I admit, a bit difficult to adjust to things, in certain areas,

anyway. It's kind of all melting together."

Roland says that when things began to happen for the band last year, it was scary—sometimes a little too scary. "I couldn't enjoy the ride. Now, though, I've mellowed a bit and can enjoy it more."

Roland didn't discuss his age, but his press kit mentions he's seven years older than the rest of the band. That's given him a lot more time to ponder the twists and turns of fate and catch a fleeting glimpse of that demon called failure. Twelve years is a long time to lunge—and not catch—the brass ring.

"I know I appreciate this more than I would if I was in my early twenties and more than the other guys probably do," he says, scratching his arm through his skateboard-themed T-shirt. "When you get this kind of thing snowballing in your twenties, you really don't know what you've worked for. I don't take it for granted at all."

Roland is happy and proud that the guys in the band have all been buddies and says the camaraderie that the good vibe generates really comes in handy. "On the bus, for instance," he quips, "we're always in sync as far as what CD to slap in the player. My favorites are Elton John and the Beatles. The Beatles are one band we always agree on. There's hardly ever a groan when they're in the player."

The group enjoys seeing the country while on tour—one of the little sideline pleasures that keeps things interesting. Although Los Angeles, as he revealed, is a million miles in image and pace from rural Georgia, our boy states, "I am home anywhere...the road is my home, really. Most people only get to see the things I have on a TV, but I've got to experience things from a first-hand nature."

One of the reasons Roland comes off as such a well-versed soul could be that he is a voracious reader (he boasts of having read six books in the studio during the last album). Ed claims that music comes to him naturally, but that sometimes the lyric side of things can really be a struggle.

"Reading helps me come up with thoughts for songs," he believes. "That's one of the reasons I'm such a bookworm. It helps keep my mind fertile." While he says he has no favorite authors, he does state, "I got a lot out of *The Celestine Prophecy*, which contained a lot of really spiritual stuff and showcased some different outlooks on things. At first, I thought it was going to be a 'New Age' thing, but it turned out to have some really profound ideas."

Listing *To Kill A Mockingbird* as the book he has read the most, Roland relates his views on racism. "'Gel' is about racial equality and the 'human-ness' in all of us. Things haven't always been so open in the South, but we're making progress in the right way."

"I don't tolerate or understand that old fashioned 'good old boy' attitude about minorities, and I learned that from my upbringing," adds Roland. "If you've got this much of a brain," he gestures with his thumb and forefinger about an eighth of an inch apart, "you know how stupid that mentality is. I won't put up with it in my music, my band or my life." MC

# soundtrack mavens

Movie music has always been big business, and this summer is no exception. The executives responsible for this season's biggest soundtracks, 'Pocahontas' and 'Batman Forever,' shed some light on how these chartbusters were assembled.

By Tom Kidd

Summer is traditionally new movie season. School is out, families are on vacation and everybody is looking for something new to do.

And this season's competition is particularly hot, with movie studios pulling out all the promotional stops in order to put those vacationing bucks back to work.

The two movies that have hovered at the top of attendance lists since schools let out, *Pocahontas* and *Batman Forever*, have much in common. Both are essentially action-packed escapist fare aimed at the adolescent and pre-adolescent pocketbook. Both went to Number One in their first weekends of release (*Batman Forever* grossed a record \$52.8 million, and *Pocahontas* nabbed the top spot during its first weekend, raking in \$29.5 million at the box office). And both movies are driven by their music.

But that is where the similarity ends. The hit soundtracks are dissimilar both in their intended purpose and final execution. *Pocahontas*—which recently dislodged Michael Jackson's *HIStory* from the top album slot—is designed in the new Disney tradition which began with *The Little Mermaid*, as a thematic, old Broadway-style piece. *Batman Forever* is designed in the more modern style, as a collection of singles.

**"In live action, you have to wait for the final cut to do the music. In animation, the lyricist and songwriter are very involved. They are not just providing a song, they are replacing three minutes of dialog."**

**—Chris Montan,  
Walt Disney Studios**

The two CDs were born at the polar extremes of soundtrack construction. More soundtracks are designed like *Batman Forever* than like *Pocahontas*—though it is heartening to know that there are still artists out there capable of either method.

Though both soundtracks are new to consumers, some of the songs buyers are discovering have existed for years. *Pocahontas* composers Alan Menken (*The Little Mermaid*, *Beauty And The Beast*) and Stephen Schwartz (*Godspell*) wrote "Colors Of The Wind," the Vanessa Williams single now on the airwaves, three years ago. This was the first song written for Walt Disney Pictures' 33rd full-length animated feature. It set the tone for the rest of the soundtrack, just as the soundtrack itself would set the tone for the film.

"One advantage for us is the music comes first," explains Chris Montan, Executive Producer, Feature Animation and Film Music for the Walt Disney Studios. "In live action, you have to wait for the final cut to do the music. In animation, the lyricist and songwriter are very involved because they are an integral part of the process. They are not just providing a song, they are replacing three minutes of dialog."

The necessary continuity of the animated feature lends itself to the Broadway-style construction. Fluidity is the key, especially in *Pocahontas*. The movie's theme of being at one with the natural world required an organic, naturalistic style of musical composition.

Sometimes dialog does win out over music. Such was the case with "If I Never Knew You," a powerhouse ballad sung over the closing credits by Jon Secada and Shanice. Originally intended as a duet between Captain John Smith and Pocahontas, the song was cut from the animated sequence because it was felt that the love ballad slowed the action. Recut as a pop track, "If I Never Knew



**Pocahontas composers Schwartz and Menken**

You" took on a whole new life of its own.

Montan likes those big pop ballads. So does Disney, what with *Aladdin's* "Whole New World" becoming a staple of high school graduations and every pop single from "Beauty And The Beast" through *The Lion King's* multiple offerings ending up as radio favorites. "What record companies forget is that people love this kind of record," says Montan. "The big romantic ballad isn't hip in the industry, but we find they tend to have a longer shelf life."

There also tends to be more crossover potential for ballads. Vanessa Williams' take on "Colors Of The Wind" has so far aired as part of formats from urban to easy listening. This appeal is fueled by two alternative versions, one Spanish and the other a mixture of Spanish and English called Spanglish.

It is a compelling argument to the artists of the world that their work will not only be heard by a large number of people in the short run through the magic of the Disney name, but may also outlast their non-animated careers. This is what Randy Newman may find. The singer of "Short People" is at work on two Disney features, including the soon-to-be-released *Toy Story*. Also in the mill are *The Hunchback Of Notre Dame*, *Hercules* and a retelling of a popular Chinese legend.

"There's a little bit of competition with ourselves," says Montan, whose fondest wish is to birth a wedding staple for the Disney catalog. "It's hard in any creative enterprise to stay up all the time."

"There's an incredible pool of talent available," he continues, "and I hope we never get to the point where we take that for granted. Every time you go into the studio you know you have a shot at greatness."

Greatness was also on the mind of Jolene Cherry, Executive Producer of the *Batman Forever* soundtrack for Atlantic Records. That she achieved at least part of her aim is evident





**“Soundtracks are becoming more difficult to put out there. Labels are more tight-fisted [with artists], and the competition in film has increased.”**

**—Jolene Cherry,  
(‘Batman Forever’)**

in the success of U2’s “Hold Me, Thrill Me, Kiss Me, Kill Me” and Seal’s “Kiss From A Rose” singles. What she didn’t have was time. The entire *Batman Forever* project, which uses every song Cherry commissioned, was put together in a time span closer to three months than three years.

“Increasingly, the post schedule for film is getting shorter and shorter, so if you wait until the last minute, you don’t have time,” Cherry says. “If you make a good album that holds together on its own, that’s the best you can hope for.”

That such a collection of diverse tracks holds up as a whole is a tribute to the producer’s well-trained ear. To determine what to commission, Cherry read the script, spoke with director Joel Schumacher (*The Lost Boys*) and determined for herself the tone of the film. The trick was to maintain the tone, or a thread leading to it, while piecing together the soundtrack.

*Batman Forever* is about duality, a theme reflected in Cherry’s choice of top hip-hop, alternative and techno material.

“I wanted to do a story where Bruce Wayne is struggling with the Batman side of himself,” explains Schumacher. “He wakes up one day and wonders why he became Batman. I found that everyone in the Batman universe has a dual identity. All the villains either have another identity or have been another person. So it seemed to me that duality would be a perfect storyline for *Batman Forever*.”

This duality theme was well-suited to the intentions of Warner Bros. The studio was eager to extend its franchise with an eye toward recapturing the mega-buck glory days of merchandising engendered by the first Batman movie. (*Batman* grossed \$250 million domestically and \$162 million overseas, but the follow-up, *Batman Returns*, which many parents considered too dark for their children, grossed only \$160 million and \$120 million, respectively.)

Consequently, the studio sought to make this new Batman more appealing to adolescents in an effort to keep moving Batman-related merchandise off the shelves. Thus, the renaming of Two Face’s comic book girlfriends, from Leather and Lace to Sugar and Spice.

“*Batman Forever* is designed, like a living comic book or pop culture opera, to be married to music,” says Schumacher. “The film’s extravagant visuals and theatrics wouldn’t be complete without the music.”

This is the first full Batman soundtrack

since the artist then known as Prince provided his set of songs inspired by the original. There was also a Danny Elfman score to the first movie, as there was to the second. This third installment will also be accompanied by *Batman Forever: Original Music Score From The Motion Picture*, composed by Elliot B. Goldenthal.

The soundtrack producer has to hold the thread to the director’s dream because few songs in a singles-driven soundtrack such as *Batman Forever* are expressly written for the film. The U2 hit, for instance, began life as an outtake from the group’s last studio release. The Seal track is taken from his current collection, with a special companion video added, directed by Schumacher.

It doesn’t matter how old a song is, Cherry points out. What matters is the quality of the

composition. “If you don’t start with a good song, you don’t have much of a soundtrack,” she says.

Finding those good songs has become more difficult in the years since Cherry started working as an indie producer in 1979. “Soundtracks are becoming more difficult to put out there,” she says. “Labels are more tight-fisted [with their artists], and the competition in film has increased. Expectations have grown.”

Even as those expectations grow, the playing field is shrinking. It is up to anyone wanting to stay in the soundtrack business to look to smaller, franchised films to find a market. These small, quirky films would seem to be the wave of the future, at least for producers wanting to create good, music-driven movies. MAG

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To help you make the best possible music video, *MC* has compiled this Select Guide To Video Production Companies and Video Directors. Before putting your money down, we suggest you call and meet with those companies that fall within your price range and understand your creative vision. We apologize to those we may have inadvertently omitted.

**Compiled by Tom Kidd**

➤ **2 MUCH FUN PRODUCTIONS**  
14803 Otsego St.  
Sherman Oaks, CA 91403  
818-986-4831  
Contact: Eddie Barber, Lanai Winter  
Director: Eddie Barber  
Price: \$15,000-\$75,000  
Specialty: Flying/moving cameras and making a little money look like a lot.

Clients: MTV/Epic Records: Michael Jackson, "Who Is It"; Epic Records: Greg Adams, "Smooth Operator"; Sunshine Records: Miranda, "Your Love Is So Divine" and "Round & Round"; CMC Records: Warrant, "Family Picnic"; many more.

➤ **56 PRODUCTIONS**  
3000 W. Olympic Blvd., #1374  
Los Angeles, CA 90006  
213-464-7747 FAX 213-467-8579  
Contact: Paul Schwartz, Giles "Frenchy" Gauthier, Claudia Lagan

➤ **THE A&R GROUP**  
1015 Fairfax Ave.  
Los Angeles, CA 90046  
213-650-0995  
Director/Contact: Dominick MacPherson

➤ **AARON & LEDUC VIDEO PRODUCTIONS**  
2050 Cotner Ave.  
Los Angeles, CA 90025  
310-268-1577 FAX 310-393-7608  
Director/Contact: Greg Le Duc

➤ **AMERICAN VIDEOGRAM**  
12020 W. Pico Blvd.  
Los Angeles, CA 90064  
310-477-1535 FAX 310-473-5299  
Director/Contact: John Berzner

➤ **ARTICHOKE PRODUCTIONS**  
4114 Linden St.  
Oakland, CA 94608  
510-655-1283 FAX 510-655-0117  
Director/Contact: Paul Kalbach

➤ **BIOSPHERE PRODUCTIONS**  
2145 Taylor St.  
San Francisco, CA 94133  
415-673-6542  
Director/Contact: Patrick R. Firpo

➤ **CSI VIDEO CENTER**  
6255 Sunset Blvd., #601  
Hollywood, CA 90028  
213-460-6838  
Director/Contact: Tim Johnson

➤ **CALZATTI/CLARK PRODUCTIONS**  
753 N. Kings Rd., #202  
Los Angeles, CA 90069  
213-658-6259 FAX 213-658-5542  
Director/Contact: Jeff Clark, Alan Calzatti

➤ **CINEMA PICTURES**  
P.O. Box 6103  
Garden Grove, CA 92645  
714-891-9561 FAX 714-891-9561  
Contact: Charlie Nguyen, Tawny Nguyen  
Price: Music video 16mm/\$8,000, 35 mm/\$12,000.  
Specialty: Complete production package and crews from concept to finish on broadcast quality for MTV specs. Call for demo reel and more information.

➤ **JAMES DANIELS PRODUCTIONS**  
299 California Ave., #306  
Palo Alto, CA 94306  
415-325-8574  
Director/Contact: James Daniels

➤ **DAVIDSON GELB**  
4856 Cartwright Ave.  
North Hollywood, CA 91601  
818-753-8280  
Director/Contact: Arlene Davidson, Arthur Gelb

➤ **DESERT MUSIC PICTURES**  
3780 Wilshire Blvd., #202  
Los Angeles, CA 90036  
213-937-0951 FAX 213-937-0957  
Director/Contact: Joe Uliano

➤ **DESIGN & DIRECTION INC.**  
437 San Vicente Blvd., #C  
Santa Monica, CA 90402  
310-395-6730  
Director/Contact: Douglas Martin

➤ **DIRECT IMAGES**  
P.O. Box 29392  
Oakland, CA 94604  
510-614-9783  
Contact: Bill Knowland  
Directors: Bill Knowland, Dwaine Terry, Carson Duper

Price: Broadcast music videos shot on film start at \$15,000. Broadcast music videos shot on videotape start at \$8,000. Demo videos for bands range between \$1,000 and \$4,000.

Specialty: Music video production and special visual effects.  
Clients: Carlos Alberto, Bad Influence, Celly Cel, the Click, the Coup, D Shot, Dru Down, E40, Freddy B, K-Cloud & the Crew, Lil' Bruce, Ray Lynch, Melody Anne, Papa Tone, Sean T, Suga T, Tabb Doe.

➤ **STANLEY DORFMAN PRODUCTIONS**  
2556 Dearborn Dr.  
Los Angeles, CA 90068  
213-460-4396  
Director/Contact: Stanley Dorfman

➤ **DREAMTIME PICTURES**  
7218 Beverly Blvd.  
Los Angeles, CA 90037  
213-933-5515  
Director/Contact: Russ Draeger, Ian Fletcher, Dorian Sanchez

➤ **EMOTION PICTURES**  
2069 N. Vermont  
Los Angeles, CA 90027  
213-661-8076  
Director/Contact: Bill Ward

➤ **MARK FREEDMAN PRODUCTIONS**  
7010 Santa Monica Blvd.  
Hollywood, CA 90038  
213-871-8890  
Director/Contact: Dominic Orlando, Mark Rezyka

➤ **GALLAGHER/THOMPSON PRODUCTIONS**  
662 N. Van Ness Ave., #201  
Los Angeles, CA 90004  
213-960-4960  
Director/Contact: Tell Gallagher-Thompson, Virgil Thompson

➤ **GRAYING & BALDING INC.**  
6311 Romaine St., #7306  
Hollywood, CA 90038  
213-962-7551  
Director/Contact: Ann Kim, Jim Gable

➤ **HAILING FREQUENCY PRODUCTIONS**  
7438 Shoshone Ave.  
Van Nuys, CA 91406-2430  
818-881-9958, 800-664-6555 FAX 818-881-0555  
Director/Contact: Lawrence Weisberg

➤ **HOMER & ASSOCIATES**  
1420 N. Beachwood Drive  
Hollywood, CA 90028  
213-462-4710  
Director/Contact: Peter Conn

➤ **ILLUSTRATIVE AUTEUR MEDIA (I.A.M.)**  
P.O. Box 2430  
Santa Clara, CA 95055-2430  
408-749-9757  
Director/Contact: Eric Predoehl

➤ **IMPULSE**  
329 N. Wetherly  
Beverly Hills, CA 90211  
310-859-8930  
Director/Contact: Bob Giraldi, Debbie Merlin

➤ **INSIDER PRODUCTIONS**  
Whittier, CA  
310-946-4670  
Contact: Ken Faulkner, John St. Marie  
Services: Non-linear digital, audio/video editing, full video production. Call for rates.

➤ **INSTINCT ENTERTAINMENT**  
2700 Neilson Way, #1521  
Santa Monica, CA 90405  
310-452-0354 FAX 310-452-5936  
Director/Contact: Michael Rosen, Francis Lawrence

➤ **TONY KAYE FILMS INC.**  
9155 Sunset Blvd.  
West Hollywood, CA 90069  
310-271-7888 FAX 310-271-7908  
Director/Contact: Tony Kaye, Eileen Terry, Alen Madero

➤ **MAJOR PRODUCTION**  
1093 Broxton, #700  
Los Angeles, CA 90024  
800-FILM-911 FAX 810-543-7766  
Director/Contact: Brian M. Selansky, Keith Dalton, Laurel DiFoggi, Natosha Morris

Specialty: Major Production specializes in cost-effective music video production with prices starting at \$9,995 for a 16mm film package from concept to completion.  
Clients: Bellmark, Ichiban, Motown, MCA and others.

➤ **MARS PRODUCTIONS**  
1410 Abbot Kinney Blvd.  
Venice, CA 90291  
310-452-6737  
Director/Contact: Rebecca Skinner

➤ **MEDIA MAGIC**  
28376 Boulder Dr.  
Trabuco Canyon, CA 92679  
714-589-8490 FAX 714-589-8484  
Director/Contact: Bill Ennis

➤ **MOTION CITY FILMS/INTERACTIVE**  
1847 Centinela Ave.  
Santa Monica, CA 90404  
310-264-4871 FAX 310-264-4871  
Director/Contact: Kevin Caetans, Jerry Witt, David Beedon

➤ **MUSIC VIDEO**  
2301 W. 20th St.  
Los Angeles, CA 90018  
213-734-3064  
Director/Contact: Christopher McKinnon

➤ **DAVID NAYLOR & ASSOCIATES INC.**  
6535 Santa Monica Blvd. #B  
Hollywood, CA 90038  
213-463-2826 FAX 213-463-2535  
Director/Contact: David Naylor, Sam Arslanian, Kathryn Shaw, Lisa Dulebohn

➤ **NEO VIDEO**  
P.O. Box 70158  
San Francisco, CA 94117  
415-472-2011  
Director/Contact: Mike Brand

➤ **NITRATE FILMS, INC.**  
6528 Sunset Blvd.  
Hollywood, CA 90028  
213-782-3400  
Director/Contact: Sherry Simpson

➤ **NOVOCOM/GRFX PRODUCTIONS**  
6314 Santa Monica Blvd.  
Hollywood, CA 90038  
213-461-4739  
Director/Contact: John Ridgway

➤ **NUNAYER BUSINESS**  
8306 Wilshire Blvd., #155  
Beverly Hills, CA 90211  
213-910-4777  
Director/Contact: Stan Storc

➤ **PETER NYDRLE PRODUCTIONS**  
670 N. La Peer Dr.  
West Hollywood, CA 90069  
310-659-2292 FAX 310-659-7177  
Director/Contact: Peter Nydrle

➤ **OIL FACTORY**  
1655 N. Cherokee Ave., #300  
Hollywood, CA 90028  
213-466-7306 FAX 213-466-1517  
Director/Contact: Billy Poveda

➤ **VICTOR J. PANCEREV PRODUCTIONS/SEZ WHO? PRODUCTIONS**  
4934 Coldwater Canyon, E111  
Sherman Oaks, CA 91423  
818-753-0036 FAX 818-753-0036  
Director/Contact: Victor J. Pancerev, Gern Blynstein, Rollin Jerratt, David Ornstein

➤ **PARALLAX PRODUCTIONS**  
P.O. Box 2413  
Beverly Hills, CA 90213  
310-840-4513  
Director/Contact: Jeff Abelson

➤ **PMC PICTURES**  
9336 W. Washington Blvd.  
Culver City, CA 90232  
310-202-4929 FAX 310-202-3595  
Director/Contact: Doug Dilge

➤ **POINT OF VIEW PRODUCTIONS**  
2477 Folsom St.  
San Francisco, CA 94110  
415-821-0435 FAX 415-931-0948  
Director/Contact: Karil Daniels

➤ **POP-ART FILM FACTORY**  
513 Wilshire Blvd., #215  
Santa Monica, CA 90401  
Production Office: 1627 Abbot Kinney  
Venice, CA 90291  
310-396-8042, 310-288-6815  
Contact: Daniel Zirilli, Minderella Blair  
Directors: Daniel Zirilli, Marty Thomas, David Bellino, Marion Parry, Elizabeth Tobias  
Price: \$10,000-\$100,000 plus  
Specialties: Music videos, green sheet shoots for CD-ROMs, commercials, all film production.  
Clients: Over 100 productions, including the Rolling Stones, Peter Himmelman, Scarface, Domino, Super Cat, Freddie Jackson, Najee, Bobby Womack, etc.

➤ **POWER FILMS**  
653 N. Fairfax Ave.  
Los Angeles, CA 90036  
213-653-7665  
FAX 213-653-4357  
Director/Contact: Terance T. Power, Dale Dobson, Tamar Moore

➤ **POWERHOUSE STUDIOS**  
19347 Londelius St.  
Northridge, CA 91324  
818-993-4778  
FAX 818-993-3575  
Director/Contact: Paul Stillman, Jeff Stillman, Dave Meyerhofer

➤ **PROPAGANDA FILMS**  
940 N. Mansfield Ave.  
Los Angeles, CA 90038  
213-462-6400  
FAX 213-463-7874  
Director/Contact: David Unger, Laurie Malaga

➤ **RATHOD PRODUCTIONS**  
P.O. Box 536  
Fairfax, CA 94978  
415-457-3500  
Director/Contact: David Rathod, Cristi Janski Rathod

➤ **RAVE VIDEO PRODUCTION FACILITIES**  
611 North Orchard Dr.  
Burbank, CA 91506  
818-841-8277 FAX 818-841-8023  
Director/Contact: Brady Caverly, Chris Brewster  
Specialty: Specializes in instructional music video. Production and distribution.

➤ **RED HOTS ENTERTAINMENT**  
813 N. Cordova St.  
Burbank, CA 91505-2924  
818-954-0065  
Contact: Chip Miller, Sue Travis Miller, Daniel Donerou  
Directors: Chip Miller, Daniel Pomeroy, Valerie Gates, Sara Hickman, Sandra Locke, Bryan Greenberg, Michael Schroeder, Bahhan

Price: Our production company charges 15% of the video budget. Directors get 10%, the producer gets 5%, total 30%.  
Specialty: Alternative, grunge, reggae, country music videos, alternative TV commercials.  
Clients: A&M, Atlantic, Geffen, Warner Bros., American, Hollywood, Arista, Motown, Capitol, Sony, Peter Murphy, Jeffrey Osborne, Eddie Murphy, Paul Simon, Black Crowes, OMD.

➤ **GLENN ROLAND FILMS**  
P.O. Box 24035  
Los Angeles, CA 90024-0035  
310-475-0937 FAX 310-475-0939  
Director/Contact: Glenn Roland

➤ **SCI INTERNATIONAL FILM & VIDEO PRODUCTIONS**  
5305 Lindley Ave., #1  
Tarzana, CA 91356  
818-881-1595  
Director/Contact: Craig Amabello  
Specialty: In-house director, cinematographer and editor. Camera packages available and digital non-linear on-line editing.  
Clients: Aerosmith, Dio, Kiss, Pride & Glory, many more.

➤ **SOLITUDE PRODUCTIONS**  
7270 W. Franklin Ave., #209  
Los Angeles, CA 90046  
213-850-7564  
Director/Contact: Shent Nessir  
Specialty: MTV-style music videos shot on film.  
Price: Low budgets welcome.  
Clients: Signed and unsigned talent.

➤ **SPECIFIC FILMS LTD.**  
6404 Hollywood Blvd., #316  
Los Angeles, CA 90028  
213-464-0100  
Director/Contact: Cathy Watson, Elke Burling

➤ **SQUEAK PICTURES, INC.**  
3753 Cahuenga Blvd. West  
Studio City, CA 91604  
818-980-0800  
Director/Contact: Pam Tarr

➤ **STUDIO D - TV**  
818-848-3326  
Director/Contact: Drew Forsyta  
Specialty: Video production, non-linear editing.

➤ **STUDIO WITHOUT WALLS**  
315 N. Ontario St.  
Burbank, CA 91505  
818-753-0669  
Director/Contact: Robin Fredrick

➤ **SUNRISE MOTION PICTURES**  
7250 Franklin Ave., #904  
Hollywood, CA 90046  
213-874-2409  
Director/Contact: David L. Sylvia  
Price: Creative and most efficient Broadcast Music Video shot on film in the industry. Highest quality mastering.



**Specialty:** We work with the artist to give them the highest caliber product while leaving them with enough to promote it.  
**Clients:** Indie and major labels, publishing.

**VIAGRAPH PRODUCTIONS**

922 S. Curson Ave.  
Los Angeles, CA 90036  
213-939-7720  
**Director/Contact:** Chris Lanier

**VERITE PRODUCTIONS**

3762 S. Hughes Ave., #306  
Los Angeles, CA 90034  
310-838-3119  
**Director/Contact:** Craig Forrest

**VIDE-U PRODUCTIONS**

9976 Westwanda Dr.  
Beverly Hills, CA 90210  
310-276-5509 FAX 310-657-4385  
**Director/Contact:** Bradley Friedman

**Price:** It's a function of the format (35mm vs. 16mm vs. videotape) and dependent on the script.  
**Specialty:** Visual music concept videos.

**Clients:** Berlin, Ratt, Winger, Stacey Q, N.W.A., Ramones, Debbie Gibson, Fleetwood Mac, John Lennon feature, *Dakota*.

**EVAN WILLIAMS PRODUCTIONS**

P.O. Box 545  
Corona del Mar, CA 92625  
714-548-9121  
**Director/Contact:** Evan Williams  
**Price:** \$200 per three-camera production, \$75/hr. post production.  
**Specialty:** Band video demos.  
**Clients:** Most L.A./Orange County booking agents.

**WINDMILL LANE PRODUCTIONS**

2017 Pacific Ave.  
Venice, CA 90291  
310-305-8116  
**Director/Contact:** Ben Dossett.  
Meiert Avis

**VIDEO DIRECTORS**

**A&R GROUP INC.**

1015 N. Fairfax Ave.  
Los Angeles, CA 90046  
213-650-4722 FAX 213-650-5150  
**Contact:** Roberto Cecchini, Alexandra Chamberlain, Dominique MacPherson

**Directors:** Michael Haussman (Chris Isaak), David Cameron (PM Dawn, Lindsey Buckingham), David Dobkin (Sonic Youth, Skyclad), Tarsem, Tim Royes, Steven Ramser, Christina Wayne, Mark Humphrey, Graeme Joyce, Andrew Dosunmu, Jesse Vaughan.

**SAMUEL BAYER**

213-464-0100  
**Credits:** The Chariotans U.K., Suicidal Tendencies

**ADAM BERNSTEIN**

310-440-2656  
**Credits:** Bruce Springsteen, B-52's

**MARC BIENSTOCK**

213-962-4441  
**Credits:** Rob and Rab, Howard Hewitt

**MARKUS BLUNDER**

213-962-4441  
**Credits:** Michael W. Smith, Jon Secada

**PAUL BOYD**

213-871-8126  
**Credits:** Blind Melon, INXS

**CIELO FILMS INC.**

636 N. Robertson Blvd.  
Los Angeles, CA 90069  
310-289-9144 FAX 310-289-9148  
**Directors:** Joanna Bongiovanni, Celeste Anlauf, David Lynch, Michael Haddi, Gerard Cantor, Stephen R. Johnson, Marc Kitchen-Smith, Malcolm Jamal-Warner, Greg Marquette, Duwayne Dunham, Melissa Costello, Luis Aira, Roy Nielsen

**THE COMPANY**

11330 Ventura Blvd.  
Studio City, CA 91604  
818-766-5680 FAX 818-766-9776  
**Contact:** Curt Marvis  
**Directors:** Jeff Richter (Francis X. Janet Jackson), Wayne Isham, Joseph Piewa, Jeff Tanneberg

**CREAM CHEESE**

959 N. Cole Ave.  
Los Angeles, CA 90038  
213-465-8495 FAX 213-465-9239  
**Clients:** Marty Caliner

**RICHARD CUMMINGS JR.**

213-936-3111  
**Credits:** George Howard

**JULIE CYPHER**

213-463-2826  
**Credits:** Rick Vincent, Melissa Etheridge

**KEN DAVIS**

213-871-8126  
**Credits:** Commercials

**JOE DEA**

8254 Fountain Ave., #D  
Los Angeles, CA 90046  
213-656-3519

**NIGEL DICK**

213-462-6400  
**Credits:** Black Sabbath, Bad 4 Good

**ERNEST DICKERSON**

310-393-0200  
**Credits:** Tevin Campbell

**DENNIS DIMSTER-DENK**

213-464-0100  
**Credits:** The Bone Club, Jennifer Batten

**DNA**

6535 Santa Monica Blvd.  
Hollywood, CA 90038  
213-463-2826 FAX 213-463-2535  
**Directors:** Jim Hershieder (the

Heights, White Lion), Piers Plowden (Toad the Wet Sprocket, B.A.D.), Bill Ward (Posterchildren, the Lilacs), Rocky Schenck (Joni Mitchell, Alice In Chains), Grant Collier, David Naylor, Kevin Bray, Philip Dixon, Joanne Gardner, Ice-T, Lili Fini Zanuck, Jodi Wille, Jeth Weinrich, Dominic Orlando

**PHELIM DOLAN**

213-871-8126  
**Credits:** TLC

**ADAM DUBIN**

213-962-3563  
**Credits:** Metallica, Black Crowes

**JESSE DYLAN**

213-962-3563  
**Credits:** PM Dawn, the Wallflowers

**ROBERT FERCANO**

310-815-9788  
**Credits:** Cindi Z, Turning Keys

**THE FILM SYNDICATE INC.**

7214 Melrose Ave.  
Los Angeles, CA 90046  
213-938-8080 FAX 213-938-8183  
**Directors:** Bryan Johnson

**IAN FLETCHER**

213-933-5515  
**Credits:** Shai, Hiphoprisy

**ERNEST FRITZ**

213-962-2424  
**Credits:** Erma Franklin, Minnie. Midi and Maxi

**OKUWAH GARRETT**

213-936-3111  
**Credits:** Ice-T, Dr. Dre and Snoop Doggy Dogg

**GIRALDI SUAREZ PRODUCTIONS LA**

329 N. Wetherly Drive, #207  
Beverly Hills, CA 90211  
310-859-8930 FAX 310-273-9970  
**Contact:** Wil Lafayette

**CARLOS GRASSO**

213-464-0100  
**Credits:** Cracker, the Cavedogs

**CHRIS HAFNER**

213-962-4441  
**Credits:** Arcade, Prong

**HIGH FIVE PRODUCTIONS**

3723 W. Olive Ave.  
Burbank, CA 91505  
818-559-3555 FAX 818-559-3655  
**Directors:** Bud Schaeztle, Bret Wolcott, Martin Fischer, Michael Salomon, Michael McNamara

**JEFFREY HORNADAY**

213-650-0995  
**Credits:** Andrew Logan, Shanice Wilson

**JONATHAN KAHN**

213-563-7665  
**Credits:** Ya Kid K, Technotronic

**TIM KAISER**

714-563-7474  
**Credits:** Nuno Bettencourt, Phil Lewis

**CINDY KEEFER**

213-876-7052  
**Credits:** Tuff, Mordred Bob Kubilos  
213-960-2480  
**Credits:** The Waiters, Sir Mix-A-Lot

**LACY/LOS ANGELES**

8446 Melrose Place  
Los Angeles, CA 90069  
213-852-1414 FAX 213-852-0688  
**Contact/Director:** Lee Lacy

**RICHARD LEWIS**

213-962-4441  
**Credits:** Lighter Shade Of Brown, South Central Cartel

**JULES LICHTMAN**

213-653-7665  
**Credits:** James Brown, Pretty In Pink

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Credits: Michael Penn, Cowboy Junkies

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213-464-0100  
Credits: INXS

**KATY LYNNE**

213-463-2826  
Credits: Laura Nyro, KWS

**WAYNE MASER**

213-650-0995  
Credits: Ce Ce Peniston

**JIM MCKAY**

213-962-3563  
Credits: Rollins Band, R.E.M.

**ERIC MEZA**

213-464-0100  
Credits: Public Enemy, Bobby Brown

**TOM MIGNONE**

213-467-4963  
Credits: Flotsam And Jetsam, Ugly Kid Joe

**PETER OARLEY MILLER**

213-468-8000  
Credits: Bobby Brown, Stephanie Mills

**MODI**

213-661-9008  
Credits: Rollins Band, L7

**MO MURPHY**

213-937-9248  
Credits: Independents, including Docu-Mo

**RICH MURRAY**

213-960-2480  
Credits: Spin Doctors, Kris Kross

**O PICTURES INC.**

5636 Melrose Ave.  
Los Angeles, CA 90038  
213-466-0324 FAX 213-466-0795  
Contact: Sharon Oreck  
Directors: Matt Mahurin, Kim Dempster (Nona Gaye), Tamra Davis (Sonic Youth), Matthew Rolston, Salomon, Marco Brambilla, Erick Ifergan, Peggy Sirota, Geoff McGann, Goode & Becker, Geoff Moore, Braonwen Hughes, Dustin Robertson

**ONE HEART PRODUCTIONS**

6161 Santa Monica Blvd., #204  
Los Angeles, CA 90038  
213-466-3288 FAX 213-469-6176  
Contact: Tamara Wells  
Directors: Vance Burberry (Great White, Izzy Stradlin), C.B. Harding, Steve Purcuss, Martin Pitts

**CHRIS PAINTER**

310-393-0200  
Credits: 21 Guns, Spinal Tap

**MARINE PANOSSIAN**

213-871-8126  
Credits: Grant Lee Buffalo

**JEAN PELLERIN**

818-766-5680  
Credits: The Poorboys, Guns N' Roses

**JESSE PEREZ**

213-468-8000  
Credits: The Lemonheads, Come

**DAVE PHILLIPS**

213-468-8000  
Credits: Debra Blando

**PROPAGANOA**

940 N. Mansfield Ave.  
Los Angeles, CA 90038  
213-462-6400 FAX 213-463-7874

Directors: Jeffrey Plansker (10,000 Maniacs), Neil Abramson, David Fincher, Greg Gold, Michael Bay, Dominic Sena, Mark Romanek, David Kellogg, Antoine Fuqua, Nicholas Brandt, Matthew Amos, Nico Beyer, Paul Boyd, Sanji, Stephanie Sednaoui, Steven Hanft, Seb Janiak, Alek Keshishian, Stephen Kirklys, Russell Mulcahy, Alex Proyas, Meryl Rosenberg, Tom Merilion

**MARK RACCO**

213-962-4441  
Credits: Kik Tracee, Saigon Kick

**PAUL RACHMAN**

213-957-7777  
Credits: Kiss, Temple Of The Dog

**CHARLIE RANOAZZO**

213-461-2695  
Credits: Slaughter

**JON REISS**

310-393-0200  
Credits: Nine Inch Nails, Madonna

**NATHAN ODETTOIT RICHARDS**

213-962-4441  
Credits: EMF, the Choirboys

**CHARLES SCHNEIDER**

213-935-5228  
Credits: Motor Cycle, Screw Factor

**JAKE SCOTT**

213-871-8126  
Credits: R.E.M., k.d. lang

**SILVEY & CO.**

8306 Wilshire Blvd., #2300  
Beverly Hills, CA 90211  
213-936-2137 FAX 213-933-4122  
Directors: Tina Silvey, Andrew Doucette (Inner City, OMD), Kevin Kerslake (Nirvana, Soundgarden), Jane Simpson (Concrete Blonde)

**SMASH! FILMS**

1020 N. Cole Ave.  
Hollywood, CA 90038  
213-957-7657 FAX 213-962-1756  
Directors: Ken Dupuis, Pam Robinson, Tryan George, Brian Lockwood, Bill Boyd, Alberto Tolot

**TROY SMITH**

213-962-4441  
Credits: Pure, Electric Love Hogs

**SMOKESCREEN**

3605 Cahuenga Blvd. West  
Los Angeles, CA 90068  
213-850-6104  
Contact: Jim Yukich  
Director: Bill Lahey

**ZACHARY SNYOER**

213-962-2424  
Credits: Soul Asylum, Shawn Colvin

**JIM SONZERO**

213-871-8126  
Credits: Tyler Collins, Mariah Carey

**JOHN SPEAKS**

213-936-3111  
Credits: Penthouse Players, Clique

**STIEFEL & COMPANY**

1040 N. Las Palmas Ave.  
Hollywood, Ca 90038  
213-465-8989  
FAX 213-465-6874  
Directors: Peter Kagan, Jon Francis, Craig Henderson, Jarl Olsen

**BILL STOBAUGH**

213-957-7777  
Credits: Infectious Grooves, Butthole Surfers

**JOSH TAFT**

213-962-3563  
Credits: Pearl Jam, Def Leppard

**JULIAN TEMPLE**

213-468-8000  
Credits: Mick Jagger, Neil Young

**TOM TRBOVICH**

310-393-0200  
Credits: Black Crowes, David Lee Roth

**SOTERA TSCHETTER**

213-960-2480  
Credits: Prince, Mavis Staples

**VISUALIZE PRODUCTIONS**

625 Arizona Ave.  
Santa Monica, CA 90401  
310-395-6200 FAX 310-458-6664  
Contact/Directors: Jerry Kramer, Mark Farrell

**TIMOTHY WALTON**

213-653-7665  
Credits: Lynch Mob, Brand New Heavies  
Kim Watson  
213-468-8000  
Credits: Michael Cooper

**OJ WEBSTER**

213-850-0995  
Credits: Michael W. Smith, Patti LaBelle

**GERRY WENNER**

213-461-2695  
Credits: Trisha Yearwood, Don Henley, Big Head Todd & the Monsters

**NINA WHITTINGTON**

310-393-0200  
Credits: David Black

**RUSSELL YOUNG**

213-464-0100  
Credits: The Alarm, War Babies

**DANIEL ZIRILLI**

310-459-9259  
Credits: Julian, Peter Himmelman

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*Music Connection's* select Directory of Advertising Agencies and Advertising Production Companies/Music Supervisors is designed as a starting point for any singer or songwriter who wants to break into commercials. As usual, our apologies to those advertising agencies, advertising production companies/music supervisors that we may have inadvertently omitted.

Compiled by Tom Kidd

**AD AMERICAS**

865 S. Figueroa  
Los Angeles, CA 90017  
213-688-7250 FAX 213-688-7092  
Contact: Marie Sahagun  
Clients: Chief Auto Parts, Ralph's, McDonald's, Toyota

**ARLEN ADVERTISING**

1516 S. Bundy Dr.  
Los Angeles, CA 90025  
310-820-3433 FAX 310-820-2596  
Contact: Linda Black, Media Director  
Clients: Gillette Papermate, Lawry's, Marshall's, Prudential, Sparklets, UNOCAL, Round Table Pizza

**ASATSU AMERICA**

10960 Wilshire Blvd., #1600  
Los Angeles, CA 90024  
310-444-4718 FAX 310-473-2591  
Contact: Mike Whitlow, Creative Director  
Clients: Asahi Beer, Sprint

**ASHER/GOULD ADVERTISING, INC.**

5900 Wilshire Blvd.  
Los Angeles, CA 90036  
213-931-4151 FAX 213-931-4548  
Contact: Louis Mellini, VP, Executive Producer  
Clients: American Suzuki, Pabst Brewing Company, Acapulco Restaurants, SunAmerica, Alta Dena Dairy.

**BBDO LOS ANGELES**

10960 Wilshire Blvd.  
Los Angeles, CA 90024  
310-444-4500 FAX 310-478-7581

Contact: Roseann Bailey, VP  
Clients: Apple Computer, Blue Cross, Dodge Dealer Associations

**BATEY ADS USA**

3780 Wilshire Blvd., #210  
Los Angeles, CA 90010  
213-738-8078 FAX 213-384-1248  
Contact: Mikio Osaki, Executive Creative Director  
Clients: Sanyo, Hilton Hotels, Los Angeles Zoo

**BAXTER, GURIAN & MAZZEI, INC.**

8501 Wilshire Blvd., #220  
Beverly Hills, CA 90211  
310-657-5050 FAX 310-659-1251  
Contact: Bob Brown, Creative Dir.  
Clients: Specialize in healthcare/medical accounts

**BOEHM COMMUNICATION SERVICES**

8007 Vicksburg Ave.  
Los Angeles, CA 90045  
310-215-5052  
Contact: Suzanne Brantley, Pres.

**BRAMSON & ASSOCIATES**

7400 Beverly Blvd.  
Los Angeles, CA 90036  
213-938-3595 FAX 213-938-0852  
Contact: Louise Makowsky, Radio/TV Production  
Clients: Alliance Inc., Lawry's Restaurants, TRW

**BUREAU ONE**

6381 Hollywood Blvd., #290  
Hollywood, CA 90028  
213-957-7390 FAX 213-469-8000

Contact: Paul Gauer, General Manager  
Comments: Specializes in interactive telemarketing.

**JON BYK ADVERTISING INC.**

140 S. Barrington Ave.  
Los Angeles, CA 90049  
310-476-3012 FAX 310-476-3016  
Contact: Jon Franklyn Byk, President & Creative Director  
Clients: KJLH Radio, Monrovia Community Hospital, Renick Cadillac

**COHEN/JOHNSON INC.**

2029 Century Park East., #1300  
Los Angeles, CA 90067  
310-553-2300 FAX 310-553-3626  
Contact: Elissa Singsong, Broadcast Producer  
Clients: Foodmaker, Mervyn's, Nestle Beverage Co.

**CONSOLIDATED ADVERTISING DIRECTORS, INC.**

8060 Melrose Ave.  
Los Angeles, CA 90046  
213-653-8060 FAX 213-655-9452  
Contact: Douglas Johnson, Production Manager  
Clients: Avanti Publishing, Knight Publishing, Publishers Services Inc.

**CRUZ/KRAVETZ: IDEAS**

11340 W. Olympic Blvd., #206  
Los Angeles, CA 90064  
310-312-3630 FAX 310-312-9013  
Contact: J. Anthony Cruz, Creative Director  
Clients: La Opinion, Mexicana Airlines, Frutas Concentradas, S. A.

**DDB NEEDHAM LOS ANGELES**

11601 Wilshire Blvd.  
Los Angeles, CA 90025  
310-996-5700  
Contact: Gary Fountain, Supervisor Entertainment Division  
Clients: Bugle Boy, Universal Pictures, Universal Studios, Universal Television, Vans Shoes, Volkswagen U. S.

**DAILEY & ASSOCIATES**

3055 Wilshire Blvd.  
Los Angeles, CA 90010  
213-386-7823 FAX 213-380-6655  
Contact: Susan Segal, VP, Broadcast Traffic  
Clients: American Honda Motor Co., Ford Dealers Assn., Nestle, Sizzler

**D'ARCY MASLUS BENTON & BOWLES, INC.**

6500 Wilshire Blvd., #1000  
Los Angeles, CA 90048  
213-658-4500 FAX 213-658-4592  
Contact: Niel C. Lemlein, Director-Entertainment Group  
Clients: American Express Moneygram, Sea World, M&M Mars, NBC, General Motors

**DAVIS & GRIMALDI ADVERTISING**

7060 Hollywood Blvd., #907  
Hollywood, CA 90028  
213-464-1528  
FAX 213-464-3819  
Contact: Richard Carl, Mgr. Production  
Clients: Bantam/Doubleday/Dell, MGM/UA Home Video

**DAVIS, BALL & COLOMBATTO ADVERTISING, INC.**

865 S. Figueroa  
Los Angeles, CA 90017  
213-688-7000 FAX 213-688-7288  
Contact: Bert Kelley, Exec. Producer & Director Broadcast  
Clients: Avis, Bandini Fertilizer, Chief Auto Parts, McDonald's, Ringling Bros.

**EISAMAN, JOHNS & LAWS ADVERTISING, INC.**

5700 Wilshire Blvd.  
Los Angeles, CA 90036  
213-932-1234 FAX 213-965-6134  
Contact: Dennis R. Cue, Dean R. Laws  
Clients: Cadillac, Chevrolet/Geo, Domino's Pizza, Hiram Walker Inc., Pennzoil, Vans Shoes, Walt Disney Co.

**ROBERT ELEN & ASSOCIATES**

6430 Sunset Blvd., #1000  
Los Angeles, CA 90028  
213-464-3536 FAX 213-464-8927  
Contact: Dee Cratty, Broadcast Producer  
Clients: Metro Honda Dealers (Southern California, Houston, Kansas City, Dallas/Ft. Worth)

**FOOTE, CONE & BELDING**

11601 Wilshire Blvd.  
Los Angeles, CA 90025  
310-312-7000 FAX 310-479-1277  
Contact: Neal Sellman, Executive VP Creative Director  
Clients: Mattel Toys, Sunkist, Farmers Insurance

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(Inside Track 1 Music Store)

**Kaleidospace**  
Liquid Planet's Internet address: <http://kpspace.com/planet>  
Email address: [planet@kpspace.com](mailto:planet@kpspace.com)

**P.A.I.N. Independent Music**  
Liquid Planet's Internet address: <http://WWW.IUMA.com/PAIN>  
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**┆ FOTOUHI ALONSO INC. ADVERTISING & MARKETING**  
1901 Ave. of the Stars., #950  
Los Angeles, CA 90067  
310-553-8271 FAX 310-553-0514  
**Contact:** Jorge Alonso, Creative Director  
**Clients:** American Honda, Jose Eber Salons, Disney Home Video, Warner Bros.

**┆ FRASER YOUNG, INC.**  
3580 Wilshire Blvd., #2020  
Los Angeles, CA 90010  
213-487-2363 FAX 213-487-0072  
**Contact:** Deborah Neikir, Production Manager  
**Clients:** Abbott Electronics, Hughes Aircraft

**┆ GBF/AYER**  
5900 Wilshire Blvd., 24th Floor  
Los Angeles, CA 90036  
213-931-6301 FAX 213-933-2683  
**Contact:** Darlene Hayman, Sr. VP & Media Director  
**Clients:** DMV, Manufacturer's Bank, Sunny Delight, Procter & Gamble

**┆ THE GARAMELLA FITZGERALD AGENCY**  
8226 Sunset Blvd.  
Los Angeles, CA 90046  
213-650-8321 FAX 213-650-8287  
**Contact:** Doug Brotherton, Designer  
**Clients:** Panavision Hollywood, Universal Studios Facilities Division (Backlot Rental)

**┆ THE GARY GROUP**  
9046 Lindblade St.  
Culver City, CA 90232  
310-842-8400 FAX 310-842-7114  
**Contact:** Dick Gary, President  
**Clients:** Cabin Fever Entertainment, Giant, BMI, Mtn. High Ski Area

**┆ GEISZ INTERNATIONAL, INC., AGENCY GROUP**  
11500 Olympic Blvd.  
Los Angeles, CA 90064  
310-478-0251  
**Contact:** Emory R. Geisz, President  
**Comments:** Specializes in hi-tech and interactive advertising.

**┆ GRAHAM, SILBERG, SUGARMAN, INC.**  
5750 Wilshire Blvd., #530 W.  
Los Angeles, CA 90036  
213-939-1181 FAX 213-939-4063  
**Contact:** Steve Sugarman, Principal & Creative Director  
**Clients:** Health Net, California Dental Association, The Port Of Los Angeles

**┆ GREY ADVERTISING INC. WESTERN DIV.**  
6100 Wilshire Blvd.  
Los Angeles, CA 90048  
213-936-6060 FAX 213-937-5798  
**Contact:** Jim Miller, Director  
**Clients:** California Special Olympics, Lucky Stores, Sun-Maid, Roman Meal, Warner Bros.

**┆ HORLICK LEVIN ADVERTISING INC.**  
11300 W. Olympic Blvd., #600  
Los Angeles, CA 90064  
310-473-6662 FAX 310-473-2425  
**Contact:** Dennis Horlick, President & Creative Director  
**Clients:** Disney Home Video, Three D Bed & Bath, Phonemate

**┆ ITALIA/GAL ADVERTISING**  
5750 Wilshire Blvd., #480  
Los Angeles, CA 90036  
213-934-7711 FAX 213-934-7733  
**Contact:** Nancy Skenderian, Broadcast Producer  
**Clients:** CompUSA, Del Taco, True Value, Shakey's, 3 Day Blines, Frame-n-Lens, Smart & Final, Studio 5 Clothing

**┆ KAISER MCEUEN INC.**  
1631 Pontius Ave.  
Los Angeles, CA 90025  
310-479-8999 FAX 310-479-8006  
**Contact:** Michael Kaiser, Thomas McEuen  
**Clients:** Beverly Hilton, Parker Automotive, Amcare

**┆ KALMAN COMMUNICATIONS**  
11766 Wilshire Blvd.  
Los Angeles, CA 90025  
310-477-9664 FAX 310-479-2274  
**Contact:** Jerry L. Kalman, Ann E. Kalman  
**Comments:** Specializes in hi-tech, health care and legal.

**┆ KLEIN ADVERTISING, INC.**  
1888 Century Park East., #1104  
Los Angeles, CA 90067-1725  
310-556-0500 FAX 310-556-0949  
**Contact:** John Klein, Managing Partner Marketing Services  
**Clients:** Hansen's Juices, Zacky Farms, Dispoz-A-Scoop, Boonick Architectural Products, Lurter Scuba Division, Zenith Insurance

**┆ LA AGENCIA DE ORCI & ASOCIADOS**  
11620 Wilshire Blvd., #600  
Los Angeles, CA 90025  
310-444-7300 FAX 310-478-3587  
**Contact:** Manuel Reyes, VP & Media Director  
**Clients:** American Express Money Gram, Honda, Anheuser-Busch, KFC, Mattel, Nestle, Zenith, Wells Fargo Bank  
**Comments:** Specializes in Hispanic advertising.

**┆ HEIDI LANE, VIDEO ENTERPRISES, INC.**  
11340 Olympic Blvd.  
Los Angeles, CA 90064  
310-312-1500 FAX 310-312-1568  
**Contact:** Heidi Lane, President  
**Clients:** Rembrandt Dental Products, Singer, Remington, B.U.M. Equipment, Andes Candies

**┆ MARKETING AND**  
8522 National Blvd., #109  
Culver City, CA 90232-2456  
310-841-6600 FAX 310-841-0906  
**Contact:** Paul Brooks, President/CEO  
**Clients:** Turner Broadcasting

**┆ MARKET VISION**  
470 S Beverly Dr.  
Beverly Hills, CA 90212  
310-284-6070 FAX 310-284-8319  
**Contact:** Michelle Silbar, Projects Manager  
**Comments:** Specializes in jewelry advertising.

**┆ MARX ADVERTISING, INC.**  
112 West 9th St. #200  
Los Angeles, CA 90015-1526  
213-626-3153 FAX 213-489-2737  
AOL: marx advser  
**Utah Office:** P.O. Box 1285  
Park City, UT 84060  
801-649-7766  
**Contact:** Robert Moroz, VP, Production & Creative Director; Kristen Moore, Projects Manager  
**Comments:** Specializes in automotive, property management, real estate, outdoor, housewares, consumer and B-to-B, print and new media.

**┆ LYNN MEDBERRY ASSOC. INC.**  
9432 Sierra Mar Place  
Los Angeles, CA 90069  
310-652-4405  
**Contact:** Lynn Medberry, President  
**Clients:** Cosmetic Imports, Italian Trade Commission

**┆ MENDELSONH/ZIEN ADVERTISING, INC.**  
Westwood Gateway  
Los Angeles, CA 90025-3356  
310-444-1990 FAX 310-444-9888  
**Contact:** Jordin Mendelsohn, Executive Creative Director  
**Clients:** BMW, Smith's Food & Drug Centers, 20th Century Ins., Wok Fast

**┆ MILLS MARKETING, INC.**  
1000 E. Macy St.  
Los Angeles, CA 90033  
213-223-1178 FAX 213-223-0648  
**Contact:** Erzz Millstein, President & Creative Director  
**Clients:** Norman International, Comstock International, Gemline Frame Co.

**┆ MUSE CORDERO CHEN, INC.**  
6100 Wilshire Blvd., #1600  
Los Angeles, CA 90048  
213-954-1655 FAX 213-954-9171  
**Contact:** Wanice LaMoyné, Project Manager  
**Clients:** Honda, Goodyear, Nike, Supercuts, Kraft Foods, American Red Cross

**┆ NEW-VENTURE ADVERTISING, INC.**  
11340 W. Olympic Blvd., #217  
Los Angeles, CA 90064  
310-473-1547 FAX 310-473-2869  
**Contact:** Doug Hedlund, President & Creative Director  
**Clients:** Tidelands Oil, Vector Automotive Group

**┆ OBST ADVERTISING**  
8932 Carson St.  
Culver City, CA 90232  
310-870-8884  
**Contact:** Judy Obst, owner  
**Clients:** Great Western Furniture, Royal Jewelers, Los Angeles Diamond Co.

**┆ PACIFIC RIM ADVERTISING**  
6399 Wilshire Blvd., #721  
Los Angeles, CA 90048  
213-256-5615  
**Contact:** Dana Yamagata, Partner & Creative Director  
**Clients:** AT&T, Vans Shoes, Raging Waters, Chinese Winter Blossom Ball  
**Comments:** Specializes in advertising to the Asian market.

**┆ PARK & FOSTER, INC.**  
3598 Beverly Blvd.  
Los Angeles, CA 90005  
213-383-2600 FAX 213-383-5300  
**Contact:** Richard Kashanski, TV Production Director  
**Clients:** Daewoo, Mrs. "J" Coffee, Pacific Bell, Korean National Tourism Corp.

**┆ THE PEARLMAN GROUP INC.**  
11755 Wilshire Blvd., #880  
Los Angeles, CA 90025  
310-473-9353 FAX 310-479-0043  
**Contact:** Daniel L. Pearlman, President  
**Clients:** Coca-Cola, General Motors, Royal Viking Tours, Seagram Wine Classics

**┆ THE PHELPS GROUP**  
11999 San Vicente Blvd., #401  
Los Angeles, CA 90049  
310-471-6170 FAX 310-471-2830  
**Contact:** Kathryn Hennessy, VP Media  
**Clients:** American Cancer Society, Fender Musical Instruments, Kurzwel, Remo Drums, Tahiti Tourism Board

**┆ RECKAS & FRANKE ADVERTISING, INC.**  
1801 Century Park East, #1820  
Los Angeles, CA 90067  
310-557-1807 FAX 310-203-9630  
**Contact:** Bill Casale, VP Creative Director  
**Clients:** One Lambda Corp., St. Francis Hospital, Wyle Laboratories

**┆ REGBERG & ASSOCIATES ADVERTISING**  
10880 Wilshire Blvd.  
Los Angeles, CA 90049  
310-475-5735 FAX 310-470-3101  
**Contact:** Scott Regberg  
**Clients:** E&S Ring, Mercantile National Bank

**┆ SACKS/FULLER ADVERTISING, INC.**  
3435 Wilshire Blvd., #1900  
Los Angeles, CA 90010  
213-251-9611 FAX 213-251-9645  
**Contact:** Cary Sacks, Creative Director  
**Clients:** Honeybaked Hams, Lojack Auto Theft, Discount/Evan Tire Centers

**┆ SCHRDFEL & ASSOCIATES**  
1200 Wilshire  
Los Angeles, CA 90025  
310-820-9466 FAX 310-820-6431  
**Contact:** Shelley McClure, Production Manager  
**Clients:** BMW, Biltmore, Hotel Bel-Air, the Mission Inn, the Closet Factory

**┆ SWAFFORD & COMPANY, ADVERTISING**  
10350 Santa Monica Blvd., #21  
Los Angeles, CA 90025  
213-553-0611  
**Contact:** John Swafford  
**Clients:** MCA, Hilton Hotels

**┆ WELLER & O'SULLIVAN ADVERTISING**  
10940 Wilshire Blvd.  
Los Angeles, CA 90024  
310-824-8777 FAX 310-824-8778  
**Contact:** Jim Weller, Partner & Creative Director  
**Clients:** In-N-Out, Body Glove, Transamerica, Antelope Valley Hospital Medical Center

**┆ IMANDA WONG COMMUNICATIONS GROUP, INC.**  
633 West Fifth St., #2020  
Los Angeles, CA 90071  
213-622-6513 FAX 213-627-4476  
**Contact:** Richard Park  
**Clients:** Anheuser-Busch, AT&T, California Dept. Of Health Services, Hollywood Park, Blue Shield of California, Stormwater-PS Enterprises  
**Comments:** Specializes in Asian-American advertising.

**COMMERCIAL PRODUCTION COMPANIES**

**A D MUSIC**  
25362 Malibu Rd.  
Malibu, CA 90265  
310-317-4993  
**Contact:** Anastasia Greenberg, David Henszey  
**Comments:** Soundtracks, TV music, post production.

**┆ AMADEUS VENTURES**  
256 S. Robertson Blvd, #111  
Beverly Hills, CA 90211  
310-455-1067 FAX 818-340-4654  
**Contact:** Wolfgang Aichholz, Laurene Williams, Nils Jiptner

**┆ ATMOSPHERES MUSIC & SOUND DESIGN**  
8127 Elrita Dr.  
Los Angeles, CA 90046-1104  
213-650-8891 FAX 213-654-3908  
**Contact:** Richard Delvy, Steve Zuckerman, Tammy Cohen

**┆ RIC BOWLS**  
600 E. Olive Ave. #109  
Burbank, CA 91501  
818-848-5059  
**Comments:** Provides television, film recording services.

**┆ BREWMAN PRODUCTIONS INC.**  
2121 Avenue of the Stars, #600  
Los Angeles, CA 90067  
310-551-5250 FAX 310-551-4144  
**Contact:** Alan Brewer  
**Clients:** Fox TV, Miramax, Universal Pictures, VH1  
**Comments:** Music production for music, film and television and music supervision for feature films.

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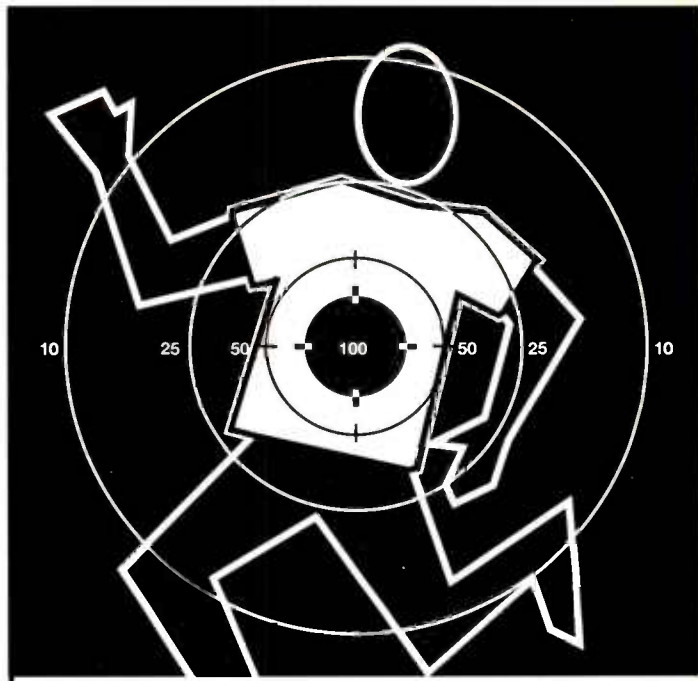
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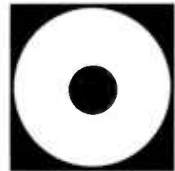
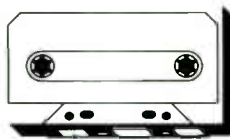


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	<small>(Includes 1630 Master, Glass Master, 2 Color Disc Imprint, Jewel Box, Shrink Wrap )</small>	
	<b>1000 CD's COMPACT DISC SPECIAL</b> .....	<b>\$1610</b>
	<small>(Includes 1630 Master, Glass Master, 2 Color Disc Imprint, Jewel Box, Shrink Wrap )</small>	
<b>Cassette Specials</b> <small>(mention this ad)</small>	<b>100 HIGH SPEED CHROME CASSETTES</b> .....	<b>\$249</b>
	<small>(Up to C-46, includes Master, Test Cassette, Printing on Clear Cassette, Box, Shrinkwrap)</small>	
	<b>RE-ORDER</b> .....	<b>\$129</b>
	<b>500 HIGH SPEED CHROME CASSETTES</b> .....	<b>\$585</b>
	<small>(Up to C-46, includes Master, Test Cassette, Printing on Clear Cassette, 1-Color J-Card, Box, Shrinkwrap)</small>	
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13411 Saticoy St., N. Hollywood, CA 91605 (800) 310-0800 (CA Only) fax: (818) 904-0267

**► BULLETS**

4520 Callada Place  
Tarzana, CA 91356  
818-708-7359  
Contact: Hal Winn, Mark Gibbons  
Comments: Original music composition and production for film and video.

**► CASHMAN COMMERCIALS**

415 Roads End  
Glendale, CA 91205  
818-507-7400 FAX 818-507-8400  
Contact: Marc Cashman  
Comments: Music for television and radio production.

**► RICHARD DRUZ MUSIC**

6446 Rodgerton Dr.  
Los Angeles, CA 90068  
213-467-1645 FAX 213-465-5901  
Contact: Jennifer Johnson  
Clients: Jack In The Box, Chuck E. Cheese, HEB Stores (Texas)  
Comments: Music for commercials and film. Production, arranging, recording.

**► FASTRACK MUSIC**

5732 Vesper Ave.  
Van Nuys, CA 91411  
818-988-4447  
Contact: Richard Winer  
Clients: ESPN, CNBC, Disney, Universal Studios, Group W  
Comments: Music for television, film, video and advertising. Also buy-out production music library. Award-winning productions.

**► DON GREAT MUSIC**

12400 Ventura Blvd. #227  
Studio City, CA 91604  
800-321-6967, 213-465-6967 FAX  
800-321-4953  
Contact: Don Great, Tom Owen, Andy Gerber  
Comments: Music libraries for TV and film. Original music scoring for TV and feature films.

**► HALLIGAN & ASSOCIATES**

3000 W. Olympic Blvd. #2105  
Santa Monica, CA 90404  
310-449-4012 FAX 310-449-4024  
Contact: Dick Halligan, Martin Brody

**► HUNT JAFFE PRODUCTIONS/ PRODUCERS POST**

2625 W. Olive Ave.  
Burbank, CA 91350  
818-841-6750 FAX 818-841-0883  
Contact: Larry Guzy, Gary Hunt, Barry Jaffe  
Comments: Music video television and post production. Duplication for all major record companies.

**► BONNIE JANOFFSKY**

458 N. Curson Ave. #104  
Los Angeles, CA 90036  
213-658-5997 FAX 213-658-6521  
Contact: Bonnie Janofsky  
Clients: *The Tonight Show*, Moon dust Productions, Bureau One ad agency  
Comments: Full-service music production. Compose, arrange, copy. Live and MIDI.

**► LEEWAY ENTERTAINMENT GROUP**

100 Wilshire Blvd. #870  
Santa Monica, CA 90401  
310-260-6900 FAX 310-260-6901  
Contact: Paul Goetz  
Comments: 32 track digital, the Leeway Studios, Leeway Recording Company, Peace Please Publishing (ASCAP). "The Earth Is Listening."

**► LYON STUDIO**

2212 Newport Blvd.  
Newport Beach, CA 92663  
714-675-4790 FAX 714-675-2139  
Contact: Curt Lyon, Judy Zenger, Naomi Davis  
Comments: Original music for film, TV, commercials.

**► EDDY MANSION PRODUCTIONS**

7245 Hillside Ave. #216  
Los Angeles, CA 90046-2329  
213-874-9318  
Contact: Eddy Mansion Productions  
Clients: U.S. Steel, Campbell's Soups, RCA, Scott Paper Tissue, Planter's Peanuts  
Comments: Composition for all media. Music production. Commercials to features. 59 awards, including 24 Clio's, five Venice Film Festival Awards and one Academy Award.

**► MARGARITA MIX**

6838 Romaine St.  
Hollywood, CA 90038  
213-962-6565  
Contact: Joan Webb-Ewen  
Comments: Audio for film and video.

**► MONOPOLI PRODUCTIONS**

1150 S. La Brea Ave.  
Hollywood, CA 90019  
213-939-2964, 800-94-STUDIO  
FAX 213-399-4655  
Contact: Jon Gray  
Clients: Hot Rocks (Playboy Channel)  
Comments: Digital multi-track music production and sound effects. Digital video post production. Animation. Editing and special effects.

**► DANIEL NEBENZAL**

P. O. Box 57494  
Sherman Oaks, CA 91413  
818-503-7390  
Clients: Call for credits  
Comments: Producer/engineer/mixer. Specializes in acoustic music recording.

**► NOVASTAR**

6430 Sunset Blvd., #1400  
Los Angeles, CA 90028  
213-467-5021 FAX 213-465-8750  
Contact: Bob Sky, Greg Geddes  
Comments: Sweetening, audio to picture sync, ADR, voice-over, original music, SFX, video post. \*Does not accept unsolicited material

**► ORIGINAL SOUND ENTERTAINMENT**

7120 Sunset Blvd.  
Hollywood, CA 90046  
213-851-2500 FAX 213-851-8162

Contact: Paul Politi, Art Laboe  
Clients: Del-Fi Records, early Beach Boys, Celebrity Licensing  
Comments: Music master and sync licensing for film, TV, commercials, soundtracks and records. \*Does not accept unsolicited material

**► OVER NITE SENSATION**

17700 Miranda St.  
Encino, CA 91316  
818-342-8581  
Contact: Bob Lazo  
Comments: Film, composition and recording.

**► GENE PAGE**

1146 N. Central Ave., #400  
Glendale, CA 91202  
818-500-0953 FAX 818-500-0945

**► POWERHOUSE MULTIMEDIA**

19347 Londelius St.  
Northridge, CA 91324  
818-993-4778 FAX 818-993-3575  
Contact: Paul Stillman, Jeff Stillman  
Clients: NBC, Morgan Creek Productions, Pioneer L. D. C., Hemdale, A. I. P., Evans Advertising, Ruthless, Private, Polydor Records, Hot Licks & Power Rock Videos  
Comments: Photo, video, graphics, multi-track recording, digital mastering. Production assistance available.

**► RED HOTS ENTERTAINMENT**

634 N. Glenoaks Blvd., #374  
Burbank, CA 91502-0124  
818-954-0092  
Contact: Chip Miller, Travis Miller  
Clients: Major record companies (Capitol, American) and major motion picture studios  
Comments: Feature film and video production company. Video music production. Music supervision. Video post production.

**► RIDENBAUGH PRODUCTIONS**

1527 Venice Blvd.  
Venice, CA 90291  
310-391-0398 FAX 310-398-2198  
Contact: Scott C. Bledsoe, Leigh Cuttone, Kevin Stevens

**► RUSK SOUND STUDIOS**

1556 N. La Brea Ave.  
Hollywood, CA 90028  
213-462-6477 FAX 213-462-5684  
Contact: Elton Ahi  
Clients: Numerous, including *Last Of The Mohicans*, *Gettysburg*, *Kindergarten Cop*, *My Cousin Vinnie*, *Briscoe County Jr.*, *Unsolved Mysteries*  
Comments: Mixing, ADR, Folly, sound effects and film mixing. Digital and analog mixing. \*Does not accept unsolicited material

**► SANDBOX PRODUCTIONS**

11684 Ventura Blvd. #134  
Studio City, CA 91604  
818-506-5467 FAX 818-501-7475  
Contact: Mark Wolfson

**► SATELLITE MUSIC**

8251 Waring Ave.  
Los Angeles, CA 90046  
213-852-9740 FAX 213-852-1015  
Contact: Dan Stein

**► SCORE ONE RECORDING INC.**

5500 Cahuenga Blvd.  
North Hollywood, CA 91601  
818-762-6902 FAX 818-762-2531  
Contact: Al Johnson

**► SCREENMUSIC INTERNATIONAL**

11684 Ventura Blvd., #850  
Studio City, CA 91604  
818-985-9997 FAX 310-246-1595  
Contact: Rick Penner, David Hohl, Rob Walsh  
Clients: Disney, Warner Bros., Universal, CBS, NBC, Stephen J. Cannel Productions, many others.  
Comments: Hollywood film music library (production music), custom scoring, complete audio post production.

**► SLAUGHTER PIG PRODUCTIONS**

2500 Skyline Drive  
Signal Hill, CA 90806  
210-498-5993  
Contact: Brian Gunter, Jean Gunter, Deann Gunter  
Clients: Mentors, Ministry, many others  
Comments: Industrial-minded alternative music production and rock video scoring.

**► SOUNDSORE**

13101 Addison St.  
Sherman Oaks, CA 91423  
818-995-6106 FAX 818-996-6110  
Contact: Jud Haskins, Rose Haskins, Dave Tucciarone  
Clients: Many, including Mitsubishi. \*No phone calls

**► STUDIO M PRODUCTIONS UNLIMITED**

4032 Wilshire Blvd., #403  
Los Angeles, CA 90010  
213-389-7372, 800-689-7372 FAX  
213-389-FAXX  
Contact: Mike Michaels C. A. S.  
Clients: Studios (Paramount, Universal, Warner, etc.), Networks (NBC, CBS, ABC, Fox), ad agencies and production companies  
Comments: Production sound for film, video, radio and TV. On location, stage and studio. Analog and digital. Have gear, will travel. \*No phone calls

**► SUNSHINE ENTERTAINMENT**

627 N. Rossmore Ave., #312  
Hollywood, CA 90004  
213-465-5050 FAX 213-466-1629  
Contact: Walter Kahn

**► TARTAGLIA MUSIC PRODUCTIONS**

3854 Shannott Road  
Los Angeles, CA 90027-1442  
213-666-6550 FAX 213-666-6599  
Contact: John Andrew Tartaglia, Sue Collins  
\*Does not accept unsolicited material

**► TRANS WORLD WEST MUSIC GROUP**

1102 North Brand Blvd., #83  
Glendale, CA 91202  
818-543-7538  
Contact: Timothy M. Burleson  
Comments: Music publisher and music agent. Specializes in soundtracks for advertising, broadcast and film industries worldwide.

**► TUNENWORKS RECORDS INC.**

4433 Petit Dr.  
Encino, CA 91436  
818-906-0618 FAX 818-907-SONG  
Contact: Dennis Lambert, Anita Alban, Bettina Dee  
Clients: Universal, Tristar, Columbia Pictures, Warner Bros.  
Comments: Music composition. Music supervision. Record production, film and TV music production, music publishing, Rent-A-Song (BMI), Lease-A-Tune (ASCAP).

**► TYRELL MUSIC GROUP**

8295 Sunset Blvd.  
Los Angeles, CA 90046  
213-656-7244 FAX 213-656-4690  
Contact: Steve Tyrell  
\*Does not accept unsolicited material/No phone calls

**► RICK ULFIK PRODUCTIONS**

16566 Haynes St.  
Van Nuys, CA 91406  
818-997-3121  
Contact: Rick Ulfik  
Clients: Original music for ABC, NBC, CBS, MTV, (Barbara Walters, Peter Jennings, Hugh Downs specials), Universal Pictures, Visa, Prudential, IBM, Service Merchandise and more.

**► VIAGRAPH PRODUCTIONS**

922 1/2 S. Curson Ave.  
Los Angeles, CA 90036  
213-939-7720  
Contact: Chris Linear  
Comments: Audio/video production. Music videos, commercials EPKs. Promotion and advertising.

**► VISION STUDIOS**

3765 Marwick Ave.  
Long Beach, CA 90808  
310-429-1042  
Contact: Arlan H. Boll, Linda Boll  
Comments: Digital, analog, MIDI recording for all media. Original compositions for all media including soundtracks, jingles and sound effects.

**► WORLD'S TALLEST MUSIC**

2219 West Olive Ave., #262  
Burbank, CA 91506  
818-559-1400  
Contact: Carl Wurtz, Richard Levinson, Billy Childs  
Comments: Music for advertising, TV and film.

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# DEMO CRITIQUES



### No Tolerance

Contact: Douglas Bystry, Bus. Mgr.  
714-859-8517

Seeking: Label Deal

Type of music: Modern Rock

- Production ..... 9
- Lyrics ..... 4
- Music ..... 6
- Vocals ..... 6
- Musicianship ..... 7

#### Average

- 1 2 3 4 5 ★ 7 8 9 10

**Comments:** This is one of the finest sounding demos we've ever received. This local quartet sizzles with danceable grooves and funky breaks, but the songwriting (especially the lyrics) doesn't quite rise to that level. The production is radio-ready, but the songs need a little more work to make this talented band a sure thing.



### All The King's Men

Contact: Kaminski Music  
818-441-5305

Seeking: Label Deal

Type of music: Pop

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

#### Average

- 1 2 3 4 5 ★ 7 8 9 10

**Comments:** This local duo covers the pop spectrum from Manilow-ish ballads to more upbeat material—all of the songs thriving on inspirational vocals and strong accompaniment. Whether or not there's a market for this duo is anyone's guess. We recommend that publishing companies snatch these songs up, if record labels don't grab the artists first.



### Mirror Image

Contact: William Blackwell, Attorney  
310-286-1790

Seeking: Label Deal

Type of music: Modern Rock

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

#### Average

- 1 2 3 4 5 ★ 7 8 9 10

**Comments:** This five-piece band features the Baker Brothers' interesting twin vocal approach, and they play off each other as only siblings can. There are also some good lyrics and some strong arrangements, but the mix is not as strong as it should be, with far too much low-end. But with the right producer, this band could definitely go somewhere.



### Lemuria

Contact: Artist Hotline  
818-386-5869

Seeking: Label Deal

Type of music: Alt. Rock

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

#### Average

- 1 2 3 4 5 ★ 7 8 9 10

**Comments:** The AIDS-related opener shows tremendous lyrical prowess, and the token ballad, "Goodnight," is a tasty ditty with strong radio potential. The unique vocals are either a weak link or a selling point, depending on your perspective, but there is no doubt about the band's talent, and the potential of the writing is an exciting prospect.



### Pamela Cook & Right As Rain

Contact: Artist Hot Line  
206-547-6739

Seeking: Label Deal

Type of music: Folk Rock

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

#### Average

- 1 2 3 4 ★ 6 7 8 9 10

**Comments:** A Seattle-based act that mixes Joni Mitchell influences with a more upbeat groove, Cook and company make a strong impression on the poignant opener "County Line," which features very strong lyrical imagery. However, the other two cuts fail to capture that initial spark. Still, there is enough for some industry folks to sit up and take notice.



### Leonard Moss, Jr.

Contact: Bobby Ball Agency  
213-964-7300

Seeking: Label Deal

Type of music: R&B/Pop

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

#### Average

- 1 2 3 4 ★ 6 7 8 9 10

**Comments:** One year after sending us his first demo, this artist took our advice and returned with a better demo this time out. Still, this gifted vocalist needs to utilize his talents to better effect. He overuses his deep vocal growl, and the songs still need some work. A very talented vocalist, Moss needs to find someone to help him discover his niche.



### Jim Oliver

Contact: Artist Hot Line  
719-574-0703

Seeking: Label Deal

Type of music: Pop

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

#### Average

- 1 2 3 ★ 5 6 7 8 9 10

**Comments:** Mixing the sounds of Seventies era acts (the Alan Parsons Project) with Eighties pop writers (Michael Sembello), there is a dated feel to this Colorado-based artist. The production features far too much echo on the first track, and there's not much consistency among the others. Perhaps Oliver should seek out more modern influences.

## SUBMISSION GUIDELINES

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

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

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

Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.





Rod Stewart

A Spanner In The Works  
Warner Bros.

- 1 2 3 4 5 6 7 8 9 10

**Producer:** Various  
**Top Cuts:** "You're The Star," "The Downtown Lights," "Hang On St. Christopher."  
**Summary:** Following the formidable success of his classic-oriented *Unplugged* set, Rod the Mod puts more heart and soul into this eclectic batch than he has on most of his more recent efforts. Stewart moves effortlessly from romantic ballads to fiery blues, soul and fluffy pop. Top notch ditties by Tom Petty, Tom Waits, Sam Cooke and Bob Dylan give that raspy voice a magnificent playground to roll around in, but Stewart himself contributes one of the most exciting cuts ("Delicious"), lest we forget about the libido behind all that romance.  
—Jonathan Widran



Motion Picture Soundtrack

Batman Forever  
Atlantic

- 1 2 3 4 5 6 7 8 9 10

**Producer:** Various  
**Top Cuts:** "Kiss From A Rose," "Nobody Lives Without Love," "Crossing The River."  
**Summary:** Holy disjointedness, Batman! Albums like *Forrest Gump* and *Boys on the Side* demonstrate the magic that is possible with soundtracks. Unfortunately, most of the music here wouldn't even sound cool during a cruise in the Batmobile. There are a few standout cuts here and there (Seal, Eddi Reader and the Devlins), but there's simply no rhythmic continuity, and most of the fourteen cuts seem like filler or out-takes from various alternative rock albums. Where are Danny Elfman and that former Prince guy when you need them?  
—Wanda Edenetti

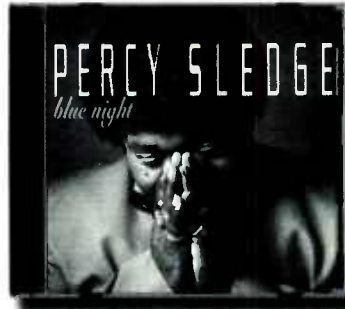


The Rembrandts

LP  
EastWest

- 1 2 3 4 5 6 7 8 9 10

**Producer:** Don Smith  
**Top Cuts:** "There Goes Lucy," "This House Is Not A Home," "I'll Be There For You."  
**Summary:** If it takes the fluke hit theme from the sitcom *Friends* (which isn't even listed in the liner notes) to expose more folks to the harmonic charms of this dynamic duo, that's fine. But if they just zip to track fifteen without sampling the rest of what Phil Solem and Danny Wilde have cooked up, that would be a shame. The Rembrandts' musical paintings succeed in an area so many alternative outfits fail to address: songwriting. And the production of offers artsy surprises. Hardly a masterpiece, but an engaging effort nonetheless.  
—Wanda Edenetti



Percy Sledge

Blue Night  
Sky Ranch/Pointblank

- 1 2 3 4 5 6 7 8 9 10

**Producer:** Saul Davis & Barry Goldberg  
**Top Cuts:** "Love Come Knockin'," "I Wish It Would Rain," "You Got Away With Love."  
**Summary:** Percy ("When A Man Loves A Woman") Sledge has returned from a nearly twenty-year exile with a slick R&B outing that is filled with more pop hooks than any one man deserves. The production perfectly captures the tight, snappy grooves that just ooze with heartfelt soul, and Percy's unmistakable voice slides in and around those soulful licks and the sweet, swelling bluesy gospel-tinged ballads. He may have been gone, but Percy Sledge is now in no danger of being forgotten.  
—Paul Stevens



Shelly O'Neill & The Big Way

Shelly O'Neill & The Big Way  
Cattivo Records

- 1 2 3 4 5 6 7 8 9 10

**Producer:** Dave Bassett, Shelly O'Neill, the Big Way  
**Top Cuts:** "Everybody Wants What I Got," "Brave."  
**Summary:** This acoustic-oriented music possesses the slow and methodical pacing of the Cowboy Junkies, and things don't really get pumping until the fourth cut "Everybody Wants What I Got" when O'Neill finally lets her vocals fly with a growling edge. Elsewhere, things are just a little too sedate without the lyrical power to make up for the lack of musical fire. If you're in the market for roots music, you can do worse than this, but unfortunately, you can also do quite a bit better. For further artist information, you can call 310-285-3365.  
—Paul Stevens



Shaver

Unshaven: Shaver Live At Smith's Olde Bar  
Zoo Entertainment

- 1 2 3 4 5 6 7 8 9 10

**Producer:** Brendan O'Brien & Nick Didia  
**Top Cuts:** "Honky Tonk Heroes," "Ride Me Down Easy," "Live Forever," "You Asked Me To."  
**Summary:** Billy Joe Shaver's first live recording is spectacular. Recorded over a three-day period with all the power and stimulation of a live show, Shaver is joined by son Eddy, bassist Keith Christopher and drummer Craig Wright. Billy Joe and the boys rock out, yet still remain true to basic country music. Billy Joe Shaver is a poet of great depth and a performer of humble charisma, while the band that possesses his name is driven by Eddy's fire brand guitar. A powerful cross-generational experience.  
—Jana Pendragon

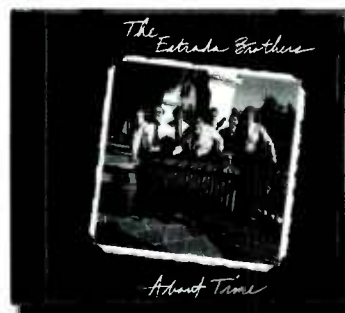


Massive Attack

Protection  
Virgin

- 1 2 3 4 5 6 7 8 9 10

**Producer:** Nellee Hooper and Massive Attack  
**Top Cuts:** "Three," "Weather Storm," "Eurochild."  
**Summary:** Don't be fooled by the name. Massive Attack is the furthest thing from a heavy metal band you'll find. Massive Attack is part of the growing Bristol (that's in England) scene that launched Portishead to fame, but unlike their popular counterparts, M.A. sidesteps pounding beats in favor of light jazzy and soulful atmospheres. "Three" is Massive Attack at an imaginative zenith, while "Weather Storm," featuring a snippet of "It's Time For Love" by Pieces Of A Dream, shows the band floating in a beautiful light jazz stream. Beautiful stuff.  
—Tom Farrell



The Estrada Brothers

About Time  
Rumba Jazz

- 1 2 3 4 5 6 7 8 9 10

**Producer:** Raul Rico, Jr.  
**Top Cuts:** "Mr. Ray," "Lullaby Of Birdland," "Delia Bonita."  
**Summary:** There are quite a few Latin jazz groups around in the L.A. area but few feature the vibes in the forefront. Ruben Estrada, following in the tradition of Cal Tjader, is the lead voice of the colorful sextet heard on this well-paced and consistently exciting disc. With stirring rhythms contributed by the vibist's son, Ruben "Cougar" Estrada on drums, and Raul Rico Jr. on congas, the music is both danceable and creative within the idiom. As accessible as it is intelligent, this CD (available from Rumba Jazz Records, P.O. Box 622, Oxnard, CA 93032) is a difficult one to resist!  
—Scott Yanow



ROCK



Björk

A lot of bands would love to branch out from the club scene, and **Sepulveda Pass**, a self-proclaimed "acoustic rock orchestra," has found a way to capture the high visibility of the Sunset Strip without pay-to-play and all the other hassles. They'll be playing a 45-minute set at the Sunset **Tower Records** at 2:00 p.m. on Thursday, July 27, to promote their eponymously-titled self-released six-song CD.

Apparently, the band approached the record store about getting their CD on the shelves, and an employee was so impressed with the material that he helped the band set up a live performance. Interested parties can reach Sepulveda Pass at 818-567-0187 (ask for Kevin).

The friendly folks at **Goldenvoice** have a lot of great upcoming gigs—most of which are already sold-out. First up, my Pick Of The Month: Iceland's elfin songstress **Björk** has two shows at the Palace (on July 26 and 27) in support of her new **Post** album on **Elektra Records**. Both shows (which will be supported by **Aphex Twin**) sold out immediately.

**Foo Fighters** (featuring former Nirvana drummer **Dave Grohl**) sold out their show at the **American Legion Hall** on July 28th. They're playing in support of their debut outing for **Capitol Records** (get there early for **Wool**).

Hard rock elders **UFO** hit the Palace on August 2 with **Michael Schenker, Phil Mogg, Andy Parker, Paul Raymond** and **Pete Way**. Yep, it's sold-out.

But, you can still get tickets to the **Muffs** at the **Whisky** on August 3; Seattle heavyweight **Tad** (get there early for **Clutch**) at the **Troubadour** on August 4; Letterman fave the **Gin**



Veruca Salt

**Blossoms** are at the **Hollywood Palladium** the same day; **Live** (with **Veruca Salt** and **PJ Harvey**) is bound to sell out their August 9th show at the **Universal Amphitheater**. If that happens, catch 'em at the **Greek Theatre** on August 10 or at the **Irvine Meadows Amphitheater** on the 12th.

Two thumbs up for **Live From The Milky Way**, the stunning live EP from singer-songwriter **Heather Nova**. Nova has been garnering rave reviews from European audiences and press for her remarkable vocals, which ring of the better aspects of Kate Bush and Sarah McLachlan. A lofty statement, indeed, but don't take my word for it. England's **NME** touts, "Ms. Nova is the proud possessor of a truly indelible voice, insuring her simple, fragile songs drip with emotion."

Nova will release **Oyster**, a full-length studio album (also on the **Big Cat/Work** record label) later this year.

Gothic-industrial group **London After Midnight** is packing up their shrouds and heading to Europe for a brief tour. The group's opening night performance will be a headlining stint at the **International Darkwave Festival** in Strasbourg, France. Think of it as sort of a "Gloomstock." The tour is being sponsored by **Apocalyptic Vision**, a German label that distributes LAM's **Selected Scenes From The End Of The World**.

For more information on **London After Midnight**, contact **Spike Vail** at 818-980-9555.

Now that **Club Lingerie** has joined the swelling ranks of local clubs to enter the history pages, what's to be done with it? Apparently, it's going to be a restaurant. At least it won't become a sandlot like **Gazzarri's** did. When are they going to do something with that space, anyway? When you have a prime piece of real estate on the Sunset Strip that stays vacant for that long, it's a sad indictment of how bad the economy in Los Angeles really is.

The folks over at **Lounge** magazine will be hosting a club in the back room of the **Brown Derby** every Tuesday night starting in August, with the **Blue Hawaiians** pioneering the club's music. For more information, contact **Sam Wick** at **Lounge** (310-859-8665). —Tom Farrell

COUNTRY



Jeff Finlin and Gary Myrick

It was a roots rock extravaganza at **Jack's Sugar Shack** when the **Barry Holdship Band** teamed up with **Gary Myrick & Havana 3am**. Both bands cooked! This is a double bill that we hope to see together again soon. Also dropping in for the festivities was Nashville alternative rocker **Jeff Finlin** and his producer, **Larene Pedegrass**. Jeff has just signed with L.A. label **Little Dog Records**.

Speaking of Jack's, owner **Eddy Jennings** had good news when he confirmed a September 20th date for **Billy Joe Shaver** and his band. The band, known simply as **Shaver**, has gotten rave reviews for their just-released live album, **Unshaven: Shaver Live At Smith's Olde Bar**. If you haven't picked this record up, you should, since you won't be hearing this treasure on any of the so-called country radio stations around these parts.

Big doin's on July 22 at **Throop Hall** in Pasadena when the **Losin' Brothers** host their first Chili Cook-Off & Hillbilly Picnic. Things get started at 3 p.m. and all the best of the local C&W crew will be on hand to perform, including the **Losin's, Cody Bryant, the Lonesome Strangers, Judy Toy, Muffin, Kent Gray, Plowboys, Carolina Rain** and the **Lucky Stars**. What a great way to spend the day with cheap food and music for \$8. Call 213-939-9317 for information.

One of the West Coast's foremost fiddle players and singers, **Scott Joss** was in town recently working on **Dwight Yoakam's** next studio album. During his stay, he paid a

visit to **Ronnie Mack's Barndance**, where he sat in with the **Barndance Band** and stopped by **KPFK-FM90.7** to introduce himself to **Folkscene** hosts **Roz** and **Howard Larman**. Look for Scott's first solo album in '96 and catch the Larman's every Sunday from 8-10 p.m.

Local honky tonker **Mark Insley** will be releasing his debut album soon. Produced by the very talented **Taras Prodaniuk**, whose experience and background make him the perfect man for the job, this project promises to be a breath of fresh air. Also, **Big Sandy & His Fly Rite Boys** have completed their next project, and it is lots of fun! Look for **Swingin' West** on **HighTone Records**.

Back in town again after extended time on the road are hot country-blues guitarist and rocker **Danny Johnson** and one of the local country scene's favorite's, **Steve Cochran**. Both should be out and about soon, and we expect Steve to show up at the Barndance. Also, **Lightnin' Willie & the Poor Boys** are back from Europe and will be at the Sugar Shack on August 1, along with **Wylie & the Wild West Show**.

August promises to be a good month at the **Palomino** when **Sherry Thomas** and **Ed Zisler** host the **Beat Farmers**. New on Sundays is the blues B-B-Q at the Pal. And a new place in town to check out is the **Buffalo Chip Saloon** in Canyon Country. Owner **Annie Moll** has a writer's night hosted by **Kent Gray** on the first and third Wednesdays and a Saturday bluegrass party & B-B-Q. Call Annie at 805-252-8161 to find out more and be sure to stop by. It's a great country bar and musician's hangout. Country diva **Kathy Tally** drops by once in a while, too.

**Ronnie Mack** has taken over the jam at **Jack's Cinnamon Cider** in Burbank on Sunday nights. Rumor has it that local luminaries **Mel Harker** and the lady known only as the **God-goddess** hang out there. **Mel** and **Paul Marshall** have just completed the song "Cowboy Jazz," a tribute to the **Sons Of The Pioneers**. **Paul** sang the demo, and it is terrific. The big question is, who will make it a hit?

—Jana Pendragon



Howard, Allan and Roz Larman with Scott Joss



## JAZZ



Kenny Rankin

What is a jazz singer? Many critics and fans have been wrestling with the question for decades, but the definition seems pretty clear to this writer: A jazz singer is a vocalist who brings his or her own personal interpretation to a song and improvises through words, notes, sounds and/or phrasing.

Strangely enough, **Kenny Rankin**, who is known as a pop singer, passes the test. His high range (sounding like Chet Baker would have if he had had a voice!) was appealing, and during his performance at **Catalina's** (with pianist **Mike Wofford**, drummer **Roy McCurdy** and the remarkable bassist **Brian Bromberg**), Rankin mostly performed swing standards and stuck to the words (he does not scat at all).

However, Rankin constantly changed the notes (even during melody statements), and the results were surprising, with such songs as "The Very Thought Of You" and "At Last" being almost unrecognizable!

In contrast, **Trudy Desmond** (also at **Catalina's**), who has a very attractive voice, did not improvise at all. Her renditions of standards tended to treat lyrics as if they were pre-

vious, doing an excess of ballads (although "At The Codfish Ball" was delightful) and seemingly aiming much more toward cabaret music than jazz.

Desmond's rhythm section—pianist **Bill Mays**, bassist **Trey Henry** and drummer **Joe LaBarbera**—had a much better chance to stretch out during a second set where they accompanied the underrated but powerful tenor **Bruce Eskovitz**, an intense and consistently creative player whose solos recalled Don Menza.

Altoist **Antonio Hart**, best-known up to this point for his association with trumpeter Roy Hargrove, brought his new quintet to the **Jazz Bakery**, and the challenging music was quite colorful. None of Hart's sidemen—trumpeter **Darren Barrett**, pianist **Carlos McKinney**, bassist **Tassili Bond** and drummer **Nasheet Waits**—are particularly well-known, but all are talented and should have important careers. Their music took the bebop tradition as a foundation and then built it into some rather complex and fiery ensembles; with lots of chances being taken, close attention paid to dynamics and the alert players always thinking together. Their controlled freedom was fascinating to watch.

**UPCOMING:** **Catalina's** (213-466-2210) has guitarist **Pat Martino** (through July 23), the **Jazz Bakery** (310-271-9039) presents trumpeter **Terence Blanchard** (July 25-29), the **L.A. County Museum Of Art** (213-857-6522) has free concerts by **Cecilia Coleman** (July 21 & 28), **David Sanborn** is at the **Greek** (213-480-3232) on August 4 with a symphony orchestra, and the **Los Angeles Classic Jazz Festival** (310-337-1635) will be assembling a typically incredible lineup for their four-day marathon (September 1-4) with music at seven simultaneous venues, including the **LAX Marriott** and **Doubletree Hotels**. —*Scott Yanow*



Antonio Hart

## URBAN



Black 9

The multi-talented **Brian McKnight** is back with **I Remember You**, the follow-up to his self-titled debut album. Although the new release sports some uptempo songs, McKnight shows that sentimental ballads are still his forte. Best-known to pop audiences for "Love Is," his 1993 hit duet with Vanessa Williams, McKnight is one of the industry's most sought-after songwriter-producers. In between recording his latest album, he found time to produce **Boyz II Men** and collaborate with **Quincy Jones**. His latest project is producing **Take 6**.

Another recent release comes from San Fernando Valley's **Black 9 (Lamont Adams)**, whose self-titled debut is available on **Mix it Up/Scotti Brothers Records**. Just like **G-Mo**, another SoCal hip-hop artist, **Black 9's** debut album also features a collaboration with his father. **Black 9** does the rapping, while his father, **Alexander Adams (a.k.a. O.G.)**, sings the gospel/R&B melodies.

For the second year in a row, the **Beat** (92.3 FM) has put together the hottest Southland concert of the summer. **Summer Jam '95** will take place August 13 at **Irvine Meadows**, with proceeds going to charities working toward prevention of AIDS, gang violence and drug abuse. Artists scheduled to appear include **Brandy**, **Dru Down**, **Doug E. Fresh**, **IV Example**, **Warren G**, **Adina Howard**, **Immature**, **Jodeci**, **Monica**, **Notorious B.I.G.**, **Patra**, **Po Broke & Lonely**, **Rose Royce**, **Soul IV Real** and **Usher**.



Brian McKnight

More live R&B and hip-hop at **House Of Blues: Stephanie Mills** on August 17, the **Pharcyde** on August 23 and **Spearhead** with the **Brooklyn Funk Essentials** on August 29th. Also, **Anita Baker** will be at the **Greek Theatre** on September 1st and 2nd.

**BEM Entertainment**, a subsidiary of **Black Entertainment** magazine, is now presenting live showcases for unsigned talent at the **Roxbury** every first Wednesday of the month. The series, called the "Hollywood Music Showcase," is open to various genres, including R&B, gospel, jazz and hip-hop. In addition to unsigned artists, "Hollywood Music Showcase" also features celebrity guests and performances from major label recording artists.

Auditions for the showcase are held every Thursday at **South Bay Sound Studios**, 1842 W. 169th Street in Gardena.

**BEM Records** is also looking for unsigned artists. Send demos to **BEM**, P.O. Box 9294, Inglewood, CA 90305. For more info on **BEM** and the **Hollywood Music Showcase**, call 310-219-3034 or FAX 310-217-7505.

Congratulations to **Gladys Knight**, who recently received a star on the **Hollywood Walk of Fame**, and who's also been lending her support in the fight against AIDS. She was recently co-mistress of ceremonies and performer at the "Let's Stamp Out AIDS" concert at the **Universal Amphitheatre**—the first major R&B show benefiting pediatric AIDS organizations. Other performers at the show were the **O'Jays**, the **Whispers**, **Gerald Levert**, **Freddie Jackson** and **Ce Ce Peniston**.

The soundtrack for the new **Michelle Pfeiffer** drama **Dangerous Minds** includes the solo debut of **Jodeci's DeVante Swing**, plus new songs from **Aaron Hall**, **Immature**, **Sista** featuring **Craig Mack**, **Rappin' 4-Tay** and **Coolio**, whose song, "Gangsta's Paradise," is the first single from the album.

**Jesus Wept** is the name of the new **PM Dawn** album (due October 3rd). It's the third effort from this new agey hip-hop duo, whose music often centers on the quest for higher enlightenment and spirituality.

—*Carla Hay*



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## CLUB REVIEWS

### Jann Arden *The Troubadour* West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑨ ⑩

**Contact:** Laura Morgan, A&M Records: 213-469-2411

**The Players:** Jann Arden, vocals, guitar; Mike Lent, bass, guitar, vocals; Lin Elder, percussion, guitar, vocals; Russell Broom, guitar; Darcy Phillips, keyboards, vocals; Bohdan Hluszko, drums, percussion.

**Material:** Jann Arden plays that brand of sensitive, folkish, personal music that either is very successful or very bad. In Arden's case, she manages to be very successful. Not only is her music filled with emotions and experiences that almost anyone can identify with, it is also filled with very pleasing musical riffs that make the whole thing even more interesting. From songs about her parents ("Good Mother") to songs about her relationships ("Could I Be Your Girl"). Arden uses the whole range of musical and vocal emotion to play with the communal mind of the audience. Even her cover of "To Sir, With Love" was a good choice that fit into her set perfectly.

**Musicianship:** Jann Arden, unlike many of the current batch of singer-songwriters, actually has five other band members. This band is tight musically and really allows most of the members to show off their stuff at one time or another. Arden's main asset is her voice, which, while not tone-perfect, is one great instrument with which she expresses all the love or pain or whatever other emotion is called for in the song she is singing. Darcy Phillips on keyboards and Russell Broom on guitar and Mike Lent on guitar and bass, including bowed upright bass, all add very special features and highlights to the music. Lin Elder on percussion and Bohdan Hluszko on drums manage to anchor all of this wonderful, airy music to the ground with their rhythm and support.



Jann Arden: An all-around performer.

**Performance:** Jann Arden is truly an all-around performer. She not only can sing and create great music, but she has some of the funniest between-song patter heard around these parts in years. She presents this music, which is kind of sad and serious, with her tongue planted firmly in her cheek. It's nice to see a musician, especially from the sensitive singer-songwriter school, who doesn't take herself too seriously.

**Summary:** This was a very good performance by a singer who is beginning to work her way into the pop sensibility. With shows like this, she only adds to the reputation she is gaining with albums like *Living Under June*.  
—Jon Pepper

"Creep" and "Fake Plastic Trees," which are very commercial and less inventive than "Just" and "My Iron Lung," from their newest release, *The Bends*.

**Musicianship:** The members of Radiohead are first-class texture-meisters. York's whiney, boy's choir falsetto, combined with his acoustic guitar, leave a transparent, gossamer impression, in contrast to his low rumbling vocals against the hard, crunchy electric guitars. Occasionally, York sacrifices perfect intonation for vocal power, which is forgivable considering his level of conviction. The ensemble's tightness is also apparent. The group stayed together, maintaining the internal communication necessary to master the odd changes cohesively.

**Performance:** A+ for effort. Radiohead presents an excitingly active show of equal dedication from all members. Everyone onstage is completely involved in the music. Singer Yorke's physical aspect is hauntingly like that of Sid Vicious. In fact, Yorke resembles Mr. Vicious so much that with darker hair color and a big arm bandage, he could almost pass for Sid's twin. Trembling, shuddering and shaking the mic and guitar, one expects him to self-destruct at any moment. But this non-stop movement was merely a figment of his fervor for the music, which became apparent between the tunes when he graciously thanked the audience and introduced songs.  
**Summary:** The paradox of incredibly sappy melodies juxtaposed against "bad boy" guitars draws a fine line between irony and utter goofiness. But, no matter, Radiohead delivers an infectiously enthusiastic live show.  
—Traci E



Radiohead: Paradoxical rock.

## Radiohead

*The Palace*  
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

**Contact:** Donna Salazar, Capitol Records: 213-871-5118

**The Players:** Thom E. York, vocals, guitar; Jonny Greenwood, guitar, keyboards; Ed O'Brien, guitar; Colin Greenwood, bass; Phil Selway, drums.

**Material:** Irony is the signature of Radiohead. Gut-wrenching melodies delicately coalesce with a thrashy onslaught of guitar madness. Tender introductions almost inevitably culminate with a sonic pummeling of thick harmony; first richness, then dissonance from hell. Lyrics present the same lack of continuity. Irony reigns, rendering it impossible to discern between the dead serious and the tongue-in-cheek. Predictably, the big hits at their Palace show were



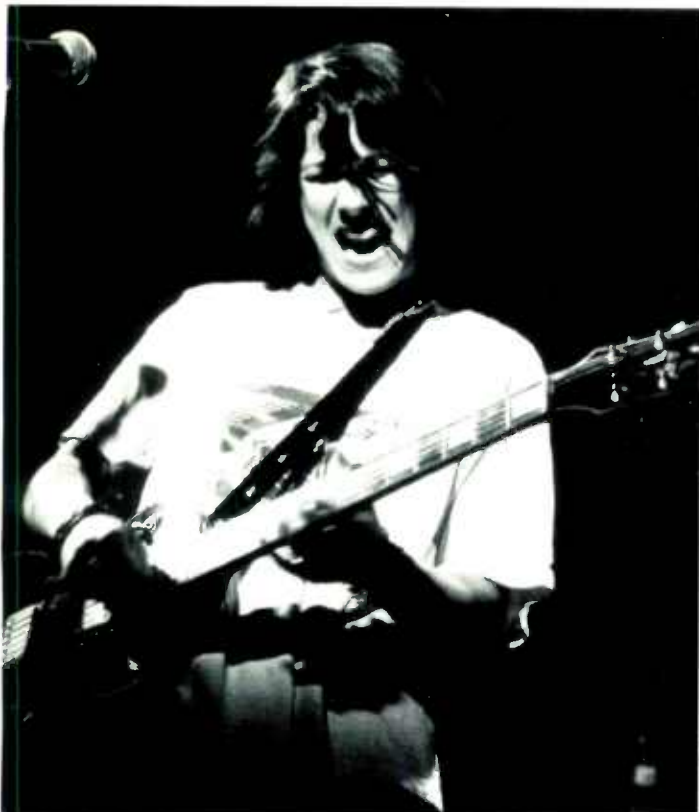


Photo © Backbeat

Jennifer Trynin: Memorable melodies.

### Jennifer Trynin

*The Troubadour*  
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

**Contact:** Ken Phillips, Warner Bros. Records: 818-953-3223

**The Players:** Jennifer Trynin, vocals, guitar; Mike County, bass; Chris Foley, drums.

**Material:** Boston's Jennifer Trynin writes concise, gutsy pop songs. And though her work generally falls into the modern rock format, she is not adverse to the occasional dose of metallic guitar ("Everything Is Different Now," "Too Bad You're Such a Loser"). At the Troubadour, Trynin ripped through most of her debut album, *Cockamamie*, as well as four presumably newersongs (she briefly forgot the lyrics to one). Highlights included the urban-dread barn-burner "Happier," double-edged single "Better Than Nothing," self-explanatory "If I Had Anything To Say (Don't You Think I Would Have Said It All)?" and "One Year Down," perhaps the strongest cut on the record. All songs were bound by Trynin's knack for memorable, interesting melodies.

**Musicianship:** Trynin fronts her power trio with marked authority, offering solid rhythm and expressive lead lines spiced with fuzz and feedback. She frequently romanced her wah-wah pedal and indulged her penchant for harmonics, the latter being something of a trademark. Her voice is, remarkably, both thin and powerful. Trynin's reedy vocals were nicely augmented by bassist Mike County's tuneful backup. The rhythm

section acquitted itself tightly, matching the singer thrust for thrust; you'd never have known that drummer Chris Foley was suffering from a broken leg.

**Performance:** Trynin likely grew up playing air guitar in her room, jamming in front of her full-length mirror with Jimmy Page and later, Chrissie Hynde. Scrappy in her worn-out NHL jersey, with unruly bangs falling in her eyes, she nonetheless conducted herself like a guitar god. She leans way back, mouthing the wah-wahs...an unrepentant rocker. Her stage chat was unaffected and casually funny; she remarked that she too wore a size 12 Italian shoe (a reference to the O.J. revelation of the day) and insisted on soliciting questions from the audience.

**Summary:** In a setting less hamstrung by industry presence, Trynin would have undoubtedly brought down the house. Her hour-long set was notable for its unflagging energy and freshness. With a stage show this seasoned so early in her career, Trynin is clearly one to watch in the future. —Julia Rubiner

### Ron Sexsmith

*The Troubadour*  
West Hollywood

1 2 3 ★ 5 6 7 8 9 10

**Contact:** Dave Tomberlin, Interscope: 310-443-4539

**The Players:** Ron Sexsmith, vocals, guitar; Bill Bonk, bass; Scott Babcock, drums.

**Material:** With the new crop of singer-songwriters around today, occasion-

ally there is one that just doesn't seem to understand the concept of this music and comes off as a bad imitation of some of the others. Ron Sexsmith is unfortunately that one. His material on CD is passable, but live everything seems to come apart. Not only is the sheer mediocrity of his lyrics exposed, but the weak parts of his performing come across glaringly; his lyrics and the emotions are often too simple and Sexsmith tries to make up for this point with verbosity.

**Musicianship:** Perhaps the most startling deficiency in Sexsmith's act is his off-key voice and less-than-average guitar playing. While in some performers (Bob Dylan and Leonard Cohen) such vocals can work to the performer's advantage, in the case of Sexsmith, it only detracts from music that is not engaging enough to hold our attention anyway. In fact, the only thing this succeeds in doing is showing the audience the amateurish nature of the performance. Things worked better while the two supporting musicians were on the stage, but a singer-songwriter can't afford to hide behind his backing musicians.

**Performance:** Sexsmith sees himself as the Nineties' answer to Leonard Cohen, but so far he doesn't have the songwriting or musical or performing skills of Cohen. Sexsmith described one song off his latest album as being a scary campfire song. Just what the hell does that mean? And in introducing the song "Lebanon, Tennessee," Sexsmith described it as being a song about a town where he had never been. Then why would he write a supposedly sensitive song about this place? These are only questions that Sexsmith can answer.

**Summary:** His self-titled debut album on Interscope is interesting, but Sexsmith's live performance only detracts from any of the attractive qualities of the album. So buy the CD.

—Jon Pepper



Photo © Backbeat

Ron Sexsmith: A Nineties Cohen?

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**New York In June**

The Roxy  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Roger Perry Management: 310-246-9698

The **Players:** James Lockhart, vocals, piano; Tyndall Jackson, guitar; Tom Felicetta, bass; Steven Latanation, drums; Wayne Bergeron, trumpet; Stan Martin, trumpet; Ron King, trumpet; Charlie Morilles, trombone; Rob Kile, alto sax; Michael Benedict, tenor sax/clarinet; Alan Palmer, baritone sax; Arlene Allan, background vocals; Dawn Johnson, background vocals.

**Material:** Playing both original and cover tunes of big band, swing-style songs, New York In June's music updates the genre with electric guitar, adding a new range of pop elements. The music has style, is upbeat and multi-textured, ranging from soulful, bluesy torch songs to big band vibes, sometimes accentuated by snaking guitar riffs, other times driven by a powerful six-piece horn section. There is a wide range of styles present in the songwriting, created by singer/band leader James Lockhart and guitarist Tyndall Jackson. Although it's impressive to know that the band can create original music which sounds like the "real thing," the variety of styles takes away from the band's overall focus, not to mention their potential audience. In general, the songs are well-written with a complex artistry that is compelling at times.

**Musicianship:** First, the positive. Guitarist Tyndall Jackson is an adept performer and produces a good jazzy, bluesy sound out of his instrument. Jackson's contribution to the music is subtle, not overpowering the sound but providing the essence to the music, whether he is laying down the melody or dressing it up with additional accent. However, the music is only as good as the most obvious element, which in this case are the lead vocals of band leader James Lockhart, who has a limited vocal range which does not serve the music well. By putting himself



New York In June: Updating the big band sound.

centerstage, he makes it all the more obvious that his vocals need work. Fortunately, background vocalists Allan and Johnson are extremely talented, lending smooth, angelic harmonies, which combined with the strength of the other players takes the focus off Lockhart for a little while. With his obvious talent at songwriting and arranging, perhaps Lockhart should consider leaving some of the vocal duties to those with more experience.

**Performance:** This band dresses with verve, presenting a classy look complete with the male players in three-piece suits and ties and the background singers in slinky little black dresses. With their long-flowing locks, the band's four primary musicians are sexy and stylish. Lockhart, in particular, has a presence that can't be overlooked with regard to image. Though I haven't been to New York In June, the band provided the energy and feel to fulfill one's expectations.

**Summary:** This music has potential. The players are for the most part proficient and the songwriting is good, but the lead vocals need work to carry this off.

—Pat Kramer

**Our Lady Peace**

The Whisky  
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Van Riker, Relativity Records: 310-581-8270

The **Players:** Raine Maida, vocals; Mike Turner, guitar; Chris Eacrett, bass; Jeremy Taggart, drums.

**Material:** Listening to the material of Our Lady Peace, one is immediately struck by how many influences this band has. There are times that one can hear everything from Middle Eastern music to American R&B. This dark mysterious music covers a lot of ground. The one problem with the music is the lyrics, which while trying to be meaningful and speak about the quest for spirituality, often just sound demented and lost.

**Musicianship:** The musical skills of these four players is above the average level out there on the market today. First, Raine Maida is an intriguing vocalist. He uses his voice in many different ways to achieve the different effects he desires. The only problem is that sometimes the words are so distorted or muffled that the lyrics are hard to make out. Mike Turner on guitar has the ability to do many things with his guitar, including making it sound very much like a sitar. Chris Eacrett on bass keeps the groove swinging along in the moody vein. Jeremy Taggart is one of the best drummers to pass through an alternative band since Clem Burke.

**Performance:** While this band is nothing much to watch on the stage, eventually they take on a hypnotic-like wonder, sort of like watching a cobra. Part of you knows there's not all that much to look at, but the movement is putting you into a trance. Other than that, Our Lady Peace is a lot like many other bands.

**Summary:** This darkly, almost romantic band can still use some improvement, but for now they are doing a pretty good job. A lot of bands should hope that their shows go this well.

—Jon Pepper



Our Lady Peace: Mysterious musical approach.



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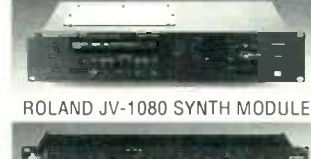
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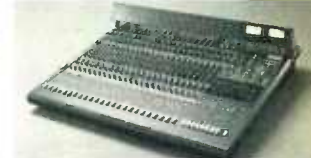
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<b>MAURICE GAINEN - Producer</b> 213-662-3642 Fostex 16-trk, 40 ch mxr, Mac w/Logic Audio, DAT w/editing, sax, flute, Ensoniq EPS16+ samp, Alesis D4, Korg M-1, FX Acc. piano, Atari comp.		✓✓✓✓	Read music. Berklee College of Music, National Endowment 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
<b>JOE GOFF - Drums/Perussion</b> 310-577-0004 Yamaha drums, Zildjian cymbals, percussion.		✓✓✓✓	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
<b>PETER GRANET - Producer/Engineer</b> 818-848-3505 World class Grammy nominated recording engineer & producer with over 20 gold & platinum albums.		✓✓	Recorded albums with Van Morrison, Jackson Brown, Linda Ronstadt, Kansas, Rolling Stones, George Harrison, ELP, Eddie Rabbit, Crusaders, the Jacksons, Modern Jazz Quartet & many more!	My work is highly crafted. Super drums, guitars & acoustic sound! I also do orchestral scoring, major films.	✓✓✓✓ Orchestral scoring.
<b>DENNIS GURWELL - Accordion/Keys.</b> 818-843-0514 Sonata 3-reed piano accordion w/ musette, Hohner 4-reed piano accordion w/ musette, Hohner 3-reed button accordion w/ musette, Ensoniq EPS.		✓✓	Many years experience club & casual work. Good ear. Sight read charts. Recent work with Fox Television's Culture Clash comedy group. Session work for the Disney channel.	It sounds OK, but it would sound a lot better with an accordion.	✓✓✓✓ Cajun & Zydeco, Tex-Mex/Irish
<b>CARLOS HATEM - Percussion/Drums</b> 213-874-5823 Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.		✓✓✓✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravisimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓✓✓✓ Dance music, Latin styles
<b>CHRIS JULIAN - Producer/Writer/Eng</b> 310-589-9729 Real cool Automated 48-track studio overlooks Pacific from Malibu hills. MTR9011, drums, piano, top mics, heavy MIDI/samples, history of hits!		✓✓✓✓	Young skilled, fair \$\$, Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBO, Fox TV, Elektra, Atlantic, 20th Cent. Fox, many more. Chops on guitar, bass, piano/synth, voice, Mac. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel & looking!	✓✓✓✓ Developing artists, scoring.
<b>STEVE KAHN - Bassist</b> 800-827-8522 Fender J's, fretted/fretless, Guild Stafire II bass for that vintage sound.		✓✓	Ten years professional stage & studio experience in varied situations. Reader (notes & charts) improviser. Great ears, fast learner. Demo tape & resume available. Additional vocals & cello. A real team player (for example: I would play backup on Cage 5 - 4:33).	Especially interested in jingles and short-term recording work. Specialty: feeling, intellect, enthusiasm, craftsmanship.	✓✓✓✓
<b>KEITH KAPLAN-Prod./Arranger/Guit.</b> 310-392-4233 Producer, arranger, guitar. Great studio & great gear for all your needs.		✓✓✓✓	My demos & sessions get deals. 24 years music experience. Film, record, TV & touring credits. A team player. Latest project landed \$ 1.2 million record deal.	I'm a producer/player that spotlights the artist, not myself.	✓✓✓✓ Making it sound great!
<b>BOB KNEZEVICH - Producer/Musician</b> 310-312-0125 Aka: sampler, Panasonic DAT, TSR-8, Alesis/Tascam boards, Roland/JL Cooper seq, Equitek/Shure mics, D-40, Roland synth, many guitars/basses.		✓✓	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.	✓✓✓✓ Hot CD quality mixes
<b>BOB LUNA - Pianist/Kybds/L. Voc</b> 213-250-3858 Kurzweil K-200C, Kurzweil PC-88, Apple Macintosh IICx, Roland S50 and various other keyboards.		✓✓✓✓	Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.	✓✓✓✓ Extremely versatile
<b>LESTER MCFARLAND - Bassist</b> 310-392-2107 Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.		✓✓✓✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. 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.	✓✓✓✓ Makes you sound better.

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<b>LISA ANNE MILLER - Orchestrator</b> 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.	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.	✓	✓	✓	✓	✓	✓	
<b>JEFF MOSZER - Drummer</b> 714-895-3289	✓	✓	✓	✓	✓	Extensive live & studio experience. Performed with the Tease Boys, Jim Dandy, Krokus, MSG, Overdose, Elvin Bishop, Talisman. Currently with Blues-Opera.	Well tuned drum kit & great showman. Photo & video available on request. Pro situations only please!	✓	✓	✓	✓
<b>STEFAN NEARY - Prod./Eng./Gtr.</b> 818-782-5096	✓	✓	✓	✓	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓	✓	✓	✓
<b>MARK NORTHAM - Pianist/Keybrds.</b> 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/chairs, 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.	✓	✓	✓	✓
<b>WILL RAY - Country Producer/Picker</b> 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 Hellocasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓
<b>TONY F. SALES - Bassist/Composer</b> 213-980-3151	✓	✓	✓	✓	✓	Member of Runt Utopia. Chequered Past. Iggy Pop, David Bowie, Todd Rundgren, Ray Manzarek, Tim Machine, etc. 25 years studio & tour experience. TV/radio commercials. Producer, writer, vocalist, guitarist.	Looking for production/studio projects! top group efforts will consider touring with right party. Quick study, smooth BG vocals, quick ear, hard hitting bass lines. Genius in France!	✓	✓	✓	✓
<b>DAVE SCHEFFLER - Producer/Prog.</b> 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, Mallia Franklin (Clinton/Parliament), Volume Ten, Steve Reid (The Rippingtons), TV: Paradise Beach.	Urban R&B/funk/rap/dance tracks are my specialty. Creative, fast & consistent. Album quality.	✓	✓	✓	✓
<b>DAVID RICARDO SILVA - Bassist</b> (714) 543-2691	✓	✓	✓	✓	✓	Band experience, musicals, studio experience.	No drugs. Free every night.	✓	✓	✓	✓
<b>BLAKE SMITH - Guitarist/Vocalist</b> 714-497-3946	✓	✓	✓	✓	✓	Recorded for Universal Reality Bites, for HBO. 1994 Sports Illustrated Swimsuit Video, Young Comedians Special, Boris & Natasha, for Fox TV, The Ben Stiller Show, Sunday Nite Comics, Mother Love Show, The Edge, Comic Strip Live. Recorded and toured with Bobby Womack, Carlos Santana, Gerald Albright.	(cont'd) P-Funk, Ronnie Laws, Sally Kellerman, the Rhythm, Little Anthony, I read, I listen, I groove hard. I sing, I'm versatile, I'm easy going, I'm on time, I return calls, I'm professional.	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b> 818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music. L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓
<b>"TAKA" TAKAYANAGI - Keys./Prod.</b> 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.	✓	✓	✓	✓
<b>TREVOR THORNTON-Drums &amp; Percus.</b> 818-360-0453	✓	✓	✓	✓	✓	Top English drummer now available in USA. 18 professional years. Many album credits. World tours including Asia Aqua tour. 1992-93 Kim Wilde. 1994 Proficient with click, programming, reading. Master class clinician including P.I.T. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543.	✓	✓	✓	✓
<b>TOM TORRE - Violin/Fiddle, Guitar</b> 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.	✓	✓	✓	✓
<b>JOHN TYREE - Engineer/Producer</b> 213-665-6087	✓	✓	✓	✓	✓	10 years experience engineering & producing acts in a variety of styles including country rap, rock R&B, pop, & alternative. Extensive creative & technical background. Have worked with clients on Sony, Warner Bros. & Motown Records as well as individual artists. Available with great rooms & great rates!	With an engineering style that considers creativity & technology, I work with the client to help them capture the sound that best matches the feeling they wish to convey to tape.	✓	✓	✓	✓

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## 2. PA S AND AMPS

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- Ampec SVT - all tube bass hd, 300 watt, perf cond, great sound & new tubes. \$950 714-840-1130
- Anvil 18 spc rack w/wheels, xint, \$200. Peavey CS-100, \$175. Unisink, 100 amp, \$100. Bob, 818-566-9985

- Aval: Fender M-80 bass amp w/built in chorus, 160 watts. \$350. Mike, 310-378-5117
- Boogie Mark II-C head & 1x12 cab, all options, exotic wood cabinetry, 100 watts, anvil & vinyl cases, supreme cond. \$1100. Doc, 818-980-4685
- Crown CSL 800 power amp, 320 watts per side at 80 ohms. \$500. 310-372-7921
- Dan Electrone DS-50, 2 chan tube head from 1965, reverb & vibrato, xint cond. \$185. 818-780-4347

- DOD-802 RM rack mount 8 chan stereo mixer, brand new cond, orig owner. \$275. 818-752-0708
- Fender Tremelux tweed amp, 1953, all orig, sounds great, looks ok, \$800 or trade for Black face "Super Reverb" or ? Bryan, 805-269-0917
- Layney AOR-100 all tube chan switching head w/3 band EQ per chan. \$200 obo. 818-727-1801
- Marshall 2x12 mosfi model 5213 100 watt reverb tw, \$450 obo. 818-717-9585
- Mesa Boogie 215 road ready bass cab brand new w/ receipt, costs \$820. sell \$500. 310-209-2336
- Mesa Boogie Mark III smulocis head, long chassis, fully loaded, xint cond, \$800. Anvil flight case, 4 hd. \$200. Paul, 213-658-8264
- Peavey backstage chorus 2-way amp, \$200. 213-935-7613
- Peavey classic chorus guit amp, \$495. 805-296-5166
- Roland JS chorus 120 combo amp, new cond. \$385 obo. Yamaha PG-1 guitar preamp, \$150 firm. Bryan, 310-390-4348
- Trace Elliot 1x15 cab, \$425. Trace Elliot 4x5 treble high end cab, \$225. 310-837-5973
- Trace Elliot GP-12 SMX, 500 watt, new, \$500. Peavey 36-20 bass cab, 400 watts, 4 ohms. Black Widow big bass sound, \$350. Pgr, 213-715-5021
- Trace Elliot RA-500 SX stereo 500 watt power amp, \$575. 310-724-1198
- Turborgs 300 watt bass amp, rack mount, 2 ohm loads, sacrificial \$400. Eric, 310-209-2336

## 3. RECORDING EQUIPMENT

- Alesis ADATS & ORC, better than new, \$7000. Mackie 32-B mini cond, \$3400. Yamaha REV-7 digital reverb, \$400. Lincoln 619-434-2497
- Amplex 457 1/4" reel to reel audio tape, brand new, shrink wrap sealed, case of 20 tapes for \$150. 818-752-0708
- Fostex A-8 tape rec, 8 trk 1/4" tape, w/Fostex 8 chan rec mixer. Both \$550. Will separate. Danny, 213-655-2560
- Fostex R-8 8 trk 3/4" rec, xint cond and Fostex 8-12 twelve chan rec mixer. xint cond, pkg deal. \$1895. Scott, 818-331-7665
- New Rolis Sony 275 1/2" digital tape, \$70/roll obo. One roll 996 1" ampec 3M, \$85. 714-437-6006. 818-753-5357
- TAC scorpion, 23x8x8 matrxing mixing console, \$7000. 818-753-5357
- Tascam 38 8 trk, \$890 obo. Studio master 16x8x2 mixing board, \$1150 obo. 714-895-1996
- Teac A-3440 4 trk reel to reel w/remote, plus lots of tape & Yamaha RM-602 6 chan mixer, great cond, \$550. Barry, 818-766-7545
- Teac-Tascam 80-8 8 trk analog reel to reel 1/2" tape, good cond. \$900. Dave, 818-892-3240

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•Yamaha sinkbox midi converter, sink up any seq to multi-trk, almost new, \$75. 9-5PM, 310-440-5011

4. MUSIC ACCESSORIES

•6 spc rack nylon wishou strap, great cond, \$75. Barry, 818-766-7545
•Anvil 12 spc rack made w/thicker plywood for extra strength w/casters, \$225. 310-724-1198
•Anvil style road cases for small box 50 wall 60's style Marshall head or similar sized head, \$100. 818-902-1084
•Basasure micro \$8. 575. Tama drum kybd adjustable char. \$35. 213-935-7613
•Conquest 15x4 snake, 100 ft, Fermin cross-over, MXR 31 EQ. \$150 ea. Bob, 818-566-9985
•Dunlap bass crybaby wah-wah pedal, brand new, \$55. Goodrich volume pedal, xint cond, \$65. 310-837-5973
•Kustom style tuck & roll 4x10 empty spkr cab/combo shell, black vinyl, \$45. 818-780-4347
•Wtd: anvil case for JCM 800 1x12 & 2x12 combos, cheap. Wtd Seymour Duncan hotrail p/u for Strat, cheap. 818-771-9585
•Yamaha 4X11 drum machine, one owner, \$150. Rick, 818-353-2357
•Yamaha SPX-90 digital reverb & effects, brand new cond, ong owner, \$375. 818-752-0708

5. GUITARS

•1978 Fender Strat, blond, \$425 w/ong case, xint cond, 818-568-4911
•64 Gibson EB-2 Deluxe bass, \$900 obo. 64 Honer fretless bass, \$675 obo, both double cut away semi acous style, like ES-335. 714-437-6006

•Arbor elec bass, good cond, sounds/plays great. Les Paul style, \$120. 962-6669
•Avail: 6 string bass, Koa body w/hs case, \$700. Mike, 310-378-5117
•BC Rich Warlock basses w/cs, \$200 ea or all three, \$500. Pgr. 213-715-5021
•Carvin LB-50 stereo bass, black, \$350. Rick, 818-353-2357
•Carvin V-220T w/pro Kahler, gold hardware, 24 frets, dual humbuckers w/coil splitters, hs case, very good cond, \$280. Doc. 818-980-4685
•Charvel Strat, fine cond, Pearl white w/black hardware, \$495. 9-5PM, 310-440-5011
•Cramer barretta, xint, like new, white w/wood rows, Anderson p/u, beautiful, \$300. Bob, 818-566-9985
•ESP Jazz bass, solid color body, vintage p/u, ebony fret bd, gold hardware, w/hs case, mint cond, \$500. Eric, 310-209-2336
•Gibson ES-335 early 80's tobacco sunburst, xint cond, \$1050. 213-290-6162
•Godin bass acous or elec sounding w/hard case, great cond, \$450. 818-767-0637
•Ibanez steel string acous perf model PF-10DK, plays/sounds great, black, \$135 w/vinyl case, \$125 without. 818-922-1084
•Martin 1969 D-18 w/orig hs case, xint cond, \$1,450 obo. Bryan, 310-390-4348
•Paul Reeve Smith bolt on neck, elec, \$825 obo. Kustom Robin neck through, \$1100 obo. Kustom Jackson neck through, \$650 obo. 714-895-1996
•Rickenbacker 4001 bass, maple glo, xint cond, stereo, must sell! \$750. 818-842-5119
•Roland GR-77B bass synth floor & bass w/case, xint cond, \$625. 310-724-1198
•Siring bass, 3/4 handcrv circa 1803, used on many Sinatra recs, \$550 w/cover. 818-990-2328
•Wtd: hs case for large Ovalton gut. Jim, 818-848-3111
•Yamaha pro gut, 2 humbuckers, one single coil, Floyd, rare sparkle, mint cond, \$350. Forrest, 310-281-6551

6. KEYBOARDS

•DW Rack mount Korg 01-W, \$1000, rack module, Akai sampler w/10 mgs memory, \$2000. Msg, 310-860-0926
•Hammond B3 organ w/pedals & Leslie spkr model 122 avail, great cond. Steve, 818-342-4227
•Wtd: hs case for large Ovalton gut. Jim, 818-848-3111
•Yamaha pro gut, 2 humbuckers, one single coil, Floyd, rare sparkle, mint cond, \$350. Forrest, 310-281-6551

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•Roland U20 w/case \$800 obo. Larry, 213-463-7117

8. PERCUSSION

•Beautil ceramic drums for \$75 & \$275. Larry, 213-463-7117
•Alesis D-4 sound module, pads, all hardware, \$500 obo. Derek, 818-998-2925
•Pasty slg 16" crash, \$110. 2002 18" medium, \$100. 3000 20" Novo china, \$125. 213-883-9578
•Pearl export burgundy wine red 7 pc drum set, drums only, \$600. Paul, 818-786-4468
•Wtd: premier Geneesta 14" pwr tom tom, good cond, 818-836-0774

9. GUITARISTS AVAILABLE

•#1 pro gut, four studio exp, pro image/at/eq, dark vintage groove, Sabbath, Zombi. Zep. No flakes. 818-380-1230
•A-1 blues gut, avail, pro at/gear, exp. Msg, 818-344-4023
•#2 gut seeking band, musicians. Infl Beatles, Stones, Zep, Aerosmith. 213-463-6224
•Bluesy R&R gut, here to make it, 213-851-2033
•Exp gut seeks gigging band. Infl Stones, Replacements, Black Crowes, Hole. Dan, 310-670-6940
•Extremely raw soulful gut, vintage gear, Marshall sound, seeks heavy trippy sounding band w/direction & soul, pros only. Infl Stoges, S.R. Vaughan, Monster Mag Kevin, 213-913-2113
•First class pro gut seeks band with it together, fully loaded, pro at, tour/studio exp, heavy hard rock. 818-380-1230
•Guit. 29, w/voc & label inf, seeks bass/drums/voc in style Bush, Sponge, S'garden, Clash, Senous & dedicated. 310-288-5705
•Guit, 24 yrs, strong sense of melody seeks others to form org nm/hr band, must be crealy team plyr. Msg, 818-717-0751
•Guit. will do anything to make it, will join band or form new one, call after 5PM weekdays. Don, 213-467-9207
•Guit avail, road, stage, studio, rock to prog/sv, major gear, will tour, team plyr, serious. 805-250-9433
•Guit avail, looking for accomplish band, Tom Petty inf. 818-506-0262
•Guit avail all styles/sit. Infl The Meters, Wes Montgomery, David Gilmore. 310-815-9410
•Guit avail for rock, pop, blues, fusion, new age, studio

sessions, showcasing, versatl sound, easy going. Dave, 818-985-4179
•Guit avail S.R. Vaughan, Social Distor, Gary Moore, Bad Religion. Mike, 818-783-7931
•Guit avail soaing like Clapton & Gilmore, sparse like B B King & Robt Gray, VINTAGE gear, pros only. 805-495-8262
•Guit looking to track DISCOUNT EGGS one more time. Are you hungry? Stumble to the phone. Beavis, 213-933-3131
•Guit plyr w/songs & dedicatl seeks bst & drmr. Upbeat, heavy material, fast, hard, pop/punk. Replacements, Jawbreakers. Pls have musical talents, sing a littls. 824-3084
•Guit seeking 2nd gut to form wall of sound, not totally unlike Mazzy Star, or better yet, like Barret! Pgr, 213-968-6270
•Guit seeking multi-racial voc/kybstbstr/drmr to collab org melodic progressv rock proj, World peace, racial issues. Michael, 310-316-1359
•Guit seeks heavy edged driving complete band, focused motlvatd musicians only, song orient & musical. Rage Against Machine, King's X. No grunge/thrash. 818-783-3953
•Guit seeks musicians, male/fem, for mellow acous folk proj. Infl Grant Lee Buffalo, Acous Dinosaur Jr., Paul Simon. Sean, 310-305-2835
•Guit/sngwrtr w/bkac voc, pro at/gear, seeks pro band w/purpose & direction, looking for big sound & talntd plyrs, 90's sound, vintage feel. VH, Purple, Journey, Xtreme. Mark, 310-376-4450
•Guit/sngwrtr asking other musicians to collab, form band. Infl from Roxy Music, early Peter Dinklage, Damian, 213-878-0413
•Guit/Voc tour, TV, video, proctng, programming, engineering exp. great appearance, presence, spirntual values, sonic style/soul, seeks fulfilling sit. David, 310-221-0233
•High energy deep vibe/R&R gut, sngwrtr, sngsr seeking cool, inspired partners. Infl Stones, Bowie, Sly, etc. 213-653-4183
•Jazz rock plyr w/heavy blues infl looking to form/join band, pros only. Bob, after 6, 818-716-6939
•Lead gut avail to join/start orig hard rock proj, no grunge please, serious pros only, many infl. Jeff, 213-650-5589
•Lead gut/sngwrtr to form/join hard rock/heavy metal band, great songs, solos, background voc, talent & dedicatn a must. Rich, 310-421-0814
•Lead gut/sngwrtr wrong material seeks to join/form band mixing boogie, blues, R&R, soul, etc. Jeff, 818-348-6671
•Lead rock gut w/xint high range voc seeks working top 40/classic rock band, pros only. Pgr, 818-592-5948; 805-526-1428
•Lefty gut avail, raw aggressv visual ong for two gut band w/same qual, serious bands only pls. Greg, 818-996-8530
•Melodic pro avail for paid rec, tours, showcases. Infl Burning Raging Water Honkes JR, 310-281-6551
•Open-minded gut seeking 90's rock, have Les Paul, Marshall into Zombi, Arcade, Collective Soul. Song Pave, Bush. Matt, 213-469-3475
•Pro plyr avail for sessions, showcases, tours. Call betw 9-5. 310-440-5011
•Pro R&B plyr, soulful style, old school funk, blues, cntry, road/studio exp. Beau, 818-380-1582

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•**Pro R&B** plyr, soulful style, old school funk, blues & cntry, road & studio exp. Beau, msg, 818-380-1582  
 •**Reggae, Soca, jazz, funk** guit, 36, album/our credits, expressiv, flowing improv, Holsworth infl, pro only. Dale Hauskins, 310-696-7120  
 •**Rhythm** guit, unmarried, under 30, w/long hair image, neded for pro/rock band w/prod deal. Infil Dokken, Scorpions, Striper. 818-766-2757  
 •**Rhythm** guit, heavy hard rock that grooves, Gibson, Marshalls, 213-620-8776  
 •**Rock** guit, many albums, tours, w/major label artists, versatil, pro gear, image, John Paul. 818-344-4091  
 •**Rockin'** lead guit, extensiv live & studio, pro gear/image/ alt, 70's soul, 90's technique Zep, GNR, Candlebox. Fred, 213-876-9647  
 •**Tall skinny** long-haired, hard-edged groove orient guit w/ Hillywood rehers seeks band w/drive & dedicatn. Infil Zep, Zombie, Love Bone, 213-952-9991  
 •**Talntd pro** lead/rhythm guit, classical, progs, rock, acous, looking for melodic male/fem smgr, w/dynamic, soulful sound, soft to aggrsv perf. Michael, 818-980-3453  
 •**Top 40**, lead guit, keys, bass plyr avail, lots of exp, pro, easy personality. JP, 818-344-4091  
 •**Variety classic** rock band sought by seasnd reliable pro avail for estab working bands only. 818-716-0122  
 •**World class** lead guit/lead voc from East coast, w/pro gear, transpo, team plyr, looking for pro paid sit. 818-771-9585  
 •**Young** pro guit, very bluesy, into Southern rock & blues, very soulful lead plyr. Mark, 818-380-1582

**9 GUITARISTS WANTED**

•**#1** guit wtd for group, high energy devel deal w/A&M & gigs. U2, Bush, STP. Serious only. Paul, 213-655-4346  
 •**#1** lead rhythm guit wtd to complete 4 pc metal rock band, must have heavy sound, dedicatn, talent, long hair image, no grunge. 310-949-2717  
 •**#2** guit neded to expand sound of orig rock band w/fem lead, demos, lockout, future gigs, no drugs, no free rides. 213-427-8211  
 •**90's** rock band seeks lead guit w/backing voc, rhythm as import as lead, team plyr, band has album, video, mgmt & future. Reed, 818-386-5808  
 •**AAA signed** metal act HOMICIDE now auditioning guit. Infil Randy Rhodes, Jerry King. Pros only. 213-882-8350  
 •**Acous/elec** guit wtd for orig rock band. Looking for clean, dynamic, emotional rhythm/lead plyr. 818-760-4663  
 •**Aggrsv** soultul rhythmic open minded visionary, full band, mgmt, gigs, investor, S'Dan, Rage, Dag, Police, Urge Overkill. 310-396-5466  
 •**All** girl orig band seeks lead guit, the band gigs regularly, fem pref, ong folk rock alt music. Msg, 818-377-9825  
 •**All** band w/heavy, epic, melodic, 90's sound seeks 2nd rhythm lead guit. Infil Ministry, Cure, Jane's, Floyd. Image import. Dave, 818-551-1820  
 •**Band w/debut** CD seeks bluesy, lead plyr (Stones, Allman), for live shows, touring, tape/photo. MD, P.O. Box 1029, Lake Arrowhead, CA 92352  
 •**Bst** forming the guit band only, heavy, crunchy, sick, twisted, somewhat dark music. Infil Zombie, new Motley. Have some equip, image. 310-358-6982  
 •**Bst** forming single guit band only, into Zombie, new Motley, heavy, crunchy, raw, somewhat dark sound, R&R image, 310-358-6982  
 •**Desperatly** seeking image, dmr & bst going crazy, seeks superstar guit. Infil Pussyycat, Motley, Pretty Boy Floyd. Demo avail. Brat, 702-594-3561  
 •**Exp** lead guit plyr, must be seasnd musician, various styles leaning toward hard edge, good stage presence and voc ability a+. Blade, 818-753-9565  
 •**Fem** guit wtd for active proj w/mgmt. Cristal, 213-930-1676  
 •**Fem** guit wtd for all band, creaty 90's thinking, dependable. Infil Pumpkins, Pearl Jam. 818-557-7306  
 •**Fem** sngr seeks male voc/guit for acous pop folk rock duo, must harmonize well. Laurie, 310-378-0310  
 •**Fem** sngr/sngwrtr looking for collab/fun. Karin, 213-465-8788  
 •**Fem** voc/lyrcrst looking to form ong band. Infil Joplin, Concrete Blond, Dead, Pretenders. Serious only, Hillywood area, Jennifer, 213-893-0138  
 •**Guit, free** place to play, no commitmnt, ex-signed bst & dmr looking to have fun, classic rock to 90's grunge, funk & ongs, call to qualify. 818-992-8182

•**Guit** plyr wtd by sngr/sngwrtr & dmr to rehers for gigs in LA. Infil Elton, Billy Joel, Costello, Crowded Hse. Rich, 818-287-2203  
 •**Guit** seeking 2nd guit to form wall of sound, not totally unlike Mazzy Star, or better yet, like Barrett. Pgr, 213-968-6270  
 •**Guit** wtd, orig pop/rock song orien band forming. Elvis Costello meets Peter Dinklage, melodic lines, main role will be embellishment. Bob, 818-342-8581  
 •**Guit** wtd, infl Megadeath, Prong, have 24 hr lockout in Paramount. 310-864-2313  
 •**Guit** wtd by signed artist. Infil Beatles, old Yes, Great melodies, divers styles. No full time plyrs or hired guns. Greg, 818-963-7855  
 •**Guit** wtd by THERE GOES BILL, alt pop band, Infil Bunnymen, Cure, Slicks, Petty, Dave, 213-650-4473  
 •**Guit** wtd for cover funk band, pay. VR, 310-438-6815  
 •**Guit** wtd for heavy funk exp, 70's sound/look, must sing. 213-980-7691  
 •**Guit** wtd jazz/rock demo proj w/name musicians, reader contribut angular textural effects, solos, copy & credits, poss release, plus rehers band. Neil, 818-972-9995  
 •**Guit** wtd to form band. Infil Stones, LIVE, Pearl Jam. 23-26 only pls. Must be easy to get along with. Jack, 310-649-5271  
 •**Guit** wtd to join/form new proj, 100% dedicatn, transpo, good att/equip, voc a+. Infil U2, Jellyfish, old Kiss/Queen. Mes, 818-366-4372  
 •**Guit/sngwrtr** wtd by hypnotic young front band, needs to be sensual & heart crushing, dynamics & dedicatn req, stage/studio exp nec. Infil vary. Alex, 310-477-0917  
 •**Guit/sngwrtr** wtd by voc & dmr, dedicatn & dynamics neces. have atly & monstrous belief. Alex, 310-477-0917  
 •**Hillywd** band wants Fendery slide dualing lead plyr w/ effect textures & refined feel for new metal cntry sound. Infil Alice Floyd. Acous a+. 213-739-3726  
 •**Latin** variety band bilingual voc neded, must read music, age over 30, steady work, oldies, Latin jazz & more. Cesar, 818-381-2645  
 •**Lead** guit wtd by prolific sngr/sngwrtr for perf live as duo. What have you got to bring to this world? 714-960-7236  
 •**Lead** guit wtd by up and coming rock grp. Infil Soul Scream & others. Rocko, 213-857-5520  
 •**Lead** guit wtd for street orien band. Slash, Perry, Mars-type wtd. Hillywood location, steady gigs, band ages 20-26. 213-851-9194  
 •**Lead** guit wtd for street orien band/Perry Mars-type wtd, Hillywd location, steady gigs, band ages 20-26. 213-851-9194  
 •**Lead** guit wtd for two guit band w/lockout. Infil Appetite, A'Chains, Sabbath. Punk, heavy, w/feeling, ages 22-28. Paul, 818-284-8304  
 •**LIFE ON MARS** seeks lead guit. Infil Zep, Pearl Jam, Hendrix, S'garden. Alt/hard rock, have demo/pro mgmt, gigs pending. Shane, 818-752-8144  
 •**Musicians** wtd for blues/soul band showscng & recording. Kravitz meets Seal, male or fem, bass, guit, drums. Michael, 818-753-5828  
 •**Pro** guit wtd for upcoming paid gigs, classic to modern rock, R&B, must know many songs. Phil, 310-925-3446  
 •**Pro** artist/sngr sngwrtr w/albums & touring exp seeks creaty guit for band w/God fearing lyrics. A'Chains, Ministry, Pearl Jam. 818-569-5575



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•Rhythm guit, some lead voc, wtd by perf hard rock band. Infi Kiss, Ozy, Van Halen, Tommy, 805-397-0398; Ed, 310-836-8416

•Seeking tuned down chunk monster, dark image, dedicated, perf Anna Black-style band, 25+, no drugs, long/short dyed hair, gear, sngr/wtr. 213-883-9578

•Signed artist w/debut CD seeks bluesy lead guit plyr for live show/tour. Style Dave Matthews, send tape/photo. P.O. Box 1029, Lake Arrowhead, CA 92352

•Sngr & drmr looking to join/form groove orient hard rock funky band, Lenny Kravitz to White Zombie. Danny, 818-762-8636

•Sngr/guit/funsmith w/ace material seeks guit for can't miss accessible all band. Infi Smiths, REM, Cure, others. Alex, 310-652-6197

•Talentd guit wtd for very dynamic heavy all band, must be exp, skilled, dedicatd, collab sngr/wtr. Greg, 818-752-9899

•True rhythm guit wtd to join melodic rock band, orig & covers. Infi 70's classic British rock w/90's edge. No ego, Valley area. 818-718-2353

•Very heavy rock band, Alice Cooper on steroids. BROWN RING, 213-483-5487

•We have 11 orig songs. We want a guit who loves to create & play music. Infi Pearl Jam, LIVE, Zep, U2. Scott, 310-796-0582

10. BASSISTS AVAILABLE

•IAA A style bass, slick, upright w/lead voc, avail for paid rexp, showcasing touring, melodic to aggressv pop, first rehers free. Joe, 213-851-0996

•15 yrs exp, all styles hard rock, psyched rock, grunge, all, SWR, Mesa Boogie, Music Man bass. Eric, 310-209-2336

•20 yrs exp bass plyr w/lead voc avail for paid sit, studio, live, current/classic rock, top 40, 6 string, SWR gear. Bnan, 818-715-0423

•5 string bst seeks groove orient band, top gear, background voc, infi A-Z, open-minded, team plyr, signed or estab acts only. 310-837-5973

•A-1 heavy bst/writer avail for estab band, looking for hard rock or hard rock/funk infi. Layne, 310-207-9988

•Avail: bst into jazz, rock, blues, R&B, plays fretless, image, chops, reads charts, for rec, gigs, showcases only. Joseph, 818-763-8078

**Bass Player WANTED**

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•Bass plyr seeks to join/form classic rock or cntry cover band for casuals and fun, Antelope Valley area. Bryan, 805-269-0917

•Bass plyr w/vocals, good equip, image, exp, seeks working rock band, orig or covers. 310-530-6541

•Blues bst avail for gigging, or soon to be gigging, blues band. 213-851-8147

•Bst avail, plays upright acco, elec, fretless bass, also 5 string, can play wide variety of styles, pro sit only, no amateurs/alt/grunge metal. 818-892-1531

•Bst avail for extremely super heavy dark aggressv groove orient band, SWR gear, serious sit only. Paul, 818-753-4170

•Bst avail for heavy techno indust band. Infi Ministry, NIN, Crue, Chrs, 818-785-2420

•Bst avail for rec/perf. All styles, fretless, jazz, funk, blues, sight reading, etc. Pros only. 8181-909-4952

•Bst avail plys fretless, upright & keybd bass, all styles, paid gigs pref. Mark, 310-391-5223

•Bst avail w/some voc, exp, for alt pop band w/major or indie rec deal. Infi Replacements, Plimsouls, etc. 818-988-8178

•Bst seeks working sit. Eric, 310-679-4464

•Bst-ex pro has own business, family, mortgage, etc. Seeking band or ex pro musicians to play rock/souls/folks & ongr or fun. Warwick Rose, 818-998-8877

•Bst/drmr team avail for live/studio sit, all KROQ styles, have good gear/transpo/att. Chrs, 818-848-4342

•Bst/voc avail for paid sit, orig/cover, rock, pop, alt, much live, studio exp, versatl, traveled. Phil, 310-798-5461

•Pro rock bst recorded & toured w/major acts, avail for CD/demo work, etc. Good rates. 818-767-0637

•Versatl bst sks pros sits or estab band, solid, dependabl w/ live/studio exp. Infi Sonic Youth to Springsteen, to U2. Eddie, 818-752-2740

•World class bst, inli touf/rec credits, strong voc/image, good att, seeks paid sit or signed band. Steve, 310-543-5093

•World class bst, inli album/touring credits, good att, strong voc/image, seeks paid sit or signed band, promo pkg. Steve, 310-543-5093

10 BASSISTS WANTED

•0 bst wtd for group, high energy devel deal w/A&M & gigs. U2, Bush, STP. Serious only. Paul, 213-655-4346

•#1 bst who plays for the song neded for LUCID, a post modern psyched revival groove free pop band. 101.9 airplay. Alex, 818-763-9299

•#1 bst wtd for extremely aggressv band, pro w/quick style playing required for fast technical material, demo pending. Mike, Jim, Robert, 310-430-3829

•#1 pro bass neded for heavy estab showcasing band w/24 trk studio, pro att, long-hair image, pro equip, no flakes, no BS. 818-380-1230

•#1Bst neded by rock/folk style. 310-998-5271

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•A-1 bass plyr wtd for new proj. Kravitz meets the Crows. 70's John Paul Jones-style plyr, 100% dedicatd for immed rec. Dag, 818-981-5212

•AA#1 Bass plyr that can groove for alt rock band w/radio-ready songs, 24 trk studio, compl masters, label int, recording & live gigs. Craig Owens, 310-559-8403

•Addl bass frequency neded, Kyuss & Nirvana stay up for 3 days playing sad songs and doing speed, not pretty. 213-427-8557

•Aggressv grooving funkster, versatl, good image, orig pop/rock band w/label contact. Seal, Tears for Fears, Gabriel, Level 42, Derek, 213-399-6619

•Aggressv bst wtd for band in style of Tool, S'garden. Have rehers spc, rec studio. 213-654-9793

•Aggressv heavy groove bst wtd, 21-26, good att/personality, good feel/voc, writing skills a must, have top label/industry int. 818-972-8500/57064

•Alt bst neded for newly formed band, must be open-minded. Giovanni, 310-453-4068

•Band, former The The, Mighty Lemon Drops, still seeking right bst. Verve, Dana Four, Talk Talk, M83, 213-752-6207

•Bass plyr where can you be? Fern rock songstress missing plyr for rec/road work. Pls come home, your band is waiting. Dakota, 818-243-7847

•Bluesy R&B guit, here to make it, 213-851-2033

•Bst, unmarried, under 30, w/long hair image neded for pro hard rock band w/prod deal. Infi Dokken, Stripper, Malmsteen. 818-766-2757

•Bst neded, male, 21-29, for Zep-esque eclectic orig, strong J.P. Jones essence, no other bands. 310-301-0961

•Bst neded for estab LA rock band. Infi Jesus Lizard, Sonic Youth, Schietac. Presently re/contracting, serious only. 818-972-9871

•Bst neded for the most far-out theatrical band in history, under 25, long hair, Westside rehers, Sabbath, KISS, Crue. Ryan, 310-459-0763

•Bst neded imed into Neo Asylum, Better Than Ezra, backing voc a +, have mgmt & label int. 213-960-7898

•Bst neded imed to complete band w/pro mgmt and label int, b/u voc a +, ages 19-25. 714-891-0938

•Bst neded immed to complete alt rock band w/pro mgmt, label int, b/u voc a +, 714-891-0938

•Bst neded now. Can you play Nirvana? Green Day? Have mgmt & label int. Orange City area. 714-996-9102

•Bst neded to join song orient pros in mid-20's, talent, gear, image a must. Infi Crows, Collective Soul, Joe, 310-826-3369

•Bst wtd, orig pop/rock song orient band forming. Bruce Thomas from Elvis Costello meets Paul McCartney. Work & dedicatl. Bob, 818-342-8681

•Bst wtd, heavy, speed, thrash, lot of changes, etc. Rex, 213-845-9546

•Bst wtd, inli Megadeth, Prong, have 24 hr lockout in Paramount. 310-864-2313

•Bst wtd, rock, soul, connections, poss deal. Anthony, 818-907-7004

•Bst wtd, inli eclectic. KROQ, Peter Murphy. 909-307-7165

•Bst wtd by lem voc & two guit for acous/elec w/gigs, orig, melodic, rhythmic. Love & Rockets. Pumpkins. 818-379-9963

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•Bst wtd by guit, casual to play Rory Gallagher & Ten Years After songs. Mike, 818-763-7301

•Bst wtd by guit, strong sense of melody, creatv a must, all orig. M83, 818-717-0751

•Bst wtd by sngr/sngwr, ktr & drmr to rehers for gigs in LA. Infi Elton, Billy Joel, Costello, Crowded Hse. Rich, 818-287-2203

•Bst wtd for cover funk band, pay. VR. 310-438-6815

•Bst wtd for dynamic indie-rock: hard/soft, dark/light. Into Stones, Sonic Youth. Eric, 310-392-1156

•Bst wtd for estab song orient band w/hard edge, must be team plyr. Tony, 714-529-0843

•Bst wtd for forming band. Infi A'Chains, Bad Brains, Hendrix, Pantera, Rage. Pro sit w/committml. Ron, 310-534-6100 betw 8-5 weekdays

•Bst wtd for long hair blues band w/two drms/guit. Allmans, Winter, Beck. BU voc neded. George, 818-508-8278

•Bst wtd for mod rock alt band w/CD, grooving, good level, U2, Smimds, J Jones, Eric, 310-208-3772

•Bst wtd for orig alt rock band. Infi Live, Gin Blossoms, Counting Crows. Have rehers/rec studio in Northridge area, voc a +. Mark, 818-893-0905

•Bst wtd for rec/touring, melodic, heavy, alt band, label int, lockout in NHollywood, pro gear/att. 818-760-4425

•Bst wtd for super heavy 90's groove, dark, alt, heavy metal band. All pro sit. Doug, 818-709-0876

•Bst wtd for TEN STORY LOVESONG, neded immed, atmospheric groove band w/lem voc, have CD coming out, gigs already booked, must be 100% dedicatd, no ego. Sean, 213-966-6504

•Bst wtd for two guit band w/lockout. Infi Tool, A'Chains, S'garden. Heavy, dark. Paul, 818-284-8304

•Bst wtd for upcoming showcase rec, must be versatl, reliabl, w/chops, groove & pro gear. 310-288-6104

•Bst wtd into Venom, Motorhead, Wasp, ACDC. Full band, ready to gig. 310-477-5168

•Bst wtd lastful, dynamic, grooves on orig acous rock, b/u voc a +, pro att/equip a must. SEFULVEDA PASS is looking for you. 818-567-0187

•Bst wtd to join indust-type alt band. Infi NIN, Ministry, etc. Gigs, CD work done. Brian, 310-575-4200, x305

•Bst wtd to join/form new proj, must have 100% dedicatl, transpo, equip, good att, voc a +. Infi U2, Jellyfish, Pumpkins, old KISS & Queen. 818-366-4372

•Bst wtd w/pro att, 30's, pro equip, for melodic alt rock 5pc band, full spectrum music, solid committ sit, rehers in South Bay. 310-521-6658

•Creatv young bst neded for pro alt band w/mgmt & legal rep. X. Replacements. Nick, 310-470-7705

•Deer wtd for inc. sound, hard stone swirf. Presence, a job, willing to sacrifice time/money. Indie deal & 96 tour. Be real. 213-980-3160

•Estab orig band touring & mos/y, sounds like Floyd meets Queen, Beatles, LIVE, backing voc a must. Lincoln, 619-434-2497

•Exp bst wtd for orig rock band, dedicatl & pro att a must. Let's make it happen. Steve, 818-886-9710

•Fem bst w/back up voc for indie pop band working on third album. Allison, 213-782-1052

•Fem bst wtd for band w/lem sngr. Infi P.J. Harvey, Elastica, Veruka Salt, Julianna Hat. Must be ready to play, good equip, back voc a +. 213-852-1152

•Groove bst wtd for orig metal proj, w/label int, looking for Marcus Miller/Stu Hamm-type, image, professionalism, b/u a must. 909-789-2402

•Hard driving pro bst neded for hard R&R band w/album & label int. Mark, 818-707-1628

•Hard edged groove orient band w/Hollywood rehers seeks bst w/dnve & dedicatl. Infi Alice, Zombie, Love Bone. 213-562-8981

•Hard-edged groove orient band w/Hollywood rehers seeks bst w/dnve & dedicatl. Infi Alice, Zombies, Love Bone. 213-962-8981

•J.P. Jones, James Jamison, John Deacon style bass plyr, must be able to read charts, exp, huge nig pref, chops, upbeat, for estab rock band. 310-289-0280

•Male/fem bst, hard rock/alt, w/pro skills & serious only, for band w/label & video interest. 213-920-6418

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•**Melodic creatv** young motivated. High energy rock to ambient/acous music, must have sngwrting skills, motivation & vision. 818-901-7102

•**Modern pop** rock band w/album, mgmt & Euro distr seeks b/w backing voc. Jaime, 310-933-7913

•**Musicians wtd** for blues/soul band showcasing & recording. Kravitz meets Seal, male or fem, bass, guit, drums. Michael, 818-753-5292

•**ONLY THE BRAVE** seeks talented versatl bst for upcoming shows, rec proj. Sean, 818-955-6503. Kurt, 714-642-9614

•**Pro b&b wtd** for upcoming paid gigs. classic to modern rock. R&B. Must know many songs. Phil, 310-925-3446

•**Pro plyr wtd** for adult contemp instrum grp, must be avail for showcases & rec. poss 3-6 mo tour. Call betw 9-5. 310-440-5011

•**Rec artists** snger sngwrtr w/albums & touring exp seeks creatv bst for band w/God fearing lyrics. A Chains. Ministry. Pearl Jam. 818-569-5575

•**Seattle based** artist w/delved deal seeks bst. Inbal. mystical/acous rock, ready to relocate, travel, rec. Bassist, Box 296, Index Washington, 98256

•**Sngr/guit/lines** mth w/ace material seeks bst for can't miss accessible alt band. Infi Smiths. REM, Cure, others. Alex, 310-652-6197

•**Sngr/sngwrtr** guit seeks bass plyr. Very orig music. Jim, 310-559-8980

•**Soul, rock, Infi** Beatles, Black Crows, Humble Pie. Poss deal. Anthony, 818-907-7004

•**Soullful solid** hard-edged team plyr nded, now voc a + great songs, great at w/connect. no flaks, pros only. Jeff, 714-636-7540

•**Straight from** the Floyd, Beatles, A Chains martin, shaken not stirred, very pro bass plyr for 60-70's inlf band from 90's point of view. 818-761-5932

•**Tony Gamble's** terrifying blues band seeks dedicatd pro blues bst w/modern edge for instrum guit proj. Infi S R Vaughan to E Johnson 818-783-9051; 213-876-8044

•**Venice area** bass plyr nded for explosive org band, CCR, Sabbath, NIN, Wyatt, 310-396-6330

•**Versatl bst** w/solo ability nded for rec/prof wkybys, guit & drums. eclectic pop. Steve or Neal, 818-761-5491

•**We have** 11 org songs. We want a bst who loves to create & play music. Infi Pearl Jam, LIVE, Zep, U2, Scott, 310-796-0582

**11. KEYBOARDISTS AVAILABLE**

•**All plyr** with chops, gear, to join/form band. Dark, mystical, exotc, unique sound, image, experience, songs, groove, talent, b/w voc. Rick, 213-469-6748

•**B3 Piano** pro plyr, worked w/Peter Wolf of J. Geils Band, Sass Jordan, doubl on rhythm guit, harmonica, b/w vocals, sngwrtr, avail for pro proj only. Greg, 909-353-9507

•**Kybst looking** for paying cover band, pro att, styles: pop, rock, R&B. Robin, 818-994-3227

•**Kybst/pianist** for hire, quick reader for studio sts, paying gigs only, can travel, lots of pro gear. 18 yrs playing most styles. Barry, 818-766-7545

•**One kybst** avail for sessions/live work, have production arrang album credits, ext studio tour exp, great stage presence. Keith Sterling, 818-241-4435

•**Pianist/accompnt** voc avail for pro gigs, live & sessions, needing attractiv guy w/eclectic style & musical versatility. Bill, 213-436-0657

•**Pianist/kybst**, 20 yrs exp, seeks rec session work, recording exp, xint sight reader. Exp in arranging, transposing, working w/others. Flexsched. Paul, 213-913-1799

•**Pro accompnt** formerly w/Sarah Vaughan and Joe Williams avail for pro sngrs proj. Herb Mickman, 818-990-2328

•**Pro kybst** currently seeking to relocate to Las Vegas looking for roommate, no flaks or drug addicts. 818-773-9949

•**Progmr/kybd** plyr avail for studio, demo, arrangmts, songs (keys, drums, programing, etc.) extensv exp. Eric, 310-208-3772

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•**Psyched funky** rocking kybst avail, guarntd to add magic & atmosp to right proj, need room for creatvty & improv. Gerry, 310-274-4846

•**World class** kybst w/xint state of the art gear, large Midtng, just ret from Euro tour, currently seeking touring/rec acts only. 818-773-9943

**11. KEYBOARDISTS WANTED**

•**All hard rock** band seeks pro kybst, pa, r/hers, heavy dark sound, Hendrix on w/bys. Msg for more info, 818-992-1149

•**Black kybst wtd** for funk/R&B band w/mgmt, Shelly, 310-313-5669

•**Blues/boogie rockin'** voc who plays keys/piano wtd for cover band starting out as part-time proj. Jeff, 818-348-6571

•**Cover band** seeks kybst, classic & modern rock cover band, have gigs & agent. 818-845-8156

•**Fem kybd** voc wtd to join New Orleans blues rockin & reelin show band. Those w/highest intentions only. Call for audition. 310-806-3366

•**Funky kybst wtd** for org band w/mgmt, abil to write & perf funk/R&B a must. serious inquiry only. Dave, 818-892-3240

•**Grooving, versatl** modern kybst wtd for org pop/rock band w/label contact. Seal. Tears for Fears, Gogin. Levee 42, Derek, 213-389-5619

•**Kybst wtd** by signed artist Infi Beatles, old Yes. Great melodies, divers styles. No full time plyrs or hired guns. Greg, 818-963-7855

•**Kybst wtd** for paid gigs, classic to modern rock. R&B. Must know many songs. Phil, 310-925-3446

•**Kybst wtd** for tattooed blues band, two drms, two guit, Allmans, Winter, Beck. Long hair, soul req. George, 818-508-8278

•**Pro plyr wtd** for adult contemp instrum grp, must be avail for showcases & rec. poss 3-6 mo tour. Call betw 9-5. 310-440-5011

•**Rock band** w/fem lead seeks kybst to expand sound, demos, lockout, future gigs, dedicatd member, no pay, no free rides. 213-427-8211

•**Seattle based** artist w/delved deal seeks kybst/pianist, tribal, mystical, acous rock, ready to relocate, travel, rec. Keyboardist. Box 296, Index Washington, 98256

•**Sngr/sngwrtr/guit** w/CD, radio airplay, agt, band, gigs, seeks kybst. Rock & jazz w/new age spiritual lyrics. Peter, 818-348-5953

•**Sober kybst** w/solo ability wtd for postiv msg, non-religious song orien. hard rock band into Dream Theater, Rush, backing voc helpful. Lee, 818-886-4626

•**Sober kybst** w/solo ability wtd for postiv msg, non-religious, song orien. hard rock band into Dream Theater, Rush, backing voc helpful. Lee, 818-886-4626

•**Synth nded** to form electron music grp, styles of Tangerine Dream, Apex Twin. Don't call unless pro gear/att. No flaks. Dean, 310-829-7293

•**Touring Cntry** rock band wants kybd plyr w/2nd instrum, voc a must, steel, violin patches neces, positive youthfull alt w/90's image. HWT importart, 206-752-2200

•**Touring cntry** rock band wants kybst w/second instrum/voc a + steel, violin patches neces, positiv youthfull alt w/90's image. HWP import. Bill Farmer, 206-752-2200

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history, PA & Westside rehers, Sabbath, old Crue. Ryan, 310-459-0763

•**Versatl male** snger/writer seeks composrs/kybst for collab on adult contemp/pop music, immed start on requested demo. Brighton, 310-429-9939

**12. VOCALISTS AVAILABLE**

•**20 yr old** sngr looking to join/form dedicatd band. Infi GNR, Wildside, Arcade, Patric, 213-876-1799

•**25 yr old** exp snger/sngwrtr, good looks/att, strong baritone, drug-free, seeks alt rock or popband. Sean, 818-453-1825

•**Ambitious male** voc, 27, viscusly poetic, needs band to do earthy ambient alt jazz, slick, sensual, psyched. Mazzy Star, Porishead, PJ Harvey. Telronio, 310-581-9486

•**Androgynousexotic** African/naive Amer voc, 4 octaves, clear smooth seeking depen pro gg, English Portuguese, lead/back, rec, live, tour. Midday, 213-668-2353

•**Attractv fem** voc looking for band, versatl, great voice, great stage presence, looking for top 40, cntry or R&B band. Serious calls only. 310-842-8581

•**Attractv male** voc looking for oand, ghostly Chris Isaac voc. Infi U2, Crows, Ferry, Floyd, Depeche Live in LA. 818-973-2260

•**Blues lady** looking for working st. Infi Etta, Billy, Betsy, Jans, 818-353-1835

•**Dad's an** opera star. I got his voice, matinee idol looks small, ago, big desire, working band, inspired proj, can sngwrtr/play guit. Evan, 818-568-4911

•**Fem sngr** w/unique strong voice, 5 diff languages (French, German, Italian, Swiss, English) 3.5 octave, avail for serious studio work. 213-851-6017

•**Fem sngr/dncr/sngwrtr** Blondie-like look-like seeks produr w/studio for demorec deal, dance & pop music. Janet/Paula Star, 213-650-9219

•**Fem voc** avail for casual sessions, demos, top 40, lead, back, tape avail, Jennifer, 818-759-7198

•**Fem voc/lyrst** looking to form org band. Infi Joplin, Concrete Blonde, Dead, Pretenders, Serious only, Hollywood area. no flaks. Jennifer, 213-883-0138

•**Fem voc/lyrst** seeks org alt band, melodic w/hard edge, Hole, Pumpkins, Elektra, 818-762-8781

•**Grand Funk** meet Rare Earth, Souflul, bluesy, retro, rock singer seeks to join/form 70's style groove group. 213-461-5901

•**Hard rock** band wtd w/sick twisted heavy crunchy rock sound by dirty rotten raspy voice & R&R look. LA area only. 310-358-9982

•**Hypnotic young** front man needs sensual beauty and heart crushing pain, dynamics & dedicatd req, have stage/studio exp. Infi Morrison, Beethoven, Durtiz, Alex, 310-477-0917

•**Lyrically**, I am Tom Waits, but not as weathered. Vocally, I am Bon Jovi, but not as gay. Looking for the sisters of mercy. 213-461-4468

•**Male pop** sngr avail for demos, jingles, session work, exp.

tainld, most styles covered. When need a real sngr, call me, Steven, 213-876-3703

•**Male tenor** voc, pro exp, most styles, avail for lead/back, sessions, demos, gigs. JR, 8181-884-2146

•**Male voc**, 24, seeks band or guit writer guy, textural to heavy wordness. Will relocate. I sound like myself, Gary, 408-829-5687

•**Male voc** avail, hard rock, heavy metal, for ready to go band. Infi Alex Rose, Morrison, Page, Chris, 310-815-9084

•**Male voc** versatl, easy to work with, avail for sessions/demos. 818-889-6053

•**Pianist-accompnt** voc avail for pro gigs, live & sessions, needing attractiv guy w/eclectic style & musical versatility. Bill, 213-436-0657

•**Pro fem**, cute sngr, pop, R&B, alt, jazz & light rock, paid proj only part-time, credits & resume avail. 310-793-8208

•**Pro fem** lead voc w/strong gospell/R&B chops seeks work clubs, studio/demo, jingles, need agt. Infi Whitney, Debbie Dee, 818-564-0818; 818-816-5746

•**Pro fem** lead back sngr, great sound, avail for sessions, demos, clubs etc. Creatv, efficient, ala Baker, Raitt, Desree. Braxton. Paid stl. Only Claudia, 213-851-5509

•**Pro fem** voc avail for leads/back, credits, strong voice, R&B pop funk, soul, blues top 40 paid gigs, clubs, demos session/all kinds, tape avail. Susan, 818-784-1643

•**Pro fem** w/range & style looking for jazz-type setting, has traveled world-wide, pros only. Rene, 909-825-5904

•**Powerful dramatic** performer w/xint melodic rock material & industry contacts looking for band mates. Michael, 213-931-8345

•**Radio personlity** sngr looking to be in rock band, cross betw Jesus & Charlie Manson. Infi Doors, Queen, Moody Blues, Floyd, Clapton, Mike, 213-856-4849

•**Rock lead** sngr w/CD looking for musicians for sngwrting collab. club work, poss tour. Donald, 805-527-6356

•**Seasnd lead** voc seeks estab org proj, very musical, very vocal, alt. Toi Madras, Journey, Sting, Toto, Henley. First tenor, dedicatd, releasbl. Jay, 805-254-4546

•**Sngr nds** mgr/agt for contract, label, writes-sings org songs. Mojica, 213-225-8789

•**Sngr/lyrst** front man seeks punk or indus 3 or 4 pc band w/rehers spc. Infi NIN, Nirvana, Alex, 310-454-8340

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**\*Sngsr/sngwrtr** avail for intell rock proj. Infl U2, Oils, Sinatra. 818-772-8820; pgr 818-513-7011

**\*Soulful sexy** experienced snger, pro lem, pop, rock, cntry, soul, seeks good work, sessions & poss live, extremely exp. pros only. Frame, 905-288-1299

**\*Star performer** looking for guit genius of brown & will. Infl Hendrix, Zep, Beatles, Bruce Lee, Joe, P.O. Box 1272, Hollywood, CA 90078

**\*Strong fem** voc looking for session work, have orig songs for movie soundtrack. 310-281-7331

**\*Top 40, R&B, rock, cntry,** I can sing it all. Trained tenor, good range, style, looks, personality. Avail for paying gigs. Keith, 818-791-9539

**\*Voc avail** for really cool heavy alt proj, must be estab, together, ready to play. 818-786-3366

**\*Voc infl** by Sabbath, Diamond, Puppy, A Chains, in vein of Danzig, Doc, Andrew Wood, no transpo, Hollywood, Mark, 213-882-6044

**\*Voc looking** to form band. Infl Doors, Jane's, Stooges, Brian, 213-661-5930

**\*Voc rapper** looking to join/form band. Infl Rage, Beasties. 310-453-8936

**\*Voc/sngwrtr** seeks estab R&R acts, demo avail. Infl REM, Cougar, Black Crow's, Petty, ASCAP image. Paul, 213-634-7525

**\*World class** lead guit/lead voc from East coast, w/pro gear, transpo, team plyr, looking for pro paid sit. 818-771-9585

**12. VOCALISTS WANTED**

...sngwrtr has orig songs for sngsr or prodcs' demos/album. 11am-8pm: 818-901-8218

**\*A-1** pro voc wtd. Kravitz meets the Crows for immed rec. No metal or pop sngers, 100% dedicatd. Dag, 818-981-5212

**\*Acous guit** looking for fem sngsr to sing James Taylor songs & similar cntry ballads. John, 818-845-8432

**\*Adventurous voc** who plays guit wtd by bst & kybst. Slaves to melody, addicted to diversity. Ala Faith No More, Dream Theater, Queen, Curt, 818-996-1881

**\*Aggressv melodic** fem voc wtd for fem heavy metal band. Current demo, pro att/image a must, no beginners, grunge or alt. Infl O'ryche, Metallica. 818-980-7852

**\*Alterna-babe wtd,** LA pop band seeks lem voc, 21-30, exp. must have personality/passion. Infl Belly, Pumpkins, Cranberries. Senous only. 213-969-0688, x2

**\*Angry moody** voc wtd for dark, heavy band, must be seasnd & intense. Infl Tool, A Chains, no flakes, liars, junkies. Juan, 818-303-6521

**\*Black sister,** can you soul, funk, scat like there's no tomorrow? Backgrnd voc wtd for funk/rock band w/mgmt. Shelly, 310-313-5659

**\*Blues/boogie rockin'** voc w/ability to play instrument wtd for cover band starting as part-time proj. Jeff, 818-348-6671

**\*Boy seeks** girl. LET'S PLAY DOCTOR looking for next Alanis Morissette. NIN meets Veruca Salt. Giggling band. Rick, 213-469-6748

**\*Creaty young** & motivad, must be artist as well as sngsr, fresh high energy rock to ambient acous music. 818-901-7102

**\*Exp** or bad-o given while male baffer singer to front funky pitched proj w/hypnotic mbal indus grooves & overtones. 310-358-6497

**\*Fem lead** voc for spot in feature film. Don, 818-382-7930

**\*Fem sngsr** seeks male voc/guit for acous pop folk rock duo, must harmonize well. Laune, 310-378-0310

**\*Fem voc** w/soullful blues gospel style & rock roots wtd, orig material, mgmt, studio time, demo avail, polished pros only. Dan, 310-273-8882

**\*Fem voc wtd** for R&B proj, 17-25 yrs old, must harmonize, great songs. Mess, 818-769-1045

**\*Fem** voc wtd w/aggrsv yet melodic style. Infl Pumpkins, Hole, Babes, Breeders. Transpo a must. Minnie, 818-966-7288, 818-442-7014

**\*Guit, 29,** w/voc & label int, seeks lead voc in style Bush, Sponge, S garden, Clash. Serious & dedicatd. 310-288-5705

**\*Guit nds** voc w/recipe for DISCOUNT EGGS. Call me from silent corner. Beavis, 213-933-3131

**\*Guit searching** for male voc/lyrcst, bluey, soullful voice req, passion, dedicatn. Stones, Pety, etc. It's only R&R, but... Mike, 213-939-7761

**\*Hard rock** pro band looking for pro hard rock voc. Robert, 818-830-7399

**\*Hard rock** strong front man, thin, tall, aggressv, nded for R&R band w/album & label int. Mark, 818-707-1628

**\*Harmony** voc/iddler w/bluegrass, cntry/leel wtd for rockin' band w/inde deal & some paying gigs. 818-766-5366

**\*Heavy rock** band seeks lead voc. Infl Zep to Van Halen. Ed, 818-894-2621

**\*I need 2** fem b/u voc for new vocal-based club act. looks help, but I need voices. NoHollywd, Burbank off/rrp. Wes, 818-916-7905

**\*Inspired** power rock grp seeks male voc for orig demo. 818-905-4506

**\*Lead sngsr** front man plays guit presently, but not neces, nded by perf hard rock band. Infl Kiss, Ozzy, Van Halen. Tommy, 805-397-0398; Ed, 310-836-8416

**\*Lead sngsr** nded for orig blues based rock act, must be

team plyr & dedicatd, no egos. Tyler, Plant, Coverdale. 818-887-6151

**\*Lead voc** wtd for new orig hard rock band, must have melodic powerfull range, no grunge, exp pros only. Jeff, 213-650-5589

**\*Lead voc wtd** to complete orig heavy rock band with talent, gear, vocals, studio, killer songs, exp only. Jeff, 714-850-9554

**\*Male lead** voc w/soullful blues style, have mgmt, studio time, demo avail, polished pros only. Dennis, 310-985-3168

**\*Male lead** voc w/soullful blues style wtd, have mgmt/studio time, demo avail, polished pros only. Dennis, 310-985-3168

**\*Male** voc nded, able to sing hard/rough, smooth/prety, can sing lead in falsetto too, good att, willing to learn, help the group. Michael, M-F, 9-9:30 PM, 213-292-9046

**\*Male** voc nded by orig alt band, but must have great voice, have own style, no Veddars, shredders or clones. Infl KROQ, Craig, 818-506-0771

**\*Male/fem** voc nded by kybst/arrang for demo work on spec. Jeffrey Osborne/Whitney Houston style. Aaron, 213-482-8443

**\*Motivad,** well read & travid male sngsr/lyrcst wtd. From Seal to Gabriel. All races welcomd. Pls check your ego at the door. 818-282-1894; 818-979-9854

**\*MOTOFLYS** auditioning male voc w/writing skills for progressv Zep/Sabbath sound. Were former Vinny Vincent NITRO members, currently writing for Alice Cooper. 818-380-3415

**\*Orig** hard rock act looking for front man/lead voc w/ Sammy Hagar-type sound, own PA a bonus. Tim, 310-652-6687; Bryan, 310-541-9984

**\*Passionate** front man who sings from the gut nded to complete band Infl U2, Zep, much more. 213-851-8084

**\*Reznor,** Danzig image, personality nded. Dark, gothic, street punk image band w/heavy edge groove forming. Open to many vocal styles, no ego/drugs. 213-883-9578

**\*Seattle** based funk rock band looking for sngsr/sngwrtr extraordnr that oozes talent & charisma, ala Dag & Kravitz. Call for demo. Steve, 206-361-6975

**\*Seeking** hip hop, R&B, lead or grp, fem or male, male must rap also. Terrell, 310-838-1665

**\*Sick** of being in a band? So am I. Guit/kybst w/midi studio, songs, dedicatn needs voc for dark, melodic collab. Sam, 818-796-1647

**\*Signed** hard rock band seeks sngsr into Rainbow, Deep Purple, Euro tour, no alt or lazy freeloaders. 818-753-0618

**\*Sngsr** nded to join song orient pros in mid-20's, talent, gear, image a must. Infl Crow's, Collective Soul, Star quality. Joe, 310-826-3369

**\*Sngsr** wtd, strong aggrsv voice w/emotional melodies.

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 I believe that all musicians are basically singers, but many chose to play an instrument they could buy already assembled. After all it's so much safer than the complexities of finding out how to turn one's own body into a musical instrument! Imagine "cracking" on a "highnote," or forgetting the words, ugh! Major humiliation! Somehow it's not as personal hitting a wrong chord on the guitar or keyboard!  
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 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.  
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must have dedicatn & exp. Infl psychd, hard core, hip hop, funk, jazz 310-475-6018

- Sngr wtd** infl by Killing Joke, strong voice, English accent a - , senous committnd nded. We know what we're doing 818-440-9686
- Sng/guit wtd** for forming band, infl Replacements, Matthew Sweet, Plimsouts, Lions & Ghosts 818-884-4911, 818-225-9572
- Sngrs, studio** demo, must learn high energy pop gospel blues ballads, non-smoking/drinking/drugs, create songs, heal LA. Don, Dane, Stewart, Charly, 310-395-2797
- Somewhat strange** funk, metal, disco band seeks creatv oddball voc. Infl Mike Passon, Clay Pool, Beastie Boys, Sean, 310-305-2835
- SWV sound** alikes nded for sngwrtrs demo in Manhattan tch, able to sing harmony together, exp only, w/good pitch, 310-546-7859
- Talntd guit** seeks talntd soulful dynamic sngr, male/fem, for composing, perf, shopping material. Head for full band prodcn, acous rock, progrsv, Michael, 818-980-3453
- Talntd voc wtd** for very dynamic heavy alt band, must be exp & have the skills. Greg, 818-752-9899
- Toni Halliday**, if you are out there, here is your next band. Call Johnny, 805-565-3100
- Top notch** way cool voice nded, call to hear song sample on mach. Infl Floyd, Zebebal, U2, Trower, 818-343-5508
- ULTIMATE POWER** choir looking for first tenor, second soprano, first/second alto to consummate rec deal in gospel music, mixed nationality. Call before 8/1, 310-866-7039
- Voc nded** for hard rock band w/90's sound, tenor voice pref 213-876-9761
- Voc wtd** must be able to sing British blues to Social Distortion-type rock. Mike, 818-763-7301
- Voc wtd** by guit to collab, form band. Infl Roxy Music, early Peter Gabriel, Evenings, Damian, 213-878-0413
- Voc wtd** for cover band, contem/classic rock, from Stones, Aerosmith, Pearl Jam, Jack, 805-492-7977
- Voc wtd** for oldies cover band doing 50's and some 60's, instrument helpful. Terry, 805-523-1961
- Voc wtd** for rock act, Zep to Van Halen 818-891-0521
- Voc wtd** to complete 4 pc band, Kiss meets Replacements. You write great melody & have great stage presence. Dave, 213-874-5625
- Voc wtd** to complete ong beb band. Infl Doors, Zep, Hendrix, Carlos, 818-377-9714
- Wtd:** voc w/srong soulful style, Robert Palmer, for demo proj. Ted, 213-613-6782
- Young fem R&B** voc wtd, 17-25 yrs for 3 song demo proj, must harmonize. Msg, 818-769-1045

**13 DRUMMERS AVAILABLE**

- #0 exp** dmr avail for rec, play for the song not the ego, ready proj please. 310-428-6069
- #1 choice** dmr for getting rec done night the first time around. You pay for what you get, senous inquiry only. Peter G, 818-761-9081

- A-1 real** heavy rock dmr who plays J. Bonham-feel is looking for band. Infl Sabbath, Hendrx, 213-654-2825
- AAA** dmr wirec & tuning exp nec. avail for immed rec & wrting for rec deal. Quality sounds. Megadeath, 213-882-0360
- All around** pro dmr w/voc seeks top paying/traveling top 40 funk, rock gig, have road exp, pro gear/att, transpo. Christopher, 818-895-4946
- Avail** for demos, gigs, proj, rec, vanous sit, exp reader, comprs, rec/tour. Infl funk, jazz, fusion, Latin, classical. 310-839-2702
- Career** dmr seeks top 40 rock to hard rock cover band, dead senous inquiry only. Jason, 310-451-2509
- Dmr, Moon**, Bonham, pref psychd or English infl. Hendrx, Morrison, Page, interesting songs, dynamics, explosv & quiet. Greg, 310-306-0931
- Dmr** avail, solid dynamic born in the pocket. Korn, Deathtones, Tool, Beasties, etc. 787-9515
- Dmr** avail paid gigs only. Infl Counting Crows, Mustard Seeds, 818-786-4468
- Dmr** looking for fast new school punk band. Infl Lag Wagon, Voodoo Blow Skuls, Primus, NoFX, Kevin, 310-546-1230
- Dmr** looking for rock band, voc ability. Doug, 310-221-0336
- Dmr** seeks very rhythmic orien band w/psychotic feel & cool, funky, jazzy vibe also. Senous only. Jay, 818-997-8158
- Dmr** w/grooves that make you move. From creatv dynamic colors tribal flavors to slammin pocket, right on time. Great team att. Dan, 818-768-1318
- Funky soulful** dmr seeks estab band hungry for success, pro gear/att, pros only. Chnsopher, 818-766-1716
- Percuss/harmonic**s, background, lead vocs, toasting, very exp, reggae, Soca, Afro, funk. Sngwtr, double on other instrumts too. 818-345-2945
- Pro dmr** avail, rock, blues, jazz, soul, pop, live or studio perf, acid jazz welcome. Doug, 310-506-6152
- Pro dmr** avail for rec/tour & showcasng, band must be pro. I have image, chops, studio/road exp, pro sit only. Infl Terry Bozo, Rod Morgenstein, Mike, 313-841-7194; 313-676-2483
- Seasnd** dmr, lead voc, seeks steady sit, 2-4 nights. Classic rock, top 40, casuals pref, first tenor, 300 songs in book. Jay, 805-254-4546
- Serious** mottvtd groove orien dmr/percuss w/15 yrs exp, great gear/voc seeks band w/senous label int or paying gigs. 310-281-1778

**13. DRUMMERS WANTED**

- #1 Absolutely** fresh s... w/studio & lockout, seeks disciplnd dmr w/hunger, vox, style & positiv att. Call for listen, 213-662-5269
- #1 double** bass wtd for metal band, must have talent & desire to make it. It's no hobby. Long hair image. 310-949-2717
- #1 dmr** nded, hard rock, folk. 310-998-5271
- #1 Dmr** w/soul wtd for acous/elec band. We have financ, solid groove. Infl Counting Crows, Toad, Jayhawks, Jeff, 818-249-8853
- #1 dmr** wtd for extremely aggrsv band, violent double kick, liming required for fast technical material. Mike, Jm, Robert, 310-430-3929
- A-1 dlverse** soulful, fearless, dark, hard-edged duo seeking dmr w/ong sound that kills. Writing talent expected w/o limitations. Bonham, Sabbath, Mitchell, S'garden. 310-476-9947
- A-1 dmr** nded to complete experimtal heavy moody rock band, team plyr, no heros/flakes/label prost. Floyd, Rush, Primus, anything heavy. Tad or Steve, 818-846-2252
- A-1 exp** solid dmr wtd for estab Hllywood based band w/ gigs & rec pending, senous label int. Infl T-Rex, Ziggy, Gary Glitter, James, 213-469-3459
- AA#1 Dmr** that can groove for alt rock band w/radio-ready songs, 24 trk studio, compl masters, lable int, recording & live gigs. Craig Owens, 310-559-8403
- Alt dmr** nded, must play hard rock & dance. Giovanni, 310-453-4068
- Alt dmr** wtd w/unique style/groove. Infl Pumpkins, Jane's, Breeders. Transpo a must, over 21. Minnie or Jeff, 818-966-7288
- Alt melodic** heavy metal grp seeks pro dmr, rec currently, gigs eminent. 714-895-1996
- Alt rock** too seeks rock dmr w/funk infl. Lots of rehers & show, must be avail, hard working, easy to get along with, & tight. Have mgmt. 213-993-7231

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- Bst, guit,** voc looking for dmr willing to play anything, male/fem/animal. Jeff/Deanna, 818-403-1100, 818-403-0570
- Bst/guit** looking for dmr willing to play anything, male/fem, or animal. Msg, Jeff or Deanna, 818-403-1100, 818-403-0570
- Christian double** kick dmr nded in heavy, two guit driven, melodic non-commercial metal band in the making. We have PA & rehers spc. 714-969-2976
- Creatv energetic** dmr wtd to complete unique 3-pc mod alt rock band, gigs pend, shopping labels/mgmt. Serious plyrs only. 818-990-4487
- Dmr drumette** versatl, creatv, aggrsv dmr nded for all college tun, background voc, good dynamics, interest patterns. Walter, 818-982-3181
- Dmr** nded by emotionally driven ong rock band, must be able to feel music. Infl Pearl Jam, U2, Zep, Steve, 805-579-8519
- Dmr nded** for hard rock band, ability over exp, must have decent set tho. STP, A Chains, 213-850-6755
- Dmr** progrm wtd for indust proj, form band. Infl NIN, Ministry, Chns, 818-785-2420
- Dmr wtd**, Black Sabbath meets Queen with 90's twist, pro sit. 714-437-6006
- Dmr wtd** by guit, strong sense of melody, creatv a must, all ong Msg, 818-717-0751
- Dmr wtd** covers & orig, all rock, KROQ, exp musicians, team plyr. 310-214-6841

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•Dmrr wtd for SEPULVEDA PASS, the acous rock orchestra. tastful, stylistic, dynamic, voc a +, pro at/Equip a must, grooves on acous rock. 818-567-0187
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•Dmrr wtd to complete org beg band. Infil Doors, Zep, Hendrix. Carlos, 818-377-9714
•Dmrr wtd to join/form new proj, must have 100% dedicatn, transpo. equip, good act, voc a+. Infil U2, Jellyfish, Pumpkins, old KISS & Queen. 818-366-4372
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•Dmrrs, we have free place to play, no commitmt, ex- signed bst & guit looking to have fun, classic rock to 90's grunge, funk & orgs. call to qualify. 818-992-6182
•Edgy melodic band seeks talent dmrr under 28 to complete demo, have lockout & label infil. Infil Black Crows, Pumpkins, A'Chains. Zep. JD. 213-460-2494
•Estab gigging rootsy folk based jam orien band, ala Allmans, Dead, Blues Traveler, seeks wild man percuss to round out sound. John, 310-274-9332
•Estab rock band w/mgmt, CD, rehers, serious airplay in Europe. nds new dmrr, pros only, must sing. Beatles, Petty. Steve, 310-373-4373
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•Hard core punk band seeks heavy-hitting machine gun dmrr. Infil Fugazi, Black Flag, Minor Threat, Quicksand. We have exp, rehers spc & gigs. George, 310-836-2092
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•Indie rock band seeks dmrr for immed show. into Oasis, Blue Tones, Ride, Blur. David, 213-688-6010
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•**Sngtr/songwrtr** guit w/CD, radio airplay, agt, band, gigs, seeks drummer. Rock & jazz w/new age spiritual lyrics. Peter, 818-348-5953  
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