

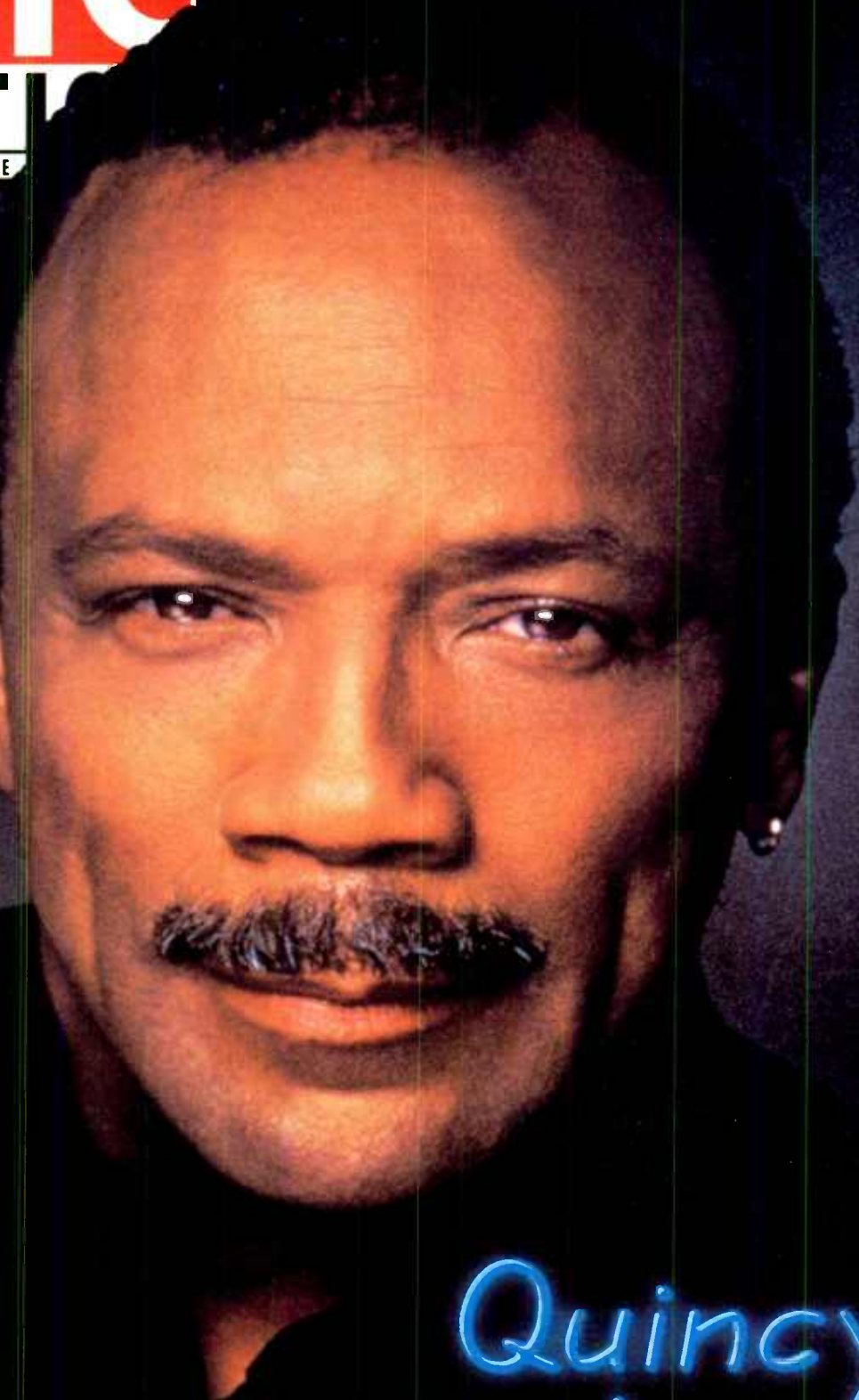
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FEATURES

MUSIC CONNECTION



20 QUINCY JONES

One of the greatest producers/musicians of all time, Quincy Jones, is back with a new album that features a stellar array of guests—including Bono, Phil Collins, R. Kelly and Jones' new discovery, Tamia. We speak with "Q" about his new album, his career and his new protégé.

By Michael Amicone

24 A&R ROUNDTABLE

Music Connection polled a handful of leading A&R representatives from a variety of record companies to find out answers to such questions as how and when they listen to tapes, how a recording contract is monetarily structured and what is their best signing story.

By Steven P. Wheeler



22 ATLANTIC VP OF GAY MARKETING PETER GALVIN

By Tom Kidd

28 DIRECTORY OF SoCAL A&R REPS

Compiled by Carla Hay

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FEEDBACK

More Young Blood

Dear MC:

In regard to Tom Kidd's article in issue #25 ("Rock's Young Blood") or Disc Reviews or any significant piece in '95 relating to new talent, it seems that you have ignored a great new talent, Joan Osborne.

Without the prior benefit of a single, Joan's debut album, *Relish*, has reached #48 on *Billboard's* Top 200 albums chart, and her single, "One Of Us," has reached the Top Twenty on the Hot 100 Singles chart. She has a gold album with an estimated 500,000-plus units sold.

I feel she is the best female rock & roll singer to emerge in at least the last 20 years. I am a longtime reader and admirer of *Music Connection*, but perplexed by your apparent apathy toward her. It's not too late, guys. Let's hear it for Joan Osborne, if you please!

Ron Armstrong
Sylmar

Editor's Note: Thanks for your support. We actually ran two pieces on this talented newcomer last year: a Signing Story (Issue #11) and a Club Review (Issue #13).

Another Opinion

Dear MC:

I would like to take issue with Jan McTish's review of Anna Fisher's premiere CD, *Renaissance In Formation*. There was no mention of the haunting oboe and English horn played so skillfully by Ms. Fisher, nor mention of the infectious reggae beat.

While her music blends cultural boundaries, Fisher's socially responsible lyrics celebrate liberty, equality, peace, love and communication. She spreads an important message through her artistry, and her voice expresses the depth of her integrity. Like opera or hi-hop or Bob Dylan, full appreciation of Fisher's expressive style may not come with a cursory first listen. I'll bet that McTish would dash off an unappreciative review of Yoko

Ono's new album, *Rising*, which I happen to like.

Having had the pleasure of seeing Anna Fisher perform in person, I would have to say that this CD does not completely capture the intensity of her presence. See her live if you can, but if you let *Renaissance In Formation* ride in your CD changer for a while as I have, Anna Fisher will definitely grow on you.

Casey Peters
Los Angeles

Time Warp?

Dear MC writer Ernie Dean:

In response to your CD Review on Litterer (issue #25), I was wondering what you actually do for a living to pay your rent because these guys actually live off their music. It seems your journalistic approach lacks any real integrity for the real musician.

Oh, by the way, Loverboy still lives off their music. Journey is coming out with a new album this summer, and I enjoy VH1.

Pam Sievers

Rock & Roll Rip-off

Dear MC:

I am a struggling musician who uses these pages to inform, enlighten, entertain and find bandmates. I would rather be writing this letter to promote my killer band or to rave about my great guitars, but instead, like many other guys (and gals), I'm looking for help locating my stolen gear!

I was to play a show at the Natural Fudge Co. on December 15th. As usual, the bands were running late and we got bumped from 11:30 to 12:30, and then to 1:00 a.m. We were all keeping a real close eye on the equipment—nothing was left alone for more than five minutes. So everyone should learn: Never leave your equipment alone!

Should anyone have information regarding this robbery, or be contacted by someone trying to sell this equipment to you, please contact Rex Rose at 818-349-5651.

The equipment taken was: 1) Five-string Peavey bass, 2) Rivera TBR-1 guitar amp head, 3) RR custom guitar (with Zeppelin graphic) and 4) RR custom guitar (one-inch thick flame top Strat).

If you can help us, we don't have money for a reward, but we will do anything to get our stuff back.

Rex Rose
Northridge

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By Trish Connery


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

Current

On Monday, January 8, 1996, the National Academy of Songwriters presents the monthly Acoustic Underground/Songwriters in the Round Series at the Troubadour, located at 9081 Santa Monica Blvd., in West Hollywood. The Acoustic Underground segment will feature performances by acoustic songwriter artists Cynthia Catania and Henry Phillips (Los Angeles), Dana Cooper (Austin), Bernice Lewis (Boston), Tom Prasada Rao (Washington D.C), Acoustic Junction (Riverside) and Hand To Mouth (Seattle). Songwriters in the Round spotlights hit writers from EMI Music Publishing: Danielle Brisebois, Brent Hutchins, Phil Roy and John Shanks. Admission is \$10 for the general public; \$5 for NAS members. The doors open at 7:30 p.m. and the show begins at 8:00 p.m. For additional information, contact the NAS at 213-463-7178.

There is still time to enroll for many of UCLA Extension's winter quarter classes, especially those dealing the music industry. Performance classes for this quarter include "Preparation For The Singing Audition: A Performance Workshop," taught by musical theater performer and teacher Jane Seaman; "The Seth Riggs Vocal Technique: An Introduction To Speech-Level Singing," taught by Seth Riggs himself; "Secrets Of Singing," featuring vocal instructor/author Jeffrey Allen; and "Finding Your Voice: A Singing Workshop," with singer, songwriter, composer and voice teacher Lisbeth Scott. Music Business courses include "A&R: Making Music From Acquisition To Release," with Barry Squire, Director of A&R, Victory Music; "Publishing Hit Songs: An Introduction To Creative Music Publishing," taught by Neil Gillis, music publisher, composer and Vice President of Copyrights for Warner/Chappel Music, Inc.; "Personal Management For The Unsigned Artist: From Street To Stardom," featuring personal manager and former MC Senior Editor Kenny Kerner; and "Legal And Practical Aspects Of The Recording And Publishing Industries," with Richard Schulenberg, music attorney and President of Cougar Records. Songwriting classes include "Writing Lyrics That Succeed And Endure: Master Class With Marty Panzer," featuring Marty Panzer, who has 30 gold and platinum records to his name. The Electronic Music Department will feature "Sampling Synthesis: The Art Of Rhythm Loop Editing," with producer, arranger, and sound designer Douglas Scott; "Using Finale 3 For Music Preparation On the Macintosh," with composer/orchestrator and Macintosh/MIDI consultant J. D. Thomas; "MIDI Sequencing I," with songwriter/producer, arranger and keyboardist Lee

Curreri; "Advanced MIDI Sequencing With Opcode's Vision," with studio musician and Opcode product specialist Russell Chan; "Electronic Music I: Introduction To Synthesis," featuring producer, composer and synthesist Jeff Fair. In Recording Engineering, featured classes include "Console Automation Systems," featuring recording engineer/producer Guy DeFazio; "Direct-To Disc Recording: The 'Tapeless' Studio," with recording engineer Rich Breen; "Introduction To Audio Engineering," again featuring Guy DeFazio; and "From Fixer To Mixer I: Recording Studio Maintenance," with engineer/studio maintenance consultant Michael Mroz. In Film Scoring areas, classes include "Film Music Dialogues: Mark Isham," with Academy Award-nominated composer Mark Isham; and "Techniques Of Film Scoring: Instrumentation," featuring Thom Sharp, the Emmy-Award winning composer, arranger, orchestrator and conductor. Music History classes include "Live Jazz In L.A.: Known And Unknown," with KILON DJ and Concert Promotions Manager Ken Poston; and "A Musical Salon With Tom Schnabel," with the producer and host of KCRW's Cafe L.A. program. Finally, Music Theory offers "Techniques Of Musicianship: Fundamentals Of Music," with musicologist and pianist Priscilla Pawlicki. Call UCLA Extension at 800-554-UCLA for a free catalog; or 310-825-9064 for questions on a specific course.

Music Connection's own Show Biz Editor, Tom Kidd, will present his Songwriting class beginning Wednesday, January 10, 1996, 7:00-8:00 p.m., at Amuse, 43 Peninsula Center Drive in Rolling Hills Estates. This is a twelve-week course which explores and explains songwriting the way the pros do it. Designed for songwriters of all levels, this course will help students learn to better communicate, organize and develop songs. The fee is \$87, plus materials. Call 310-377-7838 for additional information or to enroll. 

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CLOSE-UP



By Karen Orsi

As fate would have it, William Williams started up Aliso Creek Studios just as the studio wars began and the entire industry began to change drastically.

"The market changed because the recording equipment you can buy to do this kind of thing became less and less expensive," Williams says. "I think a lot of people tend to do it at home and the low-end market seems to be going away. Aside from recording and producing, I also do commercials, voice-overs and jingles. I do a lot of radio commercials, including the voice-overs, sound effects and composing the music."

If it seems that Williams is taking on a whole lot, it is because he feels that it is something he has to do. "You've got to be in this business. You've got to do a bunch of different things to stay busy."

But one thing the recording studio wars have taught him was that independence, initiative and being a self-starter go a long way toward keeping you alive in the business. That is something he tries to instill in his clients.

"I think on the music side—and this follows the trends in the industry—I'm finding a lot more people that are producing their own projects. I think that's the direction I've gone in as far as music is concerned. I've had a bunch of clients come in and record a whole album here, and I help walk them through the process all the way to getting the CD manufactured."

This is one area that Williams really enjoys. "What I really enjoy being involved in is album production, working with independent people who want to release their own album."

"As far as the artists out there are concerned, I really think that's the way to go," he continues. "I really don't think it makes sense to make a demo and send it out to record labels and pray. I think it makes a lot more sense to produce your own quality stuff, and if you want to send it out as demos, fine, but work toward producing your own album."

"Once you get twelve songs then put it on a tape or CD. That gives you the opportunity to sell your stuff when you're out playing live and make some money. And you don't have to worry about the major labels approving of what you're doing. It's expensive, but if you can sell just a few hundred records and you're out playing live anyway, there is a good possibility of making it back—especially if you do the right things like

making a mailing list and stuff like that.

"If you can sell just a few hundred of your records, you make all your money back. Then you can play again and do the whole thing again. It's the wisest strategy. It also shows the major labels that you can sell records and you've got your act together. I think it also improves your negotiating position if you do talk to a major record company."

Aliso Creek is a recording studio (named after a favorite place that Williams used to visit as a child) with a sizable live room, and it is also a full-production facility for the composition and arranging talents of its owner.

"I do arranging for songwriters and people who need demos done," he says, "and obviously, recording for all kinds of projects."

William Williams also plays keyboards and guitars and masters a huge MIDI setup. "I have a 16-track analog one-inch. I mix down to DAT, which I think is important. The tape recorder locks up to the computer, which is a Mac system that runs Performer software. I can do virtual tracks on MIDI and live tracks on tape. I am the engineer, the producer guy and I also vacuum the floors."

Williams started as a self-described "wild, hairy, guitar-player guy" and then spent ten years in the nine-to-five world as a marketing director for a large electronics company. He returned to the music business in 1987 with Aliso Creek. "It was my first love," he explains.

Not surprisingly, Aliso Creek also houses an independent record label. Some of the studio's efforts have been represented on it, including a few releases of children's music, which Williams has been handling himself for the past five years, selling directly to toy stores, either straight out or on consignment. "There's not a lot of great children's music, and there needs to be a lot of work done in that area," he says.

"We've seen an improvement in music for children since we started. It used to be just terrible. Because of all the independent people coming into the market, it put pressure on Disney to improve their stuff. Now a lot of their stuff is pretty good."

But the record label is not solely focused on children's music. "The latest thing we've got is a guy who sings in Spanish but plays rock," he explains. "That's kind of a new trend in the Spanish market—rock in Spanish. It's actually very hot in Los Angeles right now. We distribute these ourselves."

Over the years, Williams has built up a formidable stable of clients, including Nissan, Greyhound, AT&T and Harrington Hope Insurance. In addition, comedians such as Yakov Smirnoff, Jack Mayberry and Brian Catalina are big fans of Williams' talents.

For more information on Aliso Creek Productions, contact William Williams at 818-787-3203. **MC**



The Doors Break On Through To Laserdisc

By Tom Kidd

MCA/Universal Home Video releases 'The Doors Collection,' including never-before-seen material from the legendary rock band

Universal City—MCA/Universal Home Video has released *The Doors Collection*, a trio of home videos now available on laserdisc. The collection brings together three previously released videos directed by Doors keyboardist Ray Manzarek (*Dance On Fire*, *Live At The Hollywood Bowl* and *The Soft Parade*).

In addition, the laserdisc includes never-before-seen supplemental material put together with the input of Manzarek, drummer John Densmore and guitarist Robbie Krieger.

Included in the additional material, bringing this collection to three-and-a-half hours, are interviews with the three surviving Doors, rare UCLA student films by Manzarek, filmed moments from Densmore's

one-man play based on his book, *Riders On The Storm*, a newly filmed version of the Doors' classic epic, "The End," by Krieger (with bassist Arthur Barrow and percussionist Bruce Gary), and a look at over 100 items of classic and collectible memorabilia associated with the group.

The laserdisc carries a \$69.98 suggested retail price.

The laserdisc format was a natural for the product, says Manzarek, who served as the mastermind behind the project, along with producer/director Rick Schmidlin. "It gives you the best visual quality," says the Doors keyboardist, "plus it gives you that added audio track. Flip over to the second track and you get all three surviving Doors."



The Doors

The visual element is important to Manzarek, who first met the late Doors singer Jim Morrison while both were attending UCLA film school, and *The Doors Collection* is well-balanced between its video and audio components. Manzarek's UCLA student films, *Evergreen* and *Induction*, feature Morrison's first on-camera appearance. Also, legendary photographer Henry Diltz comments on the 30 stills he shot for the *Morrison Hotel* album cover.

Manzarek has been working in the home video format since 1983 when he began production on MCA/Universal Home Video's *The Doors: Dance On Fire*. This video consisted of performance footage, as well as featuring a storyline video of the Doors' classic "L.A. Woman," starring X's John Doe.

"I wanted to be a filmmaker," he notes. "Working on these projects gave me an opportunity to combine two of the things I love most—directing and the Doors."

Still, Doors fans will be pleased to know that even with this exhaustive new project with MCA/Universal, culled from over 400 hours of material from the band's private archives, the vaults haven't been entirely cleared of material.

"There's not enough for another series of programs," explains Manzarek. "But at some time down the line, we're putting together a documentary film like the Beatles."

While this project is merely an idea at the present time, Manzarek sees it as a way of balancing the "poetic approach" that underlines *The Doors Collection*.

Not surprisingly, the latest Doors product comes at a time when interest in Sixties music is especially high. In fact, in large part due to various greatest hits collections on CD and the continuing public fascination with Morrison, the Doors sell more albums today than they did during their brief six-year recording history between 1967 and 1972.

For his part, Manzarek is not shy when it comes to comparing his band to that of their contemporaries, the Beatles, who are currently riding a surge of new interest, courtesy of Apple/Capitol's chart-topping *Anthology* release and ABC's three-night prime-time telecast.

"We're not stealing from the Beatles," states keyboardist Manzarek. "We're like the Beatles. We're legendary, too. But they sell more records." MC

Arista Records Releases Carly Simon Box Set

By Richard Little

The three-CD set 'Clouds In My Coffee 1965-1995' contains rare recordings and all the hits

New York—Using a line from Carly Simon's most famous song, "You're So Vain," for the title, Arista Records has released a definitive box set, *Clouds In My Coffee 1965-1995*, profiling the singer-songwriter.

The three-CD/three-cassette offering contains detailed song and liner notes for the material that was culled from all aspects of Simon's 30-year career, including her first Top Ten hit, "That's The Way I've Always Heard It Should Be," and the rest of her Elektra classics—"Anticipation," "You're So Vain," "Nobody Does It Better" (from the James Bond film *The Spy Who Loved Me*), "Mockingbird," "Haven't Got Time For The Pain" and "The Right Thing To Do."

Simon's Arista days are represented by the 1986 hit "Coming

Around Again" (from the film *Heartburn*), as well as "Do The Walls Come Down," "Time After Time" and "Have You Seen Me Lately," among others. Other surprises include two songs from Carly's duet album with her sister Lucy when they were known as the Simon Sisters.

There are also five newly released recordings, including a rendition of John Prine's classic, "Angel From Montgomery," which was originally recorded in the early Seventies and has remained on the shelf for more than 20 years. "Play With Me" is the first demo Simon ever recorded, dating back to 1965.

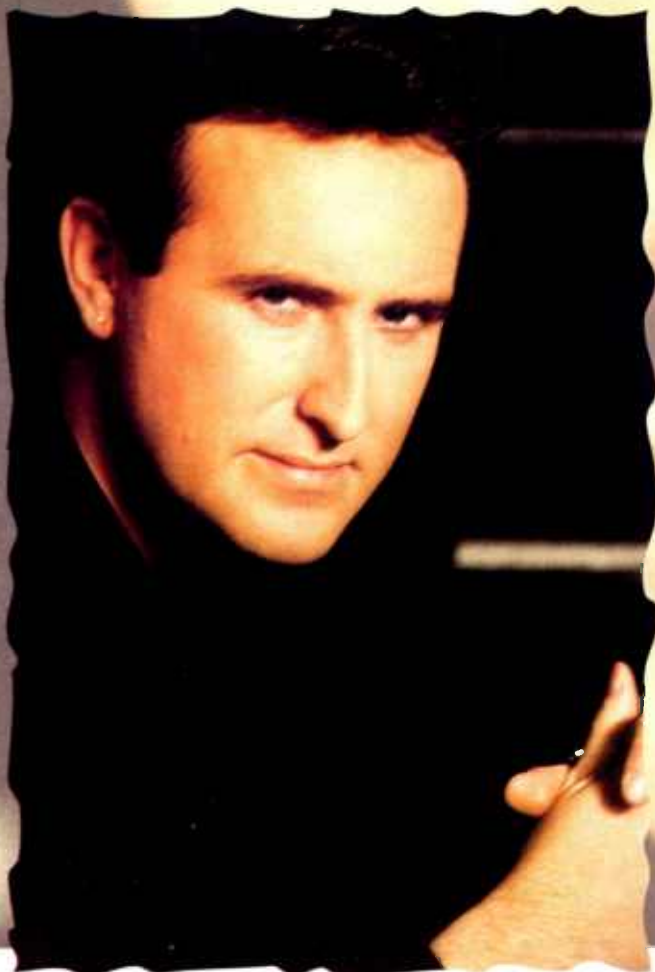
PolyGram Video has also released *Live At Grand Central*, derived from Simon's recently completed tour—her first in fourteen years. MC

SONGWRITER SUMMIT



Rudolf Schenker of the Scorpions, sponsor Mrs. Peter Gontha, songwriter/artist Brenda Russell, sponsor Peter Gontha, songwriter Lisa Fischer, saxophonist Dave Koz and event organizer Chris Pattikawa are pictured during the recent songwriter summit between American songwriters and their Indonesian counterparts, the third international songwriting summit produced by Alan Roy Scott. A concert featuring material written during the summit raised more than \$500,000 to aid the earthquake victims of Sumatra. A compilation CD featuring the best work from the sessions and concert will be released internationally by BMG.

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AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS



Holly Won't Fade Away

By Keith Bearen

All-star roots music lineup celebrates the career of bespectacled rocker Buddy Holly

Nashville—Decca Records has released *Not Fade Away: Remembering Buddy Holly*, a twelve-track tribute album saluting the seminal bespectacled rocker.

Artists who have contributed tracks to the project are the Mavericks ("True Love Ways"), Nanci Griffith with Holly's original backing band the Crickets ("Well...All Right"), Los Lobos ("Midnight Shift"), the Band and the Crickets ("Not Fade Away"), the Tractors ("Think It Over"), Mary Chapin Carpenter and Kevin Montgomery ("Wishing"), Joe Ely and Todd Snider ("Oh Boy"), Marty Stuart and Steve Earle ("Crying, Waiting, Hoping"), Suzy Bogguss with Dave Edmunds ("It Doesn't Matter Anymore"), the Nitty Gritty Dirt Band ("Maybe Baby") and Waylon Jennings and Mark Knopfler ("Learning The Game").

But probably the most interesting track is a version of "Peggy Sue Got Married" which incorporates an original Buddy Holly performance and a new backing track by British pop group namesakes, the Hollies. Much like the Beatles' new electronically Frankensteined hit

single, "Free As A Bird," an original Holly vocal track was married to a new arrangement by the Hollies, which also represents the first time that all the group's original members, including Graham Nash, have reunited for a project since their Sixties heyday.

The original track that was used to create the new version was a 1958 recording done in Holly's New

York apartment with just vocal and acoustic guitar. Hollies' keyboardist Ian Parker wrote a new arrangement for the song, which slowed it down by sixteen percent. After stripping the acoustic guitar off the track, Parker used a DAR Delta Plus SoundStation to

"stretch" Holly's vocal to fit the new tempo. The resulting Pelican DAT was copied on to Abbey Road's 48-track digital machine and added to accordingly.

Many artists have cited Holly as being a major influence, including the Beatles. "When someone like Paul McCartney says, 'If it wasn't for the Crickets, there wouldn't be any Beatles,' I say, 'Excuse me? I'd like to hear that again,'" beams Cricket Jerry Allison. **MC**



Buddy Holly (top) & The Crickets

BRIAN'S SONG



Beach Boy mastermind Brian Wilson, along with sometime collaborator Van Dyke Parks, was recently inducted into Hollywood's RockWalk. Pictured during the event are Warner/Chappell Music Publishing President Rick Shoemaker, NARAS Foundation Executive Director Jim Berk, Casey Kasem, Brian Wilson, RockWalk Industry Advisory Committee member Ray Scherr, Van Dyke Parks, RockWalk Industry Advisory Committee member Dave Weideman and Warner Bros. Senior VP of Publicity Bob Merlis.



By Steven P. Wheeler



James F. Noonan

James F. Noonan has been named Senior Vice President, Corporate Communications for **Warner Music Group**. Noonan, who will be based in New York (212-484-8067), will be responsible for managing all internal and external communications.

JBL Professional has appointed **David Kimm** to the post of Director of Recording & Broadcast Products, and has promoted **Tom Weeber** to the position of Director of Sales, United States and Canada. JBL's headquarters are based in Northridge, CA (818-894-8850).

Rick Froio has been named Vice President of Sales for **Atlantic Records**. Froio was most recently Branch Manager of the WEA regional office in Cleveland, Ohio. Also, **Melissa Dubin** has been promoted to Manager of Human Resources. Both Froio and Dubin are based in New York (212-275-2000).

Mark Wagner has joined **Alias Records** as National Director of Commercial Radio. Wagner will work out of the label's Burbank offices (818-566-1034).



Steve Levesque

Steve Levesque has been promoted to Senior Vice President, Music at the **Lee Solters Company, Public Relations**. Levesque joined the company in 1990, after serving as Director of Publicity at Enigma Records. He can be reached at the PR company's Beverly Hills offices (213-651-9300).

Geffen/DGC has announced that **Francesca Restrepo** has joined the company as Art Director. An industry veteran, Restrepo was most recently with Sony Music. She will work out of Geffen's L.A. home office (310-278-9010).

Elektra Entertainment Group made a slew of appointments recently, including the naming of **Bobby McCain** to the post of Manager of Marketing/Advertising and

Donna Dolan to the position of Director of Advertising. In addition, **Vincent Becchinelli** was named Manager of Graphic Art Production and **George Schwab** was appointed Counsel. Contact EEG's New York offices at 212-275-4100.

Irene Bick has been named Vice President of Direct Marketing at **Angel Records**. Also, **Deborah Dugan** has been promoted to Executive Vice President, **Edward Grauer** has been upped to Manager of Business Affairs, **Judy Sarra** has been named Product Manager/Artist Relations, **Suzanne Mitchell** has joined the label as Direct Marketing Assistant, **Christa Pladel** has been named to the Sales Department and **Josh Ingram** has been promoted to Sales Assistant. All will work out of the New York office (212-603-8700).



Gina Rapp

Gina Rapp has been promoted to coordinate the activities of the West Coast staff of **Jive Records**. In this newly created position, Rapp will assist Jive's West Coast urban and pop promotion directors in the West Hollywood offices (310-247-8300).

Ian Hunt and film producer **Don Schneider** have launched the L.A.-based **Grindstone Entertainment**. The new label will form partnerships with their artists. Contact the Lee Solters Company for further information at 213-651-9300.

Mary Hamilton has been promoted to Vice President, Creative Services/Video Product for the **RCA Label Group RLG/Nashville**. Hamilton, who is based in the Nashville offices (615-313-4300), will supervise the production of visual materials for both RCA and BNA Records.



Michael Johnson

Michael Johnson has been appointed to the position of Vice President, Promotions, Black Music, **RCA Records**, where he will manage the radio promotion of the label's urban product. Johnson is based in New York (212-930-4340). **MC**



PHOTO: MARY ELLEN

Dave Novik

Title: Sr. VP of International A&R
Duties: Talent Acquisitions
Years With Company: 3 1/2 years
Company: RCA Records
Mailing Address: 1133 Avenue of the Americas, New York, NY 10036
Phone: 212-930-4000
FAX: 212-930-4468

Dialogue

Background: Getting his start in the music industry as an office boy for the London-based indie label Magnet Records in 1974, Novik eventually became an A&R rep ("by default") because he was spending a lot of time in the studios and felt compelled to hit the clubs at night.

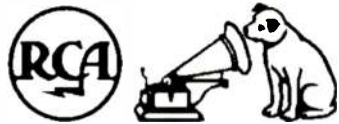
Novik's first signing was the ska/reggae band Bad Manners, whose first single became a hit. This led to a lengthy eight-year stint with Magnet. Successes such as this didn't go unnoticed by the major labels in London, and he eventually accepted a position at CBS Records in London in 1982.

Novik saw firsthand how a major label was run and had further successes with Paul Young, the Psychedelic Furs, while signing such influential bands as Prefab Sprout and Hanoi Rocks.

In 1984, Novik was asked to move to New York and became the Director of International A&R for CBS, working for Muff Winwood, who was the head of A&R at the time. His initial focus at the time was working with acts that needed to get their music heard in America, and keeping with his string of hits, Novik brought a wide cross section of artists to the States, including Sade and Wham!

But one territory that Novik had his eye on was Australia, and he joined CBS in Australia in late 1985, signing a number of very successful Aussie acts such as Margaret Urlich in the process.

After a couple of years down under, Novik came back to America and became West Coast VP of A&R for Epic Records in Los Angeles, where, along with other A&R execs, Roger Klein and Bob Pfeifer, he helped assemble a great roster, sign-



ing the Indigo Girls, Alice Cooper and Social Distortion.

In 1989, after a year at Epic, Tommy Mottola asked Novik to come to New York and work at Columbia Records, where he stayed for two years. Novik and Rick Chertoff ran the Columbia A&R department, bringing in such A&R reps as Nick Terzo, who brought along Alice In Chains, while Novik brought in the critically acclaimed singer-songwriter Chris Whitley.

"It was an interesting period," says Novik, "but it wasn't fulfilling enough for me, so I left in '91."

In 1992, Novik joined the RCA family and has been there ever since, recently being named to his current post of Senior VP of International A&R.

RCA: "I originally was hired by Joe Galante as Senior VP of A&R, and the role that I played was to be the head of the department and basically put a team of A&R people together and get a new roster. And I think we did that quite successfully.

"The A&R department that is there now is basically the people that I hired, and the roster has been the one I've been responsible for. We have a great bunch of new artists that have started to make some noise, and some of the A&R guys have become stars themselves because of it. I'm pleased and excited, because these are all people I was involved with bringing in.

"The team that was put together is pretty much staying together, and our new President, Bob Jamieson, has pulled his team together and put together the roster that they see, using pretty much what we created."

A&R Hierarchy: "In regard to the department structure, Bob felt that the idea of a head of A&R was kind of an antiquated idea, which it kind of is. And he felt that the best way to structure the department was to create a 'cell' or 'cells' of A&R people, so that there would be a team of A&R people, in some cases with younger A&R people working with the more experienced guys to help nurture them and help them grow. That's primarily the approach that Bob came up with, and it seems to be a good one.

"As we started doing this, Bob and I agreed that one of the areas that was in need of some serious bridge-building or fence-mending was the international arena, which had been sorely under-utilized. So, we've really started creating an area where I can be responsible for the international artists coming into the company from the various BMG companies around the world, and also look at artists from other places, on a selective basis, that could be of interest to us."

International: "The objective is to seriously help create a project that is suitable for American release, whether that be by changing track listings, remixing records, adding or taking away tracks or leaving it exactly as it is. Whatever's required I have the ability to do, which allows me to create a little area of music that is a fairly broad style of music.

"The first act that I'm working on is La Bouche, an act from Germany that is already having a lot of success in the U.S. right now [the group's first single, "Be My Lover," is already a Top 40 hit].

"I've never had a specific style of music that I work with. I suppose, if anything, I'm fairly broad-minded. I'm probably more pop-minded than alternative-oriented, but my taste is as broad as it can be. I will pursue anything that I am excited about, whether it be dance music, rock music or pop music."

American Tastes: "Part of the process of handling international A&R is investigating each artist and getting to see and hear and touch and feel, just like you would with any artist.

"Because the purpose behind the release of a record for an international artist is not just to appease the international company but to make a commitment to that artist as if it was one of our own and see if we can sell as many records in America as they have in other territories around the world, or maybe just because we feel the music is so right. I'd like to be able to pick up an artist and see if we can succeed with it in America, even though it may not have sold much overseas.

"America is still the ultimate place to succeed, and if you can find the right kind of act—and it can be any kind of music—we will do everything for that act that we can."

Domestic Acts: "I also handle a number of domestic artists. So, even though I'm doing international A&R,

I've still got domestic responsibilities, and I'm very excited about some of those artists—particularly Leah Andreone.

"I won't be doing too many domestic artists, because as head of A&R I didn't really have a lot of time to go out and sign a lot of bands. As an A&R guy, I have more time to focus on getting the records made and working them through the company, which is clearly part of the main responsibility of an A&R person."

America Vs. Australia: "There are times when an artist makes a great record, and that record has no boundaries and can work anywhere. Australia has proven that with bands like Midnight Oil and INXS. In New Zealand, you have bands like Crowded House.

"In other words, bands from Australia have been able to breakthrough and be successful around the world, but it's few and far between because it takes a helluva lot to get a band out of Australia to be successful. If airplay doesn't come naturally, you have to tour, and that's tough to do from Australia because it's expensive and it's difficult when you're 12,000 miles away."

A&R Roles Around The World: "The reality is, doing A&R is similar anywhere in the world. The difference is that it's a lot bigger in America, so it takes longer to get things down. Not necessarily the record-making process because that pretty much is the same in most countries. I have found that artists have a tendency to be a little more insular in the U.K., where they make their album and it gets delivered and the A&R guy says, 'Great, let's move on.'

"There's sometimes a little more involvement in America with the actual making of the record—not all the time, but sometimes. While in Australia, it's pretty much the same as it is everywhere. It's very simple: The artist gets signed, the A&R person

ORBIT LAUNCHING



The members of Boston-based outfit Orbit—bassist Mark Brookner, drummer Paul Buckley and singer/guitarist Jeff Lowe Robbins—are pictured during their recent A&M Records signing session.



Five unsigned bands from across the country recently competed for top honors at Ticketmaster's National Music Showcase. Alternative group Walking On Einstein, from Joplin, MO, took grand prize honors (\$3,500 and a week-long recording session at famed Seattle studio Bad Animals) during the final stop on the showcase tour, held at the Lighthouse in New York City. The band members, holding their winning certificates, are pictured with Ticketmaster President/CEO Fred Rosen.

and the artist choose the songs, then the producer is picked and they go in and make the record. It's basically the same everywhere.

"Probably the biggest difference is the time in which it takes to set up an artist outside of those other territories. In the U.K., you can put a single out and within a week, you'll know if you've got a hit. That doesn't work in the States, where you need a lot more nurturing, a lot more development, a lot more thought-process, a lot more planning and often a lot more time.

"Someone was telling me the other day that there were 10,000 records released in America last year. That's unbelievable; talk about a glut. I'd like to do an analysis to see how many of those really had meaning somewhere. And of course, independent records have a different method of what constitutes success. An indie record can sell a lot less and still have a tremendous amount of success in the community, especially if they're creating an awareness of the band because they can then go out and sell tickets on the road."

Home Studios: "Leah Andreone went in the studio to cut demos, and as it happens, most of the stuff that she cut is going to make the album, and it was done on an ADAT. We're mixing it in a big room, but most of the stuff that got recorded is going to be kept.

"The reality is that a lot of artists can do that, if they can afford the machinery, which is clearly nowhere near as expensive as it would be to go in a studio and cut a record on a 24-track machine. Those home recording machines are worth every single penny, because you can really create something that is almost finished."

Pros & Cons: "I think I'm the luckiest guy in the world right now. I have an amazing opportunity with the job that I've been presented with, which

is to work with some domestic artists that I have total belief in and love for and also to go out and find artists from around the world, which means traveling and seeing these guys play in their own countries.

"My attitude is that this is a great opportunity for me because I get to work with music I love, and it's also a great opportunity for the company because we're already having success with La Bouche. And when the album comes out on the 16th of January, I think we're going to have a tremendous run with this record, because we know we've got more than two or three singles on the album.

"I think it gives some of these artists from around the world an opportunity they might not have had otherwise because I'm focusing all my attention—or most of it—on finding these acts.

"Clearly, I'm not going to sign a lot of artists because I can't afford it. I don't want to sign a ton of acts from overseas, put all those records out and then hope one of them will stick. I want to take one of those acts and commit to it in the same way we would with a domestic artist.

"The pros and cons of doing it are different than doing an A&R gig for a company where you are domestic in your focus and vision, because, at least this way, I get to observe every territory and see how they're doing it, what they're doing, and in some cases, trying to copy exactly what they've been able to accomplish. It gives me a bit of a testing ground to see whether it can work over here in America."

News

The Beatles Anthology, Volume 1 has proven to be one of the biggest sellers this holiday season, claiming the top spot on *Billboard's* Top 200 Albums chart for three consecutive weeks, from late November through the first half of December, finally getting toppled into second place by

the combined sales clout of **Mariah Carey** and **Boyz II Men**, whose smash hit duet, "One Sweet Day," helped propel Carey's latest album, *Daydream*, to the top spot (even though the Beatles sold more copies, 440,000, than they did the previous week, when they garnered the Number One position).

In addition to the album's phenomenal sales strength, the single, "Free As A Bird," which some radio programmers and critics have turned a deaf ear to, entered the *Billboard* Hot 100 Singles chart at a surprisingly strong Number Ten.

This is the Beatles' first Top Ten singles chart placing since "Got To Get You Into My Life," released to take advantage of Paul McCartney's then-world tour with *Wings*, which reached Number Seven in 1976.

The song is also the first "new" Beatles single to reach the Top Ten since the group's last new single, "The Long And Winding Road," in 1970. Quite a chart and sales feat for a group that has not been together for 25 years and had not released a new recording since 1970.

And for those of you who purchased the *Anthology* album, be sure, if you haven't already, to pick up a copy of the "Free As A Bird" four-track CD-single, which features three previously unreleased recordings—including a great version of "I Saw Her Standing There" (take 9, from which Paul McCartney's count-off was edited onto take one for the finished single) and a glimpse into the session which spawned "This Boy" (takes 12 and 13, which spotlights the humorous interplay and great three-part harmony of Lennon, McCartney and Harrison).

And unlike the two-disc album, whose tracks are predominately in mono, the tracks on the CD-single are in excellent-sounding stereo.

The **Atlantic Group** is the music industry's Number One label for the second consecutive year, boasting a 10.34 percent market share for current releases and a 9.33 percent

market share for current and catalog sales combined.

According to *Billboard's* year-end survey, the label ranks as the Number One pop label, the top *Billboard* 200 Albums label, the Number One Hot 100 Singles label and the top Pop Charts label.

Helping the label achieve these mighty commercial feats were **Hootie & the Blowfish**, whose album, *Cracked Rear View*, was the biggest selling album of the year, newcomer **Brandy** and country recording artist **John Michael Montgomery**.


On The Road

Lenny Kravitz has announced his first North American tour in three years. The tour will begin on January 26 at San Francisco's Warfield Theatre and will conclude on February 13 at New York City's Roseland Theatre (the tour reaches the Southland on January 27 for a performance at the Wiltern Theatre).

Kravitz and his record company, **Virgin Records**, are hoping that the tour will pump some needed commercial life into Kravitz's latest opus, *Circus*, which, despite some good critical notices and the fact that several magazines have featured Kravitz on their covers, has not performed as well as expected.

On The Move

Fledgling record company **nu.millennial records los angeles**, a full-service indie label dedicated to actively seeking new talent for the creation of enhanced CDs, has announced the recent addition of **Jason Bergman** to the post of A&R Representative and Multimedia Executive.

Bergman will be based at the company's new Los Angeles office (310-446-8544) and will report directly to industry veteran and nu.millennial records President **Paul Atkinson**. 



Session guitarist Chris Camozzi is pictured putting his moniker on a recording deal with Higher Octave Music. His label debut is slated for an April, 1996 release.



CHRYSLIS OPENS IN NASHVILLE



Chrysalis Music Group recently opened its first Nashville office, to be headed by songwriter Lewis Anderson. The company's Nashville writer roster currently includes new artist/songwriter Kevin Brandt, Canadian MCA artist Joel Feeney and writers Paul Harrison, Jaime Kyle, Jimmy Scott and Billy Spencer. The new Nashville offices can be reached at 615-329-1400. Pictured in the new offices are (L-R): Stephanie Spence, Professional Manager, Chrysalis; songwriter Billy Spencer; songwriter and head of the Nashville operation, Lewis Anderson; Mark Friedman, General Professional Manager, Chrysalis; Tom Sturges, President, Chrysalis; (seated) songwriters Jimmy Scott and Jaime Kyle.

Legislation Amended

Performing rights organizations ASCAP, BMI and SESAC have reached an accord with the National Licensed Beverage Association (NLBA) in regard to the music licensing legislation that would clarify the U.S. Copyright Act.

As a result, if enacted, the cost of doing business would improve for bars, restaurants and liquor stores that play radios and TVs for their customers, while a more efficient and economical system will benefit songwriters and publishers.

The agreement clarifies which types of businesses are eligible for exemption from music licensing liability for the performance of music over radio and television. The ex-

emption in the new legislation is based on a formula that combines the size of the establishment and the type of equipment used.

Marilyn Bergman, President/Chairman of the Board of ASCAP, says, "We are pleased that an agreement has been reached which is satisfactory to all parties. Small businesses will benefit, while at the same time, the rights and livelihoods of America's songwriters remain protected. We are delighted to have begun a new and productive chapter in our relationship with the NLBA, whose desire to resolve this longstanding disagreement is greatly appreciated."

Frances W. Preston, President/CEO of BMI, added, "The NLBA has taken a leadership position and ap-

MCA ACQUISITION



MCA Music Publishing Germany has announced the signing of Eleven Entertainment to a long-term worldwide co-publishing deal. Eleven Entertainment, a Hamburg-based music publishing and production company, has just been formed by Martin Propp and Frank Pagen. Pictured during the signing ceremony are (L-R): Uwe Krop, Director, MCA Music Germany; Adrian Facklam-Wolf, Managing Director, MCA Music Germany; Martin Propp and Frank Pagen.

LOWEN & NAVARRO PARACHUTE INTO POLYGRAM



Parachute/Mercury duo Lowen & Navarro recently delivered their newest release, *Pendulum*, to their publishers at PolyGram Music. Pictured in the PolyGram offices are (L-R): John Baldi, VP of A&R, PolyGram Music Publishing; Dan Navarro, Eric Lowen, David Simone, President, PolyGram Music Publishing; and Mike Gormley, Manager of Lowen & Navarro.

proached us with a workable compromise that both clarifies licensing standards and maintains the original Congressional intent of exempting mom-and-pop retail and food and beverage establishments from copyright responsibility. Our agreement will increase efficiency for all parties by establishing uniform, verifiable standards and greatly reduce administrative costs and the need for litigation. We look forward to working with the NLBA in securing sponsorship and quick passage of this legislation. We now have a win-win situation for both sides: continued protection for the property of our songwriters and publishers and meaningful benefits for mom-and-pop businesses."

Bill Velez, President/COO of SESAC, says, "We at SESAC are proud to have been instrumental in helping to bring about a new era of mutual respect and cooperation between the National Licensed Bever-

age Association and the performing rights organizations in America. Jim Simpson (NLBA President) exhibited extraordinary understanding of the complex issues surrounding intellectual property rights while working with SESAC, ASCAP and BMI to craft licensing parameters that are fair and equitable to songwriters, publishers and music users."

Simpson noted, "These historic agreements will mean tangible improvements for tens of thousands of retail businesses. More importantly, they bring an end to years of misunderstanding and open the door to a future of productive dialogue and negotiation on legitimate concerns of music creators and music users."

Stay tuned.

BMI Advancements

BMI, the first performing rights organization to set up its own Internet site, is moving ahead of the pack

IT'S MILLER TIME!



Capitol Nashville recording artist Dean Miller, who is in the midst of preparing songs for his debut release, took time out to finalize a publishing agreement with Nashville-based Bluewater Music Corp. (and its BMI publishing affiliate, Mighty Nice Music). On hand for the signing are (L-R) (standing) Capitol Nashville's Mark Brown, Bluewater's Jim Myers, Pat McMurry and Bonita Allen, (seated) BMI's Jody Williams, Dean Miller and Bluewater's Brownlee Ferguson.



EMI Music Publishing recently inked a deal with Marqueze Etheridge, co-writer of TLC's smash hit, "Waterfalls," which topped the charts for an amazing seven consecutive weeks. Pictured during the signing ceremony are (L-R): Jonathan Leonard, Esq.; Jody Gerson, Sr. VP, EMI Music Publishing West Coast; Jon Platt, Creative Manager, EMI Music Publishing West Coast; and (seated) Marqueze Etheridge.

again with a CD-ROM containing repertoire information in a comprehensive searchable song title database.

The Repertoire CD-ROM marks the second phase of the organization's digital repertoire access program, known as BMI-way, which was initiated last July by the BMI New Technology Strategy Group with the launching of its 7.5 million item song title database on the Internet's World Wide Web (<http://bmi.com/>).

Like the Internet song title database, the two-CD Repertoire CD-ROM will incorporate a graphic "point-and-click" interactive interface that provides the ability to search by

PEERMUSIC EXEC



Lorne G. Hammond has been named East Coast Professional Manager of Peermusic, where he will be responsible for talent acquisition, artist development and catalog solicitation.


song title and songwriter and lists music publishers on songs registered with BMI since 1940. In addition, both systems provide the ability to search through BMI's more than 170,000 songwriters, composers and music publishers for current performing rights affiliation information.

Entering its second year of operation, BMI's Web site has recently been expanded and enhanced, now offering sections for downloading U.S. Copyright registration and BMI clearance forms, as well as digital versions of BMI's quarterly magazine *MusicWorld*.

The BMI Repertoire CD-ROM will be available early this year and will be updated quarterly. You have the option of purchasing the individual two-disc set or through an annual subscription plan. Contact 212-830-2528 for further information.

IASPM New Chief

BMI's David Sanjek has been elected Chairman of the U.S. chapter of the International Association for the Study of Popular Music (IASPM). Sanjek, who is Director of Archives at BMI, has been a member of IASPM since 1991. His primary goal as Chairman is "to enlarge the U.S. membership and act as an intermediary between the academic and music business communities."

IASPM is an organization dedicated to the study of any and all forms of popular music from a variety of analytical perspectives ranging from musicological to sociological. For more information on joining IASPM, contact Sanjek at 212-830-2538. 



IRWIN Z. ROBINSON
Famous Music Chairman/CEO seals landmark sub-publishing deal with BMG, as publishing company enjoys its best year in 66-year history

Famous Music Publishing, the worldwide music publishing division of Paramount Pictures, has been around since 1928, but only since Irwin Z. Robinson took over the chairmanship of the company in the summer of 1992 has Famous established itself as a force in contemporary music, effectively balancing their powerful catalog of standards.

The easy-going executive previously headed Chappell/Intersong Music Group-USA, before moving on to become President and Chief Executive of EMI Music Publishing Worldwide following the 1987 merger between Chappell and Warner Bros. Music.

Arriving at Famous five years later, Robinson initiated a philosophy of improving the company domestically and growing internationally. On the domestic side, Robinson says, "When I came here in '92, the strategy was to go out there and put Famous on the map in contemporary music."

The results were swift and significant, with artists ranging from Boyz II Men and Björk to Heather Nova and 4 Non Blondes' Linda Perry, as well as writer/producers DJ Battlecat (a.k.a. Domino) and Phil Galdston joining the family.

However, things were put on hold in the international market (although Famous did open a UK operation) following the infamous battle over Paramount in 1993. At that point, Warner/Chappell had been handling Famous' international administration for quite some time.

"During the Paramount battle, I was negotiating a new deal with Warner/Chappell that would have begun in January of '94. I had gotten to the point of negotiating that deal when I was told by the people at Viacom [the parent company of Paramount Pictures] in December of '93 not to sign any new deals because they weren't sure what the fate of Famous Music would be."

Despite this corporate-enforced financial "freeze," which also cut off Robinson and his team from signing new talent throughout '94 and most of '95, Famous still managed to rise to new heights.

"We did convince the Viacom people how valuable we were," says Robinson proudly. "We had signed some excellent talent like Björk and Boyz II Men, so despite the cessation of signing new talent in March of '94, we had the best year in our 66-year history. And in '95, we had an even better year."

"The only difficulty is that we had that period of about eighteen months when we didn't sign new things," continues the man who also serves as the Chairman of the Board of the National Music Publishers Association and is on ASCAP's Board of Directors. "But we have a big catalog, which has been very valuable and has enabled us to do very well during that time."

This profitability convinced the Viacom execs to loosen the chains they had wrapped around Famous, and Robinson notes that they are not only ready to start signing new artists again, but they have also sealed a landmark sub-publishing deal with BMG, which covers all territories outside of the U.S. (excluding the territories of Japan, South Korea, Taiwan, Okinawa and Vietnam, which will continue to be handled by Nichion, Inc.).

"When the Viacom people said, 'Okay, go do whatever you have to do to stay in business,' I proceeded to set up a negotiation with three music publishers—Warner/Chappell, BMG and EMI—to see where I could achieve the best results for Famous on the international front."

"I think Warner/Chappell did a very good job with Famous over the years," says Robinson, "but I think if there was any criticism of that deal, it was that Warner/Chappell and Famous Music both have a catalog that stems from the very early days and which collide with each other. However, you can't necessarily find that in the BMG catalog because they don't have a United States company with that kind of history, so by signing our deal with BMG, we are with a place that is well-organized and really needs our catalog."

As for his own role at Famous, Robinson says, "I set a philosophy for the company and give the people in the trenches the wherewithal to carry out that philosophy. I have a wonderful Chief Financial Officer, Margaret Johnson, and I have [President] Ira Jaffe, who is really the chief creative force. But since my forte is deal-making, I do get into the trenches with Ira and search out the high-profile deals like we did with Boyz II Men. I also look for catalog acquisitions and oversee the international arena."

Regarding the international arena, Robinson is excited about the future of the BMG deal. "My original premise was to open a Famous Music creative office in several international territories. We opened an office in the UK and under this new deal with BMG, we have provided for starting Famous Music offices in five European countries."

Contact Famous Music at 212-654-7433. 



SKIP SAYLOR: Former Led Zeppelin bassist/keyboardist John Paul Jones was in Studio A producing Sony recording artist Elephant Ride; Brian Foraker mixed the album and Jason Mauza assisted... The production team of Soulshock & Karlin were in mixing the debut album from Unique for Elektra Records; Manny Marroquin manned the boards and Jason Mauza assisted. They also were in producing tracks for Brandy's brother Ray J.; Jay Lean engineered and Mauza assisted... Outburst/Sony artist Domino was in doing final mixes for his upcoming album. The project is the follow-up to his platinum-selling debut; Chris Puram, Rod Michaels and Tulio Torrinello engineered with an assist from Mauza... Producer DJ Quik was in mixing a track for Death Row artist Danny Boy; Rod Michaels assisted... Rapper Ras Kass was in mixing his Priority Records debut; Mike Schlesinger engineered and Erin McInnes assisted.

LOAD THE CANNONS



Curb recording artists the Cannons recently finished their album at the Sound Kitchen in Nashville. Featuring hit songwriter Marc Beeson, the band's debut is slated for an early '96 release. Pictured in the studio are (L-R): (top row) band member Marc Beeson, engineer Csaba, producer Mark Bright, guitarist Dann Huff, (bottom row) Greg Morrow, band members Kurt Howell and Sonny LeMaire, assistant engineer David Hall and J.T. Corenlous.

STUDIO ACTION: Producer Jorge "G-Man" Corante has been at Larrabee North in Universal City with mixer Rob Chiarelli mixing "Your Precious Love" for A&M artist Seiko Mastudo; Ryan Arnold assisted... Capitol act the Butthole Surfers returned to the studio to begin work on their second Capitol release (their 13th overall). The group began tracking with producer Steve Thompson and engineer Chris Shaw at Bearsville Studios in New York, while taking care of overdubs at Greene Street Recording and mixing at River Sound.

VIDEO ACTION: Platinum queen Bonnie Raitt has released the home video of *Road Tested* as a visual companion piece to Raitt's recent two-CD concert collection. This extended home video features four additional songs, as well as backstage interview footage that wasn't included in PBS' *In The Spotlight* concert special that aired this past November. **MC**

RETURN OF THE JESUS LIZARD



Chicago veteran outfit the Jesus Lizard is in the studio readying their Capitol Records debut. The band is pictured at Chicago Recording Company (they will mix the album at A&M Studios in L.A.). Shown (L-R): David Yow, Duane Denison, engineer David Sims, Jeff Lane, Mac McNeilly and producer GGGarth Richardson.

RIGHT TO THE CORR!



143/Lava/Atlantic recording group the Corrs are in the studio with producer David Foster as the Irish siblings wrap up work on their debut album, *Forgiven, Not Forgotten*. Pictured in Foster's Chartmaker Studios in Malibu are (L-R): Caroline and Andrea Corr, 143 Records CED/producer David Foster, Sharon and Jim Corr.

Y A M A H A D I G I T A L F O R U M

YAMAHA ANNOUNCES MACINTOSH SUPPORT FOR CBX-D3 DIGITAL RECORDING PROCESSOR

Yamaha is making a bold move to bring computer-based, CD-quality recording within reach of anyone with the CBX-D3 Digital Recording Processor. Now musicians, sound designers for project studios and recording professionals will benefit from digital recording on the Macintosh us-

ing software from EMAGIC (LOGIC Audio 2.5) and Opcode (Studio Vision 3.0).

Aggressively priced at only \$995 (SRP), the Yamaha CBX-D3 is a four-channel system that provides two channels of simultaneous recording and four channels of playback when connected to a computer with supporting software and a SCSI hard disk. Since all audio data processing takes place inside the CBX-D3, there is very little demand on the controlling computer, eliminating data bottlenecks

and slow screen redraws. This feature also means that the CBX-D3 can be used with less powerful, inexpensive computers.

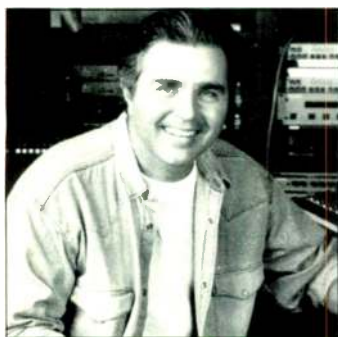
Combining the CBX-D3 with other MIDI devices such as synthesizers and tone modules, and supporting sequencing software, users can now benefit from the most powerful digital audio/MIDI-sequencer-based music production system in its price range. The ability to manipulate professional quality digital audio and MIDI data simultaneously has previously only

been available at a much higher price point. The CBX-D3 brings this capability to the project studio.

Users can expand the four tracks of the CBX-D3 to eight tracks, by simply adding another unit. The CBX-D3 is also fully compatible with the Yamaha CBX-D5, allowing for similar expansion to eight tracks.

For more information, contact Yamaha, DMI Department, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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STEVE TYRELL

This Oscar-nominated and Grammy-winning producer has carved a career in films and TV

By Jonathan Widran

Steve Tyrell's amazing 30-year career began humbly enough as an A&R/promotions man at Scepter Records in the mid-Sixties—a position which allowed him to learn the ropes from staff producers Burt Bacharach and Hal David, as well as acquiring the realization that great pop songs and movies go hand in hand. That experience has led to numerous Oscar and Golden Globe nominations and several Grammy awards for Tyrell.

"Some of Bacharach and David's most successful tunes were movie pieces that later won many awards," says Tyrell, who began his professional life as an R&B club singer in Houston. "They proved that soundtrack songs could be successful, just as years later, 'Somewhere Out There,' the one I produced for Linda Ronstadt and James Ingram, showed that cartoon-inspired duets could become Oscar-caliber phenomena."

In some ways, Tyrell's lengthy resume seems a study in contradictions, from highbrow elegance to playful pop kitsch. For every sophisticated turn like "Don't Know Much" (his multiple Grammy-winning turn with Ronstadt and Aaron Neville), he's been soundtrack producer for the likes of *The Brady Bunch Movie*, *Richie Rich* and several *Police Academy* films. Legends like Ray Charles and Diana Ross have recorded his material, and yet his most recent hit in 1992 was the theme song from the ill-fated *The Heights*, sung by then-unknown 90210 hunk Jamie Walters.

Tyrell, who formed his first movie music production company with Barry Mann in the mid-Seventies, says, "In building my company, Steve Tyrell Productions, I liked to work on a variety of films and TV shows, not always knowing how they would turn out or how successful they would be. Some of my most creative work, such as themes for *The Famous Teddy Z* and *Frank's Place*, have been overlooked because the shows weren't hits.

"As far as striking a balance between sophisticated adult material and music made strictly for teenage shows like *California Dreams*, I can only say that it's challenging to try different kinds of creative things," he adds. "And I'm not the only one who seems so schizophrenic. [Soundtrack maven] Kathy Nelson, who contacted me about doing the soundtrack for *Dreams*, herself exec produced the *Pulp Fiction* soundtrack."

Regarding record production, Tyrell says the key to a great performance is in realizing that the producer is not the star. "I feel that my function is to assist a performer's vision. Every great singer wants to sound great every time they record, and it's my job to do whatever I can to make that possible. It's like an arc, a rising piece of music that reaches a peak where their personality can shine through. They know when they're hitting the mark."

His detailed account of recording with longtime idol Ray Charles epitomizes Tyrell's feeling that it's imperative to do whatever it takes to make a collaboration work: "When we did the theme to the TV show *Snoops*, Ray didn't realize that the network and producers had ordered me to change the lyrics after I had given Ray the original demo. He never got the revision and didn't bring his braille translator to the studio. He said, 'Just sing me the lines, and I'll sing them back.' That's how we did the session, and it was the greatest thrill of my life!"

Though he has never recorded an album as an artist himself, Tyrell has always used his background as a vocalist to enhance the way he caters to each singer as an individual. But his experiences with 1991's *Father Of The Bride* and the new sequel gave him the opportunity to strut his vocal stuff onscreen for the first time, earning him numerous accolades and an appearance with Rosemary Clooney at the Dorothy Chandler Pavilion.

"When I was hired to do the first film, I was just supposed to produce the songs done by the band at the wedding reception, a key scene," he recalls. "I put a scratch vocal of 'The Way You Look Tonight' down on a MIDI recording, which by the way is a fantastic songwriting tool. The director and Steve Martin loved it so much that they even gave me the onscreen part as the bandleader in the movie. They even preferred paying me a small amount to do the end credits as opposed to hiring Ray Charles for a lot of money. In the new movie, I was able to convert a basic MIDI recording into a full orchestra, at their expense.

"When people ask me why I like doing movie music so much," Tyrell says, "I just look at the *Father Of The Bride* experience and realize I would never be able to have had the collaborations I've had without those ties. I've gotten great music out of these projects, and I've found that the visual guidance has made me a better songwriter and producer along the way."

Contact Tyrell Music Group at 213-656-7244.



Intersound's Audio Plus Enhanced CD

Atlantic-based record label Intersound now has eleven new titles on its Audio Plus label that are enhanced CDs, which play in both your CD player as well as your CD-ROM drive, in either MAC or PC computers. The two discs I checked out are classical music CDs that play in my CD player just like any other CD, but when you put them in the computer, you also get the histories and life stories of the composers along with an introduction to notation and musical scores, in addition to the music.

The enhanced CD offers tremendous possibilities for any music lover. Additional album art work, liner notes, credits, fan club info, video clips can all be included in this format. Intersound is one of the pioneers, and they already have over 200 enhanced CD titles in rock, gospel, rap, country and jazz genres. The typical retail price is \$12.95 each for enhanced CDs.

For more about Intersound, as well as their catalog, you can contact them at: P.O. Box 1724 on 11810 Wills Road, Roswell, GA 30077. You can also call them at 800-945-3059.



Fender's New Vintage Series

The Custom Vibrolux Reverb Amp is one of the first amps in the Fender's New Vintage Series. This amp features all-tube circuitry with 40 watts RMS into four ohms, two Fender ten-inch "blue alnico" speakers and tilt-back legs. There are two channels (normal and bright) with both reverb and vibrato effects functioning on both channels and switched with the two-button footswitch. Complete in retro-looking tan grill cloth, blond tolex covering and ivory radio knobs, the new Custom Vibrolux Reverb Amp sells for \$1,200 retail.

Contact Fender Musical Instruments at 9795 N. Hayden Road, Suite C-100, Scottsdale, AZ 85258 or call 602-596-9690. By the way, Fender has its own World Wide Web site which offers the newest and quickest way to access info on anything Fender. Point your browser to <http://www.fender.com>.



The Groove Thing™ CD-ROM from Big Top

The Groove Thing CD-ROM is an interactive visual adventure and rhythm instrument that runs in either your PC or MAC like any CD-ROM but then also interconnects to your stereo. You may control the visuals with your own voice, your keyboard or your stereo system. This is new as compared to the usual point and click methods. There are 180 sound effects, 27 basic soundtracks, three house music styles along with kaleidoscopic video effects.

The Groove Thing sells for \$30 retail. For more information about this game, as well as other non-violent, user-driven "edutainment" software titles, contact Big Top Productions at 548 Fourth Street, San Francisco, CA 94107. Phone them at 415-978-5363 or FAX 415-978-5353.



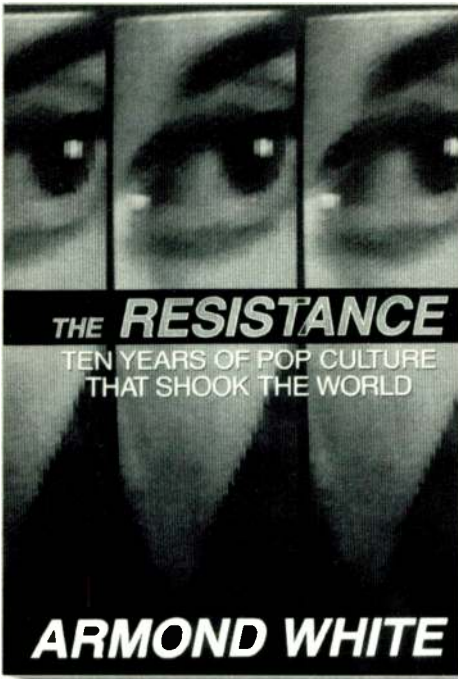
L.R. Boggs' Ribbon Transducer™

The Ribbon Transducer™ by L.R. Boggs is a different approach to the problem of reproducing the sound of the acoustic guitar. The Ribbon is more of a microphone than an electrical pickup in that the Ribbon is sensitive to the body of the guitar as well as the strings. The RT has good feedback rejection and is said not to possess that "quacky" sound common to so many piezo-electric pickups. The Ribbon comes in two widths: .090 and .120 inches and provides even, consistent tone with no dead spots. Pictured is the remote control unit mounted in the guitar's soundhole. The remote features tone and volume controls and connects to the new, improved RT preamp, which is mounted within the guitar body non-destructively.

By the way, there is no need to modify your guitar in any way or do any soldering or permanent installation to utilize the Ribbon Transducer system.

All in all, a very clean and well-made product, the Ribbon Transducer could be the way to go for that good acoustic guitar sound in live situations. For more about it as well as current pricing, contact L.R. Boggs at 483 N. Frontage Road, Nipomo, CA 93444 or call them at 805-929-3545 or FAX 805-929-2043.





selves don't use movies for truth or realism," he says, but later he makes the observation that American teenagers are "so susceptible to the blandishments of youth-oriented pop culture." The kids either do or do not believe what pop culture feeds them, and White is prepared to take whichever view suits his purposes. He is more successful at noticing catty small details than sweeping generalizations. White writes of the envy of **Barbra Streisand** that led **Diana Ross** to record an entire album of *Funny Girl* material while with the **Supremes**. And the

There is no such thing as objective journalism, no way to see except through eyes colored by years of conditioning. This is true of arts criticism in general and pop culture criticism in particular. We are born of different tribes, so it is folly to believe that any two people see the arts—and especially lightweight pop art—in the same way.

Armond White knows this. White is "America's only nationally recognized black film critic" and *The Resistance: Ten Years Of Pop Culture That Shook The World* is his first collection of essays. White views everything through the lens of black experience, whether he is looking at **Madonna**, **Ice-T** or **Spike Lee**. Readers of all persuasions should find White's writing invigorating, though they may also be puzzled at certain inconsistencies. "Teenagers them-

man can turn a mean phrase: "The serious or personal meaning that one misses in Whitney Houston's singing may only indicate that she hasn't yet found a meaning to express or a personality to be true to." Wherever fine hardbacks are sold, or call Overlook Press 212-477-7162.

The debut single from **Mercury Records** artist **Martin Page**, the title track from his debut CD, *In The House Of Stone And Light*, has set a record as the longest-running single ever on *Billboard* magazine's Hot Adult Contemporary chart. The previous mark was set by **Jon Secada** at 50 weeks. To celebrate, Page previewed his second single, "Light In Your Heart," on this year's broadcast of **Dick Clark's New Year's Rockin' Eve**. "Light In Your Heart" was co-written with lyricist **Bernie Taupin**, with whom Page wrote hits for both **Starship** and **Heart**. **Phil Collins** plays drums on the track.

The soundtrack for *The Doom Generation* is out on **American Recordings**. The film, directed by **Greg Araki**, has received only limited release, but the soundtrack should do much better. Included are cool tracks from **Jesus & Mary Chain**, **Love & Rockets**, **Curve**, **Slowdive**, **Meat Beat Manifesto** and **MC 900 Ft. Jesus**. *Music Connection's* Unsigned Band of the Year, **Extra Fancy**, is also on the soundtrack. Their song, "Violator," is on the CD and in the film.

What if **Prince** met **Paul McCartney**, and they decided that both wanted to be **James**



Hit Me

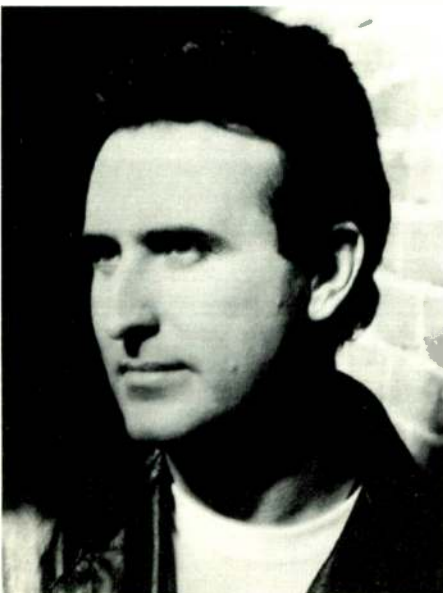
Brown but with really cutting edge technology? Such is the scenario painted by **Hit Me** on their independent debut *Greatest Hits Vol. 17*. The New York-based band is fronted by the multi-talented **Derek Sivvers** who is now president of **Neko Records** and a successful booking agent but was formerly ringleader and musical director of the **Mime Circus**. "It definitely had a huge influence on my stage performance," said Sivvers. "At the circus, I had to really entertain the audience. You can't let that energy drop for one minute." This is one of the more listenable funk/pop/dance records of recent vintage. It's great party music, though we like the wistful slow dance, "Light In Morning," best. If good music weren't enough, track one is an extremely well-developed and very funny CD-ROM with graphics crossed between **Yellow Submarine** and **Alice In Wonderland**. Available only through **Neko Records** at 800-HIT ME-69 or via e-mail at bizy@panix.com.

Rerun Rock: Superstars Sing Television Themes probably

seemed like a wonderful idea. What would happen if, for instance, **Bob Dylan** had sung "The Patty Duke Theme ('Cousins')?" or the **Cars** had tackled "The Yogi Bear Song"? Cute concept, right? It's well-executed to boot, but that doesn't stop this collection from being essentially a very thin joke. A rare **Rhino** misfire.

Rhino Records has released the first-ever dedicated soundtrack album for a CD-ROM interactive game. *Fox Hunt* features twelve tracks licensed for the project by **Violent Femmes**, **Butthole Surfers**, **Dick Dale & His Del-Tones**, **Sugar Hill Gang** and others. *Fox Hunt* is a comedy spy thriller starring **George Lazenby**, **Rob Lowe** and **Timothy Bottoms**. The soundtrack is available through **Rhino Mail Order** (800-432-0020).

Every year since they formed their company in 1978, **Ben Cohen** and **Jerry Greenfield** have been throwing a party. The **One World One Heart Music Festivals** are the latest evolution of the parties the folks who make **Ben & Jerry's Ice Cream** & **Frozen Yogurt** throw for the



Martin Page





Cast of *Father Of The Bride Part II*

© 1995 Touchstone Pictures. All Rights Reserved. Photo: Eugene Zolner

people who eat it. The music at the festivals ranges from contemporary folk and world music to zydeco and blues to rock and roots music. Now Rhino Records has released a collection, *Ben & Jerry's One World One Heart*, featuring many of the festivals' favorite performers. This is a soundtrack for your more eclectic or highbrow parties with a roster that includes **Little Feat**, **Peter Case**, **Hugh Masekela** and **Joan Baez**, who deliver as much music for the head as the feet. Still, Zydeco fans will be pleased to know that the album contains great tracks from both **Buckwheat Zydeco** and the immortal **Dr. John**. Wherever you buy music.

In 1990, **Jennifer Jason Leigh** asked her mother, **Barbara Turner**, to write a screenplay based on characters the two had long discussed. The resulting film, *Georgia*, has so far won awards for Best Picture and Best Actress at the **Montreal Film Festival** and is soon headed for general distribution. *Georgia* is the story of two sisters, one a talented country/pop singer (**Mare Winn-**

ingham) and the other a no-talent wannabe (**Leigh**). The film is a tragedy, but not a successful one, because we never once find a reason for Leigh's character to succeed. To be a true ironic tragedy, instead of just a tragic movie, the successful sister should have been the one without the voice. That's not the way **Turner** and **Leigh** mapped it out, though, leading to particularly painful musical moments such as a seemingly endless version of **Van Morrison's** "Take Me Back" sung by Leigh (do we really need to hear the entire song?). The film is not without its strengths however, as **Winningham** proves to have a very natural voice, and **John Doe**, in his role as a former boyfriend and long-suffering band leader of Leigh's, proves as adept at acting as he always has been at singing. Coming soon to a theater near you.

In **Touchstone Pictures' Father Of The Bride II**, **Steve Martin** reprises his starring role in the hit original film. **George Banks** (**Martin**) and wife **Nina** (**Diane Keaton**) are used to daughter **Anne** (**Kimberly Will-**

iams) being happily married to son-in-law **Bryan** (**George Newbern**). Then, just when everything has settled down, both **Anne** and **Nina** announce they are pregnant, throwing **George's** world into turmoil. **Alan Silvestri** (*Forrest Gump, Who Framed Roger Rabbit*) provides the score, which includes a pair of R&B classics from the Fifties and Sixties and reworkings of classic songs from the Forties and Fifties. Songs include "The Way You Look Tonight," "On The Sunny Side Of The Street" and **Fats Domino's** version of "When The Saints Go Marching In." Available on **Hollywood Records**.

To coincide with Disney's latest animated success, **Toy Story**, **Walt Disney Records** presents the *Toy Story Read-Along*. The package, complete with audio cassette and full-color storybook, features word-for-word narration from the film, including the original cast voices of **Tom Hanks** and **Tim Allen**. There is also a new offering in the **Pocahontas** franchise. *Pocahontas: Listen With Your Heart Read-Along* features a new storybook adventure for **Pocahontas** and **Captain John Smith** with original cast voices and the songs "Listen With Your Heart" and "Just Around The Riverbend" from the film. Both make great additions to any Disney library and are an easy way to help the little one in your life get interested in reading. Suggested retail for each package is \$6.98. **MC**



John C. Reilly, Jennifer Jason Leigh and John Doe star in *Georgia*

John C. Reilly



ENHANCED MODELS: Producer/director Dean Hamilton, Patxi Pastor of Supermodels Homepage, Inc., the Right Stuff's Tom Cartwright, supermodels Elizabeth Sjoli, Donna Peale-Sheen, Brenda Schad and Frederique Van Der Wal and cinematographer Mark Kayne are pictured at recent record release festivities for the enhanced CD *Supermodels In The Rainforest*, held at Planet Hollywood. The CD, on the Right Stuff label, contains over 40 minutes of supermodel video and music by Duran Duran and Enigma. Proceeds from the sale of the enhanced CD will assist worldwide rainforest preservation efforts.



MUSICAL CHAIRS: Hot new Aussie band Silverchair recently stopped by the Los Angeles Hard Rock Cafe. The trio—drummer Ben Gillies, bassist Chris Joannou and guitarist/vocalist Daniel Johns (pictured with various Hard Rock Cafe employees)—signed a few autographs and a guitar, which was added to the rock emporium's wall of collectibles.



TRIVIAL EVENT: Ex-Herman Hermits leader Peter Noone, noted songwriter Paul Williams, Traci Lords, Ken Ober, party personality Kato "Have Event, Will Travel" Kaelin, MCA Executive VP Bruce Resnikoff and Susan Olsen are pictured at City Of Hope's recent first annual Music Trivia Bowl. Other participants in the event—the proceeds from which will fund cancer care and research at the world renowned medical center—were Helen "Hear Me Roar" Reddy, Martha Reeves, Stephen Bishop and Billy Vera.



ROCKETT BOOSTERS: Fans queued up for a block along Melrose Avenue to meet Poison drummer Rikki Rockett (pictured center) at Golden Apple's autograph-signing party for the debut issue of his *Sisters Of Mercy* comic book collaboration with publisher Rob Liefeld (left) and artist Mark Williams. Rockett provided computer graphics, lettering and story concepts for the lavishly rendered fantasy of two anatomically gifted warrior women in our apocalyptic future. —Heather Harris



BABY, YOU CAN DRIVE HIS CAR: Ex-Car Elliot Easton (second from right) dropped by Rhino Records' plush confines recently to promote the label's excellent new two-disc set, *Just What I Needed: The Cars Anthology*, which is housed in a great hot-rod-styled outer casing. Pictured with Easton are Rhino Product Manager Emily Cagan, Rhino Director of A&R David McLees and Rhino President Richard Foss.



BIRTHDAY VOICES: Voice strengthening specialist Elizabeth Sabine recently celebrated her 72nd birthday with a party for her staff and students. Sabine (pictured second from right) is surrounded by assistant teachers Bob Hargrove and Morgan Kelly, Joe Manolakakis of Hancock & Joe Productions, office assistant Paul Gizzo (shown above Sabine) and assistant teacher Allison Lindsay. —Jan McTish

All Music Guide to Rock

The best CDs, albums & tapes
Rock, Pop, Soul,
R&B and Rap

Edited by Michael Erlewine,
Vladimir Bogdanov, and
Chris Woodstra
with Stephen Thomas Erlewine,
Rick Van Meter, and
William S. Oshroff

AMG All Music Guide Series

ULTIMATE ROCK GUIDE: Miller Freeman Books has published *All Music Guide To Rock*, which is, without a doubt, the most up-to-date listing of releases by major and minor artists in the rock, pop, soul, R&B and rap genres. Edited by Michael Erlewine, Vladimir Bogdanov and Chris Woodstra, this 973-page book is a music lover's dream and a rock journalist's best friend. While there are errors—as is the case with all research books of this nature—they are minuscule compared to the fact that it includes albums released as late as August, 1995. Fun to read for fans and a must for journalists.

—Steven P. Wheeler

FANTASTIC ENCYCLOPEDIA: For all you Elton John buffs, *Rocket Man: The Encyclopedia Of Elton John* (written by Claude Bernardin and Tom Stanton) is what you've been waiting for. An excellently researched tome for Captain Fantastic fanatics, the 252-page book is filled with interesting trivia and all the pertinent facts. But more importantly, it details Elton's major concerts year-by-year and contains in-depth reviews of every album (including songs that were recorded but never released), as well as an A-Z list of people, events and places that impacted the piano-pounding madman's lengthy career. Although the authors' rating of EJ albums by importance is arguable, this is still a stimulating read that even the most hard-core fan will find enthralling.

—Steven P. Wheeler

LIFE, TIMES & MUSIC: Friedman/Fairfax Publishers, creator of the innovative book and music packages entitled *Life, Times & Music Series*, has introduced six new titles. Developed in conjunction with Sony Music, each title combines a full-length CD and an informative full-color, soft-cover book that places the music in its historical and social context. The latest six titles concentrate on a wide range of topics, including *Viva Las Vegas*; *Psychedelia: The Long, Strange Trip*; *Dixieland: The Birth Of Jazz*; *Legendary Singing Cowboys*; *Southern Fried Rock*; and *Strike Up The Orchestra: A Children's Guide To Classical Music*. With a suggested retail price of \$16.98, these volumes are well worth the money.

—Charlie Ray



MAKING WAVES: Capitol act Everclear recently performed a free concert on the Santa Monica Beach for a huge crowd of over 2,000 fans. The one-hour show—during which the band, appropriately enough, performed their song, "Santa Monica," culled from the band's debut opus, *World Of Noise*—benefited Heal The Bay, a coastal environmental organization (almost \$1,000 was raised from the sale of donated T-shirts).



A BUNCH OF MONKEES: The original members of the American Fab Four, the Monkees—Peter Tork, Davy Jones, Micky Dolenz and Michael Nesmith—flank Rhino Managing Director Harold Bronson during a recent marketing meeting for the group's upcoming 30th Anniversary in 1996. The ex-Monkee members are pictured holding copies of Rhino Home Video's recently released 21-cassette set, *The Monkees Deluxe Limited Edition Box Set*, which contains all 58 episodes of the original TV series, as well as the group's 1969 TV special, *33 1/3 Revolutions Per Monkee*.



SOUP SALES: Canadian rocker Bryan Adams is pictured during his recent book signing session at Book Soup in West Hollywood. Adams was in town to promote his just-published, self-titled pictorial book, which contains over 150 photographs (many of them previously unpublished).

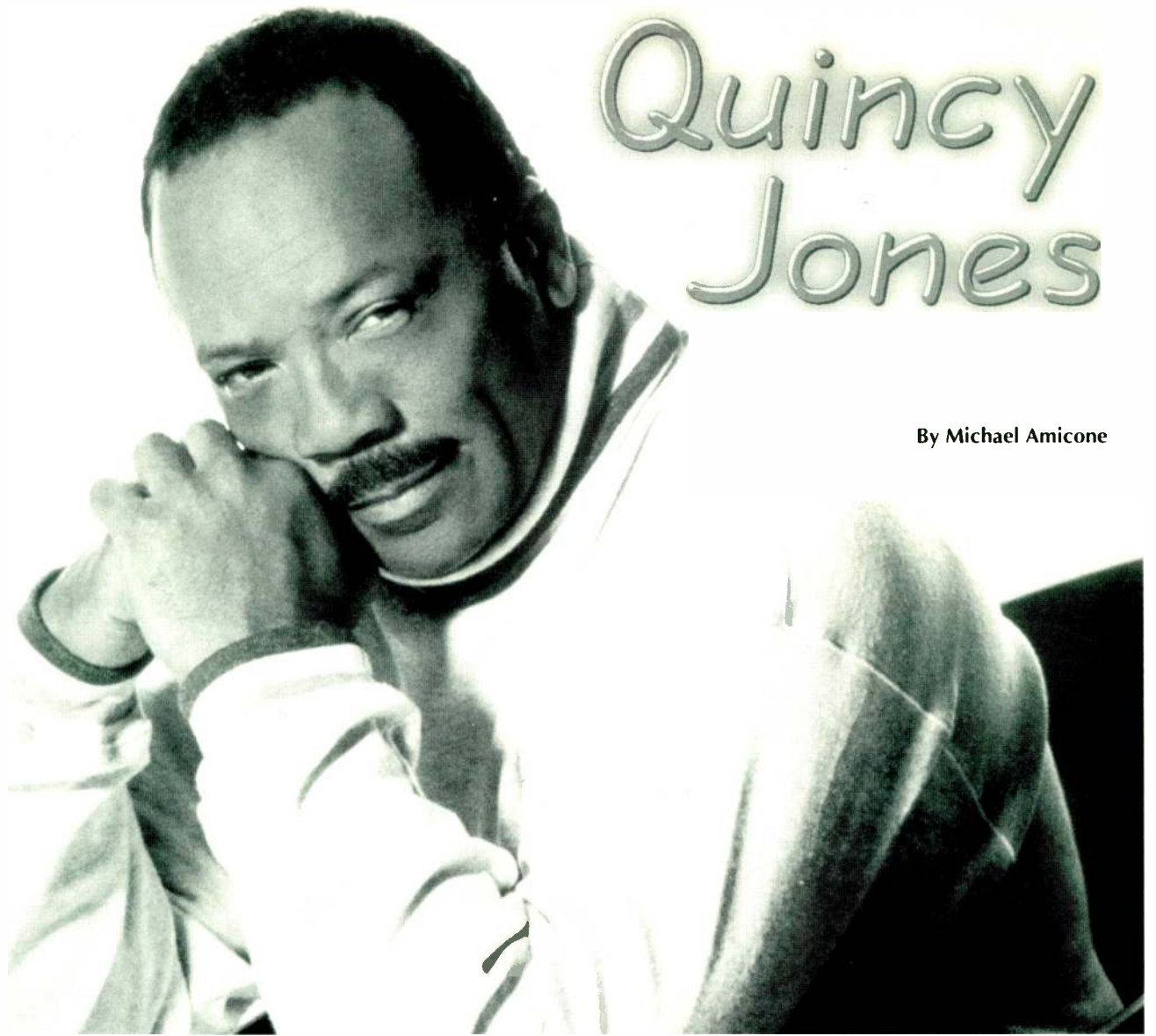
MUSIC CONNECTION Tidbits from our tattered past

1985—FOGERTY FUNNY: During a break from his recent MTV taping, ex-CCR leader John Fogerty, currently on the comeback trail, uttered this immortal line: "It's amazing what you can do with three shitty chords and a blatty sax."

1989—PULLING IN THE REINS: Arista act Legal Reins recently embarked on a novel flatbed tour of music store parking lots and college campuses. From Sacramento to San Diego, the band performed material from their LP, *Please, The Pleasure*. Unfortunately, both their SoCal Tower Records and Moby Disc performances ended abruptly when the police department made a guest appearance and shut down the proceedings.

Quincy Jones

By Michael Amicone



Consummate record-maker Quincy Jones is back on the block with a new album, *Q's Jook Joint*, which attempts to recreate the musical atmosphere of a classic "jook joint." Long a part of country blues folklore, (Robert Johnson was mortally poisoned while performing in such an establishment), the jook joint—located on the outskirts of a Southern town, usually along a country road or crossroads (these country clubs were the forerunners of their jook joint-styled urban counterparts)—was a hotbed of entertainment, where African-Americans could dance and listen to authentic country blues and smokin' R&B and where musicians could cut their professional teeth and ply their musical wares.

As on his last album, 1989's *Back On The Block*, which garnered Grammy Album of the Year honors, Jones—who has won 26 Grammy Awards and has worked with such musical legends as Ella Fitzgerald, Ray Charles, Frank Sinatra and Michael Jackson (including helming the biggest album of all time, *Thriller*)—has again enlisted a vast array of stellar talent, from all musical genres, including Bono, Stevie Wonder, Ray Charles, Phil Collins, Gloria Estefan and R. Kelly (with Michael Jackson once again conspicuous in his absence) to

help him realize his concept.

We speak with "Q" about his new album, his career and his new discovery, nineteen-year-old Tamia.

MC: Recreating the feel of a "jook joint" is the new album's theme. What drew you to that concept?

QJ: This album actually metamorphosed into a "jook joint" on its own. When I first started working on the album, which was going to be a going-away present for Mo Ostin, it was going to be a quick three-day recording session, the way we used to do it back in the day, like on *Walking In Space*. I was just going to revisit some of my favorite tunes from over my career.

Then my kids suggested that I put some of the contemporary artists that we both like on [the record]. All of a sudden we had this happening party starting, with these great people showing up. So we just went with it. But you have to remember, my "jook joint" is a mythological one which draws from what the original jook joints were.

MC: Much like on your last album, there is a wide array of musical giants—from every musical genre—guesting on the album. Do you set out to get big stars for a project, or is it more of an artistic choice, on a song-per-song basis?

QJ: When I do these types of albums, this is probably the most-asked question. The answer is simple: You let the song pick the artist. If you set out to have so-and-so perform on a certain song just because of who they are, you are setting yourself up. The song will tell you, if you just listen.

MC: One of the strongest tracks on the new album is the first single, "You Put A

Move On My Heart," by a new protégé of yours named Tamia. How did you discover this talented newcomer?

QJ: It's really funny how things work out sometimes. There have been four times in the past that I have made musical mistakes—all because I was too busy with other projects to follow through. They were Luther Vandross, Whitney Houston, Bobby McFerrin and Brian McKnight.



Tamia was introduced to me about two years ago during a party that Brenda Richie had thrown for Luther Vandross. About a year later, she was performing at the American Academy of Achievement dinner in Las Vegas, and at the last minute they asked me to introduce her. So I gave her this big buildup and finished with "Ladies and gentleman, Tamika." I had gotten her name wrong.

When we started recording the album, Rod Temperton brought in this beautiful song, "You Put A Move On My Heart." The only problem was that we had to find someone who had the range to be able to handle it. We went through about seven singers, and then I remembered this girl that Brenda Richie had introduced me to. So I called Brenda and asked her to bring Tamia in. The minute she sat down with that song, I knew we had it. Tamia had the range, the sound and the soul. She is so talented, and such a beautiful person. She is going to have a big future, and I'm so glad that I was paying attention this time.

MC: How much of your time is currently devoted to discovering new recording artists?

QJ: You know, in my 50 years in the business, I've never found a new artist in the tons of cassettes that I've been sent. Now I'm so busy with so many other projects, I don't have the time to devote to discovering new talent. Luckily, I have great staffs at the record label [Qwest Records] and television production company who really have their hands on the pulse of what's happening, so I rely a great deal on their expertise to bring new artists to my attention.

In Tamia's case, I think a higher being was at work, because here we had this great song, and all of a sudden here was this great singer to perform it.

MC: Another strong track on the album is Phil Collins' performance of the Duke Ellington-penned tune "Do Nothin' Till You Hear From Me." Were you surprised at how well he handled the vocal?

QJ: Absolutely not. About a year ago, I heard him perform "Just The Way You Look Tonight" at a charity function here in Los Angeles with just a rhythm section. It really knocked me out. He had sent me this note prior to that, telling me how much he liked the big band stuff on the *Listen Up* soundtrack, so when this project turned up, I wanted to let him handle it. And man, did he!

After we recorded the track, I sent him a tape of it. He was so excited, he wrote back that we should put a big band together and



A high-kicking performance from Ray Charles, with Quincy looking on.

"You know, in my 50 years in the business, I've never found a new artist in the tons of cassettes that I've been sent. Now I'm so busy with so many other projects, I don't have the time to devote to discovering new talent. Luckily, I have great staffs at the record label [Qwest] and TV production company who really have their hands on the pulse of what's happening."

—Quincy Jones

tour. I have always been impressed with Phil's work, but I think a lot of people will see a completely different side of him on this song.

MC: U2's Bono, Stevie Wonder and Ray Charles on one track! Now that's a very interesting lineup. How did Bono become involved with the record?

QJ: We had this great Louis Jordan classic, which Ray and I had re-done in 1958 on his album, *The Genius Of Ray Charles*. For this version, we had Stevie start it off, and I decided to have Ray close. Both Stevie's and Ray's voices are so booming, I wanted to have someone in the middle who would give the song a little more texture. Bono's voice is so cool, it slipped right in between Stevie's and Ray's and fit perfectly. Another example of letting the song choose the singer. When we were done with this track, the whole project took a completely different turn. You could tell that something had definitely happened, that it was no longer in our hands.

MC: Also like your last album, the new record is a history lesson of African-American musical forms. Do you see any similarity between the two efforts?

QJ: Of course. It all comes from the same place. Big band, be-bop, R&B, hip-hop all come from the blues that was played in the jook joints. With *Back On The Block*, we took the be-boppers and put them together with the rappers. On *Look Joint*, we've taken big band and put it together with the rappers and more contemporary artists. On "Let The Good Times Roll," Kid Capri's intro sounds just like the intros of the emcees in the nightclubs Ray and I used to play in. I've studied the history of African-American music for 25 years, so I am very conscious of bringing that history forward, so that the kids will know where their roots are.

MC: I understand that there will be a CD-ROM version of the new album sometime in the future. What will that be like?

QJ: The album is more of my personal history. The CD-ROM project will be a complete,

factual history of African-American music, from its beginnings in Africa to the present. In this way, the CD-ROM will differ from the album. With the CD-ROM, you will be able to actually see and hear the musicians and singers of the day who shaped the music that we're listening to now. It's going to be a very extensive project.

MC: You're one of the greatest record producers of all time. Of the current crop of producers, who do you think will stand the test of time?

QJ: Babyface, L.A. Reid and R. Kelly all have great futures ahead of them producing. They understand where the music comes from, its history—and that is the most important part. I love watching them do their thing. They are real magnificent talents, and beautiful people.

MC: Looking back over your musical history and all the great records that you've been involved with, what are your personal favorites?

QJ: It's so hard for me to pick. It would be like picking one of my children over the others.

I'm incredibly proud of the work I did with Dizzy [Gillespie], [Count] Basie, [Billy] Eckstine, [Duke] Ellington, Sarah Vaughan, Dinah Washington, Clark Terry and Art Farmer, to name a few, because they are true legends. In the generations to come, their names will be synonymous with Beethoven, Bach and Mozart.

My work with Ray Charles is very special because Ray and I go back to when we were sixteen and fourteen. We would sit around then and talk about how we were going to do this and do that—and we've been doing it! My first Grammy nomination was for "Let The Good Times Roll," from *The Genius Of Ray Charles*, in 1959.

[Also], in 1963, my first Grammy Award, for "I Can't Stop Loving You," with the Count Basie Orchestra, and my first pop hit, Lesley Gore's "It's My Party." There was *Sinatra At The Sands* in 1966—Frank was at the top of his game. The *In Cold Blood* soundtrack in 1967 and *Walking In Space* in 1969 and all of the albums with Michael, especially *Off The Wall*. "We Are The World" in 1985, because for the first time the world realized how powerful music could be socially. *Miles And Quincy Live At Montreux* is special because that was Miles' last recording, and I remember how happy he was when we were recording it. I really miss him.

And naturally, *Look Joint*. This one gives me the goose bumps. I think we did something really great this time around. **MC**



Quincy, Lesley Gore (and friend). "Q" scored his first pop hit with Gore's "It's My Party."



Peter Galvin, Vice President, Product Development, Gay Markets

By Tom Kidd



When Atlantic became the first major label to create a department devoted to the gay market, it didn't seem like a controversial move. The idea, developed jointly by Peter Galvin and friends at the label, was simply to dedicate a department to better present and sell their catalog to the gay community.

"What we're doing is extra," explains the new Vice President of Product Development, Gay Markets. "Atlantic's behind the artists and we're part of Atlantic, but we're a bonus...it's an added extra effort."

This extra effort is aimed directly at the gay and lesbian community, giving the label visibility in the community through the development of close ties with gay businesses, gay media, gay clubs and gay organizations. The marketing blitz will likely include direct mailings and cross-promotions with gay businesses.

Atlantic isn't the first record company to target the gay community—Warner Bros. has done well there for years—but Atlantic is the first to have a dedicated department. "This is about acknowledgment of the gay community and the opportunity to buy," Galvin explains. "We're opening up sales opportunities with different accounts, starting with bookstores."

Driving this department is an underlying assumption that gay people don't necessarily like different music than straight people but

certain parts of the gay community may not shop as much in straight stores. Galvin sees venturing into markets heretofore unexplored as an important move for any record company that is trying to have a presence in the gay community. "There are people who go into A Different Light [a national gay bookstore chain] more than Tower Records," he notes.

Galvin understands better than most that there is no such thing as gay music. He has written for VH1, *Interview*, *The New York Times*, *Rolling Stone*, *Entertainment Weekly* and *Out*. He remains a writer-at-large for *The Advocate* and is on the Editorial Board of *Genre*.

Galvin likes working at Atlantic in New York because it is as easy to be himself as it has been in his past positions.

"Maybe this is naive of me, but I surround myself with people who don't care that I am gay," Galvin says of his employment history. "I work in a business that doesn't care if I'm gay, and I've worked in other businesses that don't care if I'm gay, like the magazine world. At VH1, no one cared—ostensibly. There's been homophobia in my past like any gay person. But I live in a city where it's easy to be gay."

Chalk that freedom from anxiety up to Galvin's self-assurance. "You just have to be

yourself and try not to worry about it," he says. "I really didn't give it a second thought in terms of being so out...in newspapers, magazines, giving interviews or even having a title with the word 'gay' in it. It didn't matter to me, and personally it was a good thing that it didn't matter to me because it shows that I've worked through some of my own homophobia as well."

The department's genesis was far from political and is really more about marketing than music. "It has nothing to do with what's gay music," he says. "This has to do with marketing music to the gay community. It's such a simple idea. It's basically building roads into gay markets, meaning gay businesses, gay magazines. Those exist. We're not creating those things. We're just going into them."

There has to be an alternate way of marketing to the gay community today, but Galvin's department is built to become obsolete. Having a department of their own now will hopefully make it easier in a perfect world for gays to enter the mainstream.

The former journalist uses the gay press as an example of his department's future. "I don't want to read just about gay people because I don't live in a gay world," says Galvin. "On the other hand, when I pick up a gay magazine, I feel an affinity for the experience that's related in that magazine because I am gay. I think gay people aren't being acknowledged as much as they should, so they start their own magazines and they have their own marketing departments.

"The ultimate goal of that is to enter the mainstream," he continues. "The way straight America finds out about gay people is through our own press. Ultimately, we won't even need this magazine. But we're talking about years from now when there is no homophobia."

Another idea central to the department is that, while Galvin says there is no such thing as gay music, certain music does have more gay appeal than others. Since no one really knows what will or will not appeal to the market, Atlantic will make all of the label's music available.

"We don't think gay people only buy Bette Midler," Galvin says. "I'm not saying to them you can only have this artist or that artist because we think these recording artists have gay appeal."

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This means gay consumers will find R&B and country offered, in addition to more stereotypical gay pop and show tunes. Consumers will be offered Atlantic's entire catalog, because, as Galvin says, "I'm sure even homophobic hip-hop has gay fans."

Through the years, gay people have overwhelmingly shown their support of such music forms as dance, opera and Broadway, Galvin notes. This is why the public tends to think that's all gays like.

The reality is very different. "We like all kinds of music," Galvin relates. "It's not part of the agenda of this department, but I think it will be a by-product, that it will show that gay people like all types of music. And that's a great thing because it furthers along the perception that gay people are just like everybody else."

The reason gays and lesbians are associated more with one type of music than another tends to be sociological. Gay people have been at the forefront of being into and making dance music popular, for instance, because of clubs. That's one of the essential places gay people congregate, meet and socialize.

The label will tackle the difficult task of developing brand recognition in a market where artists usually overshadow the companies that release their products. The new department facilitates the availability of all Atlantic music by bringing the product where it never has been before.

The move is analogous, Galvin explains, to a record company targeting the college or any other minority market. On the other

hand, he is aware that some view this as a segregationist move.

"I don't see [it]," Galvin says. "If gay people have segregated themselves, Atlantic hasn't done it."

The department is still relatively new, yet already Galvin and company are seeing pal-

"I have no problem with the integrity of this idea, because if a major media corporation—the biggest in the world now—acknowledges the existence of gay people through a marketing endeavor, to me that can only be good. It's just one more step."

—Peter Galvin

pable results. Artists calling to work with the department include Jill Sobule, who performed at the Human Rights Campaign dinner in Washington on November 11th. Opportunities such as this afford an artist both free advertising and good exposure.

Galvin understands this doesn't mean that

every artist wants to work with his department.

"People don't want to be ghettoized," the Atlantic Vice President notes. "I respect these artists and I don't want to tell anyone how to run their recording career. So if someone needs to hold off working with us until they establish themselves, I totally respect that. Our intention is to sell as many records as possible, but we can't control the perceptions of people on the outside. It's a complicated thing we're doing here because you've got to straddle the line between marketing and pigeonholing."

If Atlantic Records does succeed in straddling—and ultimately erasing—that line by bringing the gay community and the straight community together through music, then it will be a welcome by-product of their principal agenda. "We're here to make money," Galvin notes. "We're not here to be humanists—though we are being humanists in this endeavor."

"I'm interested in people's criticism of what we're doing because it adds another dimension and it makes us think," Galvin continues. "But I just want people to know that I have no problem with the integrity of this idea, because if a major media corporation—the biggest in the world now—acknowledges the existence of gay people through a marketing endeavor, to me that can only be good. It's just one more step."

Peter Galvin can be reached at Atlantic Records' New York headquarters (212-275-2000).

MC

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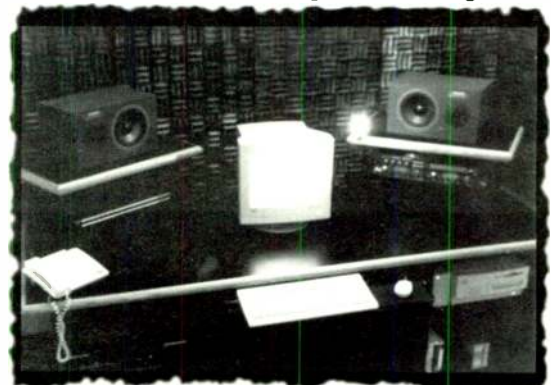
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A&R ROUNDTABLE

By Steven P. Wheeler

To help shed some light on the A&R process, we spoke with a handful of leading A&R representatives to find out how they are alerted to talent, how they receive and listen to tapes, what their club-going habits are, how a new band's deal is usually structured and what their favorite signing story is.



JOSHUA SARUBIN
Director, A&R, Columbia Records
Stable of Talent: The Presidents of the United States of America, Dag, Cry Of Love

GETTING A&R ATTENTION:

"There are lots of ways. I do accept unsolicited material. I take whatever people send me and listen to it—it doesn't matter to me if the band has a manager or a lawyer.

"I might not get to it right away, it might take me three or four weeks to listen to it, but I do listen to everything I get because you just never know. More often than not, the unsolicited stuff I get is better than the solicited, so that's always a good way for a band to get me to listen to their tape.

"I'm also lucky because I have something like five bands right now and they're all over the country, and they'll tell me about bands that they really like that they've seen. I get so much stuff from musicians and friends, and those are opinions that are totally valid to me. It's like I have my own scouting staff [laughs], and I trust all of them."

LISTENING TO TAPES:

"I listen to tapes in my office and at home. My favorite way, and I think the best way to listen to tapes and judge the music, is in my car. Unfortunately, because I live in New York, I don't have a car, but if I have to take a trip to Boston or Baltimore, I'll drive and listen to stuff.

"It just seems to be the best way, because it's just you and the music. But otherwise, it's just at home or in the office or on an airplane.

"I'll definitely give the first song my total undivided attention. If it's something that's really not even close to my interests, I'll skip around if it's a CD. If it's a cassette, I'll give it a while, but if I go three or four songs and I'm really not getting it, I'll stop at that point. If you have four songs and there's nothing there, there's not going to be anything there.

"That's why I always tell bands to make sure that their first or second song is their most cranking song. No matter what people say, they will at least listen to that first song.

"But if somebody from one of my bands says that I should listen to the whole thing or listen to song number eight, then it's a different story than if it's just a random tape in the mail."

CLUB ACTIVITIES:

"If there's something that I've heard about in the *Village Voice* or something, then I'll go check them out. I guess I go out a couple nights a week, but it depends, because sometimes there are weeks where there's just nothing that I want to see.

"I'll listen to bookers and promoters. In fact, I'll listen to anybody's opinion because you never know. There's something for everybody out there. Something that you think is bad can be somebody else's beauty."

THE MONEY GAME:

"I think it depends on the band. I've done deals with bands for \$75,000 because they didn't really

take an advance. They just wanted to make their record, which was the most important thing. They had money so that was okay with them.

"There have been other bands who took bigger deals—\$150,000 or \$200,000. It really depends on what the band wants to do. I always think that taking a little bit less is better because it's less to recoup right away. But I can certainly understand somebody saying, 'This is my shot, I want some money to live on.'

"Plus, I think once somebody gets signed, it's a little bit of a downer to be serving coffee in a coffeeshop, saying, 'But I have a record deal with Columbia Records.'"

BEST SIGNING STORY:

"They're all pretty ordinary, but the signing of The Presidents of the United States of America was the only major bidding war I had ever been involved in. It took six months, and it was pretty strenuous. I'm glad it worked out, but it definitely tried my patience. I believed in it enough to the point that I did hang in there, but it was definitely very strenuous.

"Even after five months there were all these other labels, and I was saying, 'God, after all this, they could still end up going somewhere else.' So I would say that my experience with the bidding war thing wasn't a whole lot of fun.

"In a bidding war situation, there's definitely more money being thrown around and more artistic control being thrown around. The bands get their asses kissed, and they get what they want, as opposed to the quick and easy deal.

"Monetarily, the Presidents would have taken the same amount from anybody, because they were more into going somewhere where they felt more comfortable. But I'm sure there are bands that demand half-a-million dollars and four records. Luckily, I haven't had to deal with that, but I've heard stories."



LIZ BROOKS
A&R Executive, WORK Group
Stable of Talent: Elephant Ride, Protein

GETTING A&R ATTENTION:

"There are a million different avenues of access. I go out a lot, so I see a lot of things by accident, which is great. It's like serendipity, like the old dream of walking into the back of a bar somewhere and the band onstage is really great.

"I talk to everybody—club owners, DJs, kids on college campuses, music journalists, bands, producers—and you hear a little nibble or a whisper of excitement about something, and you find out about it and go check it out.

"I do listen to unsolicited tapes that I get in the mail. I don't listen to all of them—there's no way I physically could, but they do get listened to and sometimes they get pursued.

"I get tons of stuff from bands I know—bands on the label, bands I'm really close friends with—because they're on the road a lot and they're in a million different clubs and they see a lot. And being musicians who are notoriously picky, if they

think something's really great, it's worth my time to look into it. I also talk with managers and attorneys like everybody else."

LISTENING TO TAPES:

"I definitely listen to a lot of tapes in my car, and also a lot on airplanes because I'm in my car and on airplanes probably half my life. I have a traveling 'box o' demos' [laughs].

"It's just a big box of tapes and CDs that I'll take with me and listen to. It could be records that my friends have made or records on other labels that I'm curious about or maybe something someone's produced and I want to hear what the production sounds like or unsolicited tapes that looked cool—or even something that I heard about on the Internet. All that stuff gets thrown into a box, and I take it everywhere with me. It sits on the passenger seat of my car.

"If I get a tape from somebody whose taste in music I respect, I'm going to give it my undivided attention when I listen to it. Maybe I won't be able to do that for very long, maybe not much more than a couple of minutes, but I will give them enough respect to sit down and try to focus on what it is that made them come to me believing that I would really like it.

"With unsolicited tapes, there's a little more scanning just because they tend to be undifferentiated from any other tape. I have no way of knowing anything about it—which is unfortunate because it puts pressure on a band that sends me an unsolicited tape to really kick ass in the first 60 seconds. And that's a lot to ask of any band, it really is.

"I mean there are some great bands who didn't capture my attention right off, but the process is difficult for a band that doesn't have representation and doesn't have people talking about them."

CLUB ACTIVITIES:

"I go out six or seven nights a week if I'm not in the studio. And I'll go out wherever I am. I'm in New York almost half the time or at least out of town half the time.

"But if I'm in Seattle making a record, I'm gonna be out in the clubs because it's a chance to see bands that aren't in L.A. or New York. If I'm in Fargo, I'm definitely gonna be out because it's a real chance to see bands that aren't in L.A., New York or Seattle [laughs]. That's the dream, to find a band just by walking into a bar."

THE MONEY GAME:

"It varies wildly. I hesitate to mention a figure because bands may get a concrete expectation in their mind, and there is no hard-fast minimum or maximum.

"But in general, if you're signed to a major label, you can expect to quit your day job reasonably soon, after what is called 'execution of the contract,' which basically means everything's actually signed and everybody involved has their copy with everybody's signature in blood on the dotted line.

"Once that happens, the check gets cut, and most major label deals are structured so that the musicians can concentrate on being musicians and the songwriters can concentrate on being songwriters.

"But that doesn't go for every deal. I've seen independent-minded bands whose overwhelming concern is creative control and to continue to maintain autonomy, and they might do a tiny, tiny deal, even with a major label, because there's a trade-off. They might be fine working at the pizza place and making the record when they have time off.

"There are so many ways you can structure a deal because every artist is different in their needs and their wants and the relationship they desire with the record company.

"Some artists may be a pure, straight-on pop thing and you're looking at the first record to hit pop radio and the charts. And there are some things where you believe in the depth of the

musical talent, but you know it will probably take a while for people to discover that, and you may not have anything happening in a commercial sense for three or four records. So the financial implications of those scenarios are very different. You have to tailor the deal to the artist."

BEST SIGNING STORY:

"When I was doing A&R at Virgin, I went to Richmond, Virginia for a pop festival. There were like ten bands playing at this festival, and I went into the club at 6:45 in the evening to pick up a friend of mine, who had just finished sound-checking, and I was mildly curious about the first band that was starting at 7:00. There were literally only four people in the club at that point. So I checked them out, and they were great.

"It took a while before I signed them because I brought their tape back with me and my boss at the time didn't like it. Then they started working with David Lowery of Cracker, and David called me one day and said, 'I can't believe you haven't signed the Seymours yet.' So I got all hot and bothered and went and saw them again and signed them. And they're still signed to Virgin."



JOHN RUBELI
Director of A&R, TAG Recordings
Stable of Talent: Chris Holmes
(Yum-Yum, Sabalon Glitz), Ugly
Beauty

GETTING A&R ATTENTION:

"Most of the music that comes across my desk has made its way here either through the recommendation of other bands or through agents and managers that I'm friends with. That makes it a lot easier for me to listen to because of the fact that it comes recommended from people whose taste and interest I trust and respect.

"So I think it's really helpful for bands to align themselves with a community of musicians, signed or unsigned, that have a number of different contacts within the industry. Because when you receive so much music, the recommendations always help.

"Sending in music always helps to. I'll listen to pretty much anything that anybody sends me, so my advice is to go ahead and send the music and don't worry about sending fancy packaging and presentations. It's really the music that matters. I'd rather that people write a short paragraph about where they're coming from musically, as opposed to sending reviews that don't really tell me a lot. I'd rather hear it from the musicians themselves."

LISTENING TO TAPES:

"I listen in my car because I find that's the only place I can give my undivided attention to an artist. And if it really catches my ear in the car, then I'll listen to it more closely at work. But I definitely listen in my car, so tapes are really important because I don't have a CD player in my car. I prefer tapes anyway.

"I prefer listening in my car because I don't know if I can really do justice listening to tapes in the office because the phone's always ringing and there are always people coming in and out. I don't have a car phone for the sole reason that my car is the only place I get to really listen to music.

"I'm very focused when it comes to music. What I listen for is pop songs. It could be the most backwards, twisted, manipulated, deconstructed pop song, but if there's a melody there and I can sing it, I'm completely and immediately interested.

"What I mean by that is, I like a pretty memorable chorus that you can instantly grab on to, yet that somehow retains a level of depth. I also listen for interesting talent, maybe something quirky or unusual—something that makes me say, 'Wow, that's completely insane.'"

"I'm a big music fan, so if something strikes a chord with me, it's instantly in the ballpark. I don't think that I'm necessarily adhering to job quotas or certain criteria that's been mapped out for me. My professional responsibilities are all derivative of my personal tastes, and as long as I like something, it's in the ballpark."

CLUB ACTIVITIES:

"I really enjoy seeing bands playing live, and I really like going to shows, but as far as unsigned bands go, I don't think Los Angeles necessarily has the most immediate venues in terms of accessibility for younger bands.

"There are pretty much the same half dozen clubs that people play frequently, so I don't see a lot of local bands outside of the handful that you always read about that play at Al's Bar and Hell's Gate. I would really like to see more local music showcased on a regular basis somewhere so that bands can develop followings.

"But I don't really focus too much on the live performance of a band. If the talent's there and the songs are there and the ability's there, that's usually enough for me. If I happen to be at that one show that's a horrific show, I don't want to use that as the barometer of whether or not I sign the band.

"It always has to fall back on the music, and that's why I think it's really important for bands to have an acceptable demo tape. Whatever money you have should be put into that tape, and make sure it's as close to representing your band as possible. I don't necessarily penalize bands for their live shows, although if a band doesn't have it, they don't have it."

THE MONEY GAME:

"It all depends on the artist and the project. The kinds of deals that I like to do don't involve a lump of money. What I do believe in is covering all necessary expenses for a band, so that they can write, perform and record their music to the best of their ability.

"That includes, but is not limited to, augmenting their equipment or buying a touring van—either new or used. For some bands, I think it makes sense to buy them an eight-track recorder as opposed to spending a lot of money on pre-production and demoing. It makes sense sometimes to help bands pay for their rehearsal space and sometimes it helps to pay for a band's living expenses.

"I can't answer the question in specific dollar terms, but I can say that if there are necessary needs and requests that the artists have in order to best write, perform and record their material, that's what's most important.

"You have some bands that want to spend a lot of money on their record, while other bands don't want to spend a lot of money on their record. Some bands want to self-produce and just pay for an engineer, and others bands want to have the elaborate production.

"It's such an arbitrary set of variables that I think each band has to write its own equation. As long as a band is smart and reasonable about what they're asking for, I can't see why we wouldn't accommodate them. But when you're talking with a band that sort of lobs a dollar figure at you, you have to ask them, 'Well, how are you going to spend that money?'"

"They have to understand that the larger that money becomes, the less they really get because a portion goes to the manager, a portion goes to the lawyer, a portion goes to the business manager and a lot goes to taxes. If we as a label can educate them on how to better spend their money, the money goes a lot further.

"If you're spending money on equipment, the band can write that off. If you're spending money on a touring van, the band can write that off. As opposed to, 'Here's a lump of money, go spend it however you want.' Again, it's a band-by-band basis, but that's more or less how I like to go about doing deals. When I bring in a perspective signing to the label, and I'm able to tell the Senior VP at

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Atlantic what the deal is and exactly how the money's going to be spent, I think I make a lot more headway doing that than if I said, 'This band is looking for X-amount of dollars.'

"I also think it's important for bands to have insurance, although I don't think the industry as a whole has embraced that subject, and I hope that at some point there is an industry standard for health insurance for musicians."

BEST SIGNING STORY:

"My most interesting signing story involves Chris Holmes. He's a multi-instrumentalist who is sort of an enigma in Chicago.

"He has one of the largest collections of Moogs, Mellotrons, Farfisas and all of that kind of stuff, and when we were in the process of signing Chris, he came out to Los Angeles. It was during the time of Lollapalooza, and I have another job where I book the second stage at Lollapalooza, so he came out here and he had supposedly tracked down a Chamberlain Riviera—there are only three of them in existence.

"All I knew was that it was somewhere in L.A., and Chris said we had to go pick it up. We eventually found out it was in Pacoima, but we had to drive and find this woman, who was the office manager of a studio that had closed down, and they had this Chamberlain in storage.

"We had to pick her up and she took us to this Chamberlain, and we were expecting it to be this big, huge kind of tabernacle-sized organ, so we went to this U-Haul place and rented this much-too-big truck. And this woman was with us, and she's going on and on about the Seventies and all these recording stories, and I'm sitting there thinking, 'I really hope Chris signs to our label after all this' [laughs].

"So we drive out to Pacoima and go to the storage place, and the woman couldn't remember which locker it was in. We eventually found the right one and opened it up and there's a not very big box sitting there. So we put it in the truck and took it over to a shipping place to send it back to Chicago.

"Meanwhile this woman is going on and on about how cute the guy at the rental truck place was. It was crazy. I was still taking Chris to Lollapalooza that day, and after that, there was this rave party. I was looking at a 24-hour day, and I'm stuck in Pacoima, thinking this day is never gonna end, and this woman just wouldn't stop talking. It was so bizarre and much more painful than I described [laughs].

"Anyway, we finally ended up signing Chris about six to eight weeks later. That's about as unusual a signing experience as I can give you."



TOM VICKERS
Sr. Director, A&R,
Mercury/Parachute
Stable of Talent: Lowen &
Navarro, Loren Christie, Jane Kelly
Williams

GETTING A&R ATTENTION:

"I used to accept every tape that came my way, solicited or not. However, in the past couple of years, because of the sheer volume of tapes that have come my way and also because of legal reasons, I now only accept solicited tapes and/or tapes that are represented by a lawyer or a professional manager that I have a relationship with.

"I will not go to a show until I hear a tape, so the first step is to somehow get me a tape through the proper channels. The second step is for me to listen to the tape and like it, which is extremely tough in the sense that I am very choosy about what I'm looking for.

"Because most A&R people are only allowed one or maybe two signings per year, it can make it tough. If you're getting 100 tapes a week, times 50 weeks, that's 5,000 tapes a year, and if you can

only sign one, you have to be extremely selective.

"Out of every 100 tapes I get, 90 of them are just straight out 'passes.' Five of them are where I say, 'Wow, this is interesting and really good, let me check it out,' and then another five are, 'Wow, this is great,' but ten other labels are bidding on it right now.

"That's kind of how it works. Everybody who gets a tape to me gets some form of a letter back or a phone call saying whether I loved it or hated it. The ones that I do like, I then go see and try to meet and build some sort of a relationship or rapport with. The whole process might take anywhere from three to six months, so that's how it works for me.

"I will accept tapes from anybody that I have a relationship with, who I know sees and hears a lot of bands and is familiar with what is good out there. It's funny when I meet people who say, 'Wow, you do A&R, what a great job.' Well, there are great things about this job, and there's nothing better than listening to music you love, but there's also nothing worse than listening to music you don't love.

"After a while, you hear so much music that is, to be polite, mediocre, that you almost become numb to the whole process. So you need somebody who is a club owner or club booker, somebody who sees a lot of bands, and if somebody like that sends me a tape, I will listen to it. It doesn't have to be a manager or a lawyer, but someone who is a pro. I've had journalists send me tapes. It has to be people that I know and respect."

LISTENING TO TAPES:

"I only have one rule: I do not listen to demo tapes at home. That's where I listen to the music that I want to listen to. So I have a tendency to listen to them at the office or in my car. Sometimes if I'm taking a trip, I'll put 20 cassettes on my front seat and just roll cassettes while I'm driving to Santa Barbara or wherever.

"I'm pretty much a foreground listener. I'm a 'song guy.' Everybody's a different kind of 'guy' in the music business today, but I'm a song guy. I come from a song perspective, and I want to hear the melody and the lyrics and know what the structure of the songs is and know that the performer knows song structure.

"I pretty much give them my undivided attention and take apart what's good and bad about them. I hate to be cold-blooded, but you can pretty much tell within 20 seconds if it's in the ballpark or not. But once it gets to the point where I'm actively listening to it, it means that I've found something that I feel is genuinely good. But I'll be honest with you, there's a lot of stuff that gets maybe a one-song listen and that's it.

"That's why I tell everybody to load up the tape with the best songs at the beginning. Put the killer track first because you have to grab people by the ears, and that's how you do it. I want to hear the best of what they do ASAP, and that means at the front of the tape."

CLUB ACTIVITIES:

"Different A&R people do different things different ways, and there is something to be said about the 'club rat' mentality. I know a lot of people have found great bands by going to see one band and ended up finding another band.

"But I don't go to clubs unless I hear a tape and have been moved to the point of wanting to go see them. But to just go to clubs for the pure sake of hanging out at clubs and maybe stumbling across something, I'm beyond that. We have scouts who do scour the clubs because it's their job to go out three or four nights a week, and every now and then, they come across something great. But having done that for years, if I don't have to go out and hang out at a club, I won't.

"And I'm not into bidding wars. Once it hits the bidding war world, I officially remove myself from the deal. It's kind of like in high school, where there was that girl that everybody wanted to go out with. She may have been gorgeous, she may

have been the hottest thing on earth, but if everybody wanted her, the price that came with her was too high for me. And that's how I am with bidding wars.

"I think bidding wars are a disservice, not only to the industry at large—because they pump up the dollar value and give these bands unrealistic sales expectations—but to the bands as well, because the band starts to believe the hype, and nine times out of ten, they're good to real good but not quite great yet. Very rarely do bidding war bands become successful."

THE MONEY GAME:

"It depends on the deal, because deals can run from \$30,000 with no advance to \$450,000 with a \$150,000 advance. But let's take your average deal, which today is about \$150,000 with a \$50,000 advance.

"With a \$50,000 advance, you have to pay your manager roughly 20 percent, which is \$10,000 right off the top. So now you've got \$40,000, but your legal bills will run anywhere from \$5,000 to \$15,000, so let's say \$10,000 for legal fees.

"Now you're down to \$30,000, and let's say there are four guys in the group. That means each guy gets \$7,500. Whoop-de-do! I mean, I wouldn't quit my day job for that.

"What I tell people to do is to hold on to what they've got as long as humanly possible, go and record the album and take a two- or three-month leave of absence from your day job.

"You may finish your album on June 1, but record labels don't want to release a new artist in September or October because of all the superstar releases that come out before Christmas. So maybe they'll put it out at the end of January.

"Now if you quit your day job, you don't have much to get you through that period. Unless you're an active touring band with a national base, you're pretty much sitting there with your thumb up your butt, saying, 'Now what?'

"I tell people to take a leave of absence, make your record and then go back to your day job. If you have a lot of touring potential behind that album, then quit the day job, but if you don't, you have to do whatever you can to keep mind, body and soul together.

"Because nine times out of ten, you're not going to be able to live off your advance. The other problem is that only something like one out of 50 bands recoups, much less makes money. In other words, that advance may be the last money you ever see. So you have to look at all that.

"Of course, if you get a good publishing advance on top of your record advance, you can utilize that publishing money to keep yourself together. But too many artists look at getting a record deal as winning the lottery, and unfortunately, it's really not like that at all. It's merely the first step on a ten- or twelve-rung ladder, and on any step up that ladder, the rung could break, you could fall off, you could get hit by lightning, the guy holding the ladder could leave. Any number of things can happen, so you have to look at this as a long-term scenario, as opposed to 'wow, I got a record deal, man, I'm rich.'"

BEST SIGNING STORY:

"I don't have many interesting signing stories, because the realm I deal in is more pop, AC and Triple A, and most of the artists I deal with have got their heads on pretty straight. It's not like, 'Hey man, let's go get drunk and get crazy.'"

"I have a lot more interesting stories about people wanting to get signed [laughs]. One person came in the office with a snake charmer, an actual six-foot python and a belly dancer holding the tape.

"This belly dancer did a whole snake dance for 30 minutes and then handed me the tape. That's about as wild as it gets in terms of what I've experienced from people wanting me to hear their tape. I did listen to the tape, they definitely got my attention [laughs], but I didn't end up signing the act."



KIM BUIE
VP of A&R, Capitol Records
Stable of Talent: Spearhead,
Aceyalone, Bonepony

GETTING A&R ATTENTION:

"Historically, I have found that the best music that I have come across I did not get by somebody sending a tape into me. It came from friends or from reading about it in dailies, weeklies and fanzines and occasionally managers but rarely lawyers. It basically comes down to word-of-mouth, which is the biggest access to finding out about things that are new."

LISTENING TO TAPES:

"I do my best listening at home or in my car or at end of the day in my office when there are no phone calls. The car is where I get my best listening done, but of course, I can't do that all the time, so it works best for me in the evenings or on the weekends on my own time because you can actually focus. There are too many distractions during the day to really focus on tape listening."

"I sit and listen and take notes. I'll go through at least a verse and chorus of at least three or four songs, but if a song gets me, of course, I'll go through the whole song."

"I spend more time with some tapes than I do with others. It depends. But it's not something that I have on in the background because then I'll get distracted, so I really do focus on what I'm listening to. You figure that most of these tapes only get one chance at my ear."

"But then after listening to so many, there are some that I think might be pretty good, but my ears are so fried that I'm not really sure, so I'll set it aside and go back to it later when I can go at it fresh again. Often times, I'll be going through 30, 40 or 50 tapes at a time to weed out the ones that I just know there's no way I'll be involved with from the ones that I need to spend a little more time with and decide whether it's something I just want to keep my eye on or actually something that really has my interest."

"Therefore, it takes me a little more time to get through the tapes that get sent to me because I do take more time with them."

CLUB ACTIVITIES:

"I go out to clubs 'cold.' To be honest with you, going out cold is how I stumbled across some of my favorite things, like Edie Brickell & New Bohemians when I was in Dallas. I was working for MCA at the time, and I just happened to be in a club—nobody had mentioned the band to me—but I stuck around for it, and I thought they were great. MCA didn't want to let me sign them, so I took them to a friend of mine at Geffen, and they signed them over there."

"But I've been doing this for a really long time—probably for about eight years solid I was out at least five or six nights a week. And I think cities like L.A., New York, Seattle, Atlanta, Dallas and Chicago all go through swings of having a more vibrant scene than they do at other times, which is not to say that the scenes ever go away, it's just that sometimes they thrive a little bit more than they do at other times."

"So I think in the last couple of years, I've probably slowed down a little bit, in that I don't go out to clubs nearly as much as I used to—it's not five or six nights a week. It's more like three or four nights a week now."

"I love going out to clubs when I'm out of town. It's so much fun because it's not the same bands and you're not seeing the same bands you've been reading about for the past two years. But I think there are a lot of great bands that have come up through the L.A. scene recently."

"I've worked with all kinds of artists, so I include hip-hop clubs because sometimes just being out

in those clubs and hearing music or seeing a rapper who gets up on the microphone and 'free styles' is all part of it. It's a variety. I keep my hand in a lot of different worlds."

THE MONEY GAME:

"I think the truth is that it's going to be hard for a band or an artist until you reach some kind of level of success. Often times, musicians will have to depend on parents, publishers, girlfriends, boy-friends or what have you, to help support their lifestyle, because getting signed does not mean the end to your financial woes."

"It buys you a little bit of time; it's like a pacifier. It's like this money will cover you until you can get your record made and it might get you started on some touring."

"But at some point, that money is gonna run out, and if you're not self-sufficient in touring at that point or you don't have other means of income—whether through a publishing deal or merchandising—you may not be able to tour. You may have to go back and get a day job while you're in-between records, and there's absolutely nothing wrong with that."

"I've got a rap artist right now, Aceyalone, who still takes the bus and lives as frugally as any artist I've ever worked with, and I admire the fact that he is very careful about the money that he earns by doing this because he knows he has to make it last for a very long time. His lifestyle did not change one iota when he got his deal."

"A band has to achieve some kind of success. If you're able to tour self-sufficiently, chances are you're able to make some money off merchandising, and if you're fortunate enough to be able to do that, you can do that for practically an entire year and you will maintain yourself and you won't need tour support and you won't be beholden to the record company, so at least on that end you're covered."

"So a record deal does not necessarily mean that you can give up your day job. It helps you make your record and helps you get through a period of time."

BEST SIGNING STORY:

"There are a few interesting stories. There are the things that I've worked with and then there are the ones that got away, and I think the most interesting ones are always the ones that got away—particularly, when there was a clear window and an open opportunity where nobody else was trying to pursue the act."

"And I think this happens most to the good junior A&R people who have good ears, but where the opportunities are not as readily available to them to just run in and close a deal and sign a band. There is a level of trust that has to be gained by their employers in order for them to be able to deliver an act."

"I don't know, I think that's an impossible question to answer because I don't necessarily find the pursuit to be the most interesting part. I think the most interesting part is when you're working with the artist, period."

"A deal is a deal is a deal. You either get it or you don't. I don't cry over the acts that I don't get. I mean, I didn't get to work with the Bohemians, but they went somewhere and their potential got realized."

"N.W.A is another one. We were in negotiations with N.W.A and Eazy-E in a deal to sign all the artists under Ruthless Records, and everything was basically looking pretty good, and then the deal sort of came down between the two attorneys involved, and I got a phone call one day saying that I didn't get the deal."

"So they just went and split up the groups and placed the acts in various places, and it was pretty heartbreaking. But I think what was more amusing about that deal is the dollars that Island paid to get the overseas rights on them a year later when we could have had them for a substantial amount less a year before. That was an interesting turn of events."

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In our continuing effort to supply musicians with vital information to help further their careers, *Music Connection* presents our SoCal A&R Directory. Included in the 1996 listing are major labels, indie labels with major distribution and a few out-of-town labels. For a more complete list of indie labels with indie distribution, see our Indie Everything guide due out in September (or you can call our offices to purchase 1995's indie list). As always, we recommend that you call these labels before actually sending out tapes to insure that the A&R rep in question is still present, and remember that most record companies do not accept unsolicited material. We wish to thank all the label publicists and A&R departments who helped us compile this important list, and our apologies to those we may have inadvertently missed.

Compiled by Carla Hay

↳ **A&M (PGD)**



1416 N. La Brea Ave.
Hollywood, CA 90028
213-469-2411 FAX 213-856-2659

- ◆ **Al Cafaro**
President
- ◆ **David Anderle**
Senior VP/A&R
- ◆ **Mark Mazzetti**
Vice President
- ◆ **Larry Hamby**
Vice President
- ◆ **Teresa Ensenat**
Vice President
- ◆ **Manny Lehman**
Vice President
- ◆ **Jeff Suhy**
Director
- ◆ **Jon McHugh**
Director/Film Music

↳ **AMERICAN RECORDINGS (WEA)**



3500 W. Olive Ave., Suite 1550
Burbank, CA 91505
818-973-4545 FAX 818-973-4571

- ◆ **Rick Rubin**
President/A&R
- ◆ **George Drakoulias**
A&R
- ◆ **Dan Charnas**
A&R/Hip-hop
- ◆ **Dino Paredes**
A&R
- ◆ **Johan Kugelberg**
A&R (Onion/American)

↳ **ARISTA (BMG)**



9975 Santa Monica Blvd.
Beverly Hills, CA 90212
310-789-3900 FAX 310-789-3944

- ◆ **Lonn Friend**
VP/A&R/West Coast
- ◆ **Joel Alvarez**
Manager/Soundtracks
- ◆ **Michelle Ozbourn**
A&R Coordinator
- ◆ **John Rader**
Soundtracks/A&R Assistant

↳ **ATLANTIC (WEA)**



9229 Sunset Blvd., 9th Floor
Los Angeles, CA 90069
310-205-7450 FAX 310-205-7411

- ◆ **Jolene Cherry**
VP/A&R
- ◆ **David Foster**
VP/A&R

- ◆ **Dave Jerden**
VP/A&R
- ◆ **Sean Carasov**
VP/A&R/Black Music
- ◆ **Kevin Williamson**
A&R
- ◆ **Tom Carolan**
A&R
- ◆ **Tim Sommer**
A&R
- ◆ **Jenny Price**
A&R
- ◆ **Holly Hutchinson**
A&R Scout/Research Associate
- ◆ **Stephanie Faraci**
A&R Administration
- ◆ **Jillian Bailey**
Production Coordinator
- ◆ **Leslie Reed**
A&R Coordinator
- ◆ **Brandy Rosenberg**
A&R Assistant
- ◆ **Bix Jordan**
A&R Assistant
- ◆ **Cindy Hartman**
A&R Assistant
- ◆ **Bree Delano**
A&R Assistant

↳ **BIG BEAT (WEA)**



9229 Sunset Blvd., Suite 401
Los Angeles, CA 90069
310-205-7450 FAX 310-205-5721

- ◆ **Dave Moss**
Senior Director/A&R
- ◆ **Rita Ruvo**
A&R Coordinator

↳ **CAPITOL (CEMA)**



1750 N. Vine St.
Hollywood, CA 90028
213-462-6252 FAX 213-469-4542

- ◆ **Gary Gersh**
President/CEO
- ◆ **Kim Buie**
VP/A&R
- ◆ **Tim Devine**
VP/A&R
- ◆ **Karyn Rachtman**
VP/A&R/Soundtracks
- ◆ **Matt Robinson**
VP/A&R
- ◆ **Perry Watts-Russell**
VP/A&R
- ◆ **Matt Aberle**
Senior Director/A&R
- ◆ **Craig Aaronson**
Director/A&R
- ◆ **Malik Levy**
Director/A&R
- ◆ **Kristen Becht**
A&R Coordinator/Soundtracks
- ◆ **Billy Gottlieb**
A&R Coordinator/Soundtracks
- ◆ **Carol Dunn**
Senior A&R Staff Assistant

- ◆ **Julie Jacobs**
Senior A&R Staff Assistant
- ◆ **Jennifer Mandel**
Senior A&R Staff Assistant
- ◆ **Bobby Lavelle**
A&R Staff Assistant
- ◆ **Stacey Rhoads**
A&R Staff Assistant

↳ **COLUMBIA (SONY)**



2100 Colorado Ave.
Santa Monica, CA 90404
310-449-2100 FAX 310-449-2743

- ◆ **John David Kalodner**
Senior VP/A&R
- ◆ **Maureen Crowe**
VP/Soundtracks
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- ◆ **Jimmy Boyle**
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- ◆ **Michelle Belcher**
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- ◆ **Leslie Lee**
A&R Coordinator
- ◆ **Lisa Frank-Ehrlich**
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A&R Scout
- ◆ **Chris Walters**
A&R Scout

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- ◆ **Judy Ross**
Associate Director/A&R
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A&R Assistant
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A&R Assistant
- ◆ **Shauna O'Brien**
A&R Assistant
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A&R
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A&R
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A&R
- ◆ **Dave Jacobson**
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A&R
- ◆ **John McClain**
A&R
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- ◆ **Ray Santamaria**
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West Coast Coordinator
- ◆ **Monica Tilk**
A&R Assistant

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West Hollywood, CA 90069
310-247-8300 FAX 310-247-8366

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9229 Sunset Blvd., 8th Floor
Los Angeles, CA 90069
310-205-7418 FAX 310-205-7411

- ◆ **Kevin Weaver**
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*Lava's main office is located in New York

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Universal City, CA 91608
818-777-4000 FAX 818-777-7116

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President
- ◆ **Daddy O**
Senior Director/A&R/Black Music
- ◆ **Madeline Randolph**
Director/A&R/Black Music
- ◆ **Candace Tobaben**
Director/A&R Administration
- ◆ **Beth Halper**
Manager/A&R
- ◆ **Mitch Brody**
Manager/A&R
- ◆ **Fred Nassar**
Manager/A&R/Black Music
- ◆ **Bilal Allah**
A&R/Black Music

*MCA is currently in the midst of reorganization. Changes will be announced at a later date.

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11150 Santa Monica Blvd., Suite 1100
Los Angeles, CA 90025
310-996-7200 FAX 310-473-0380

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- ◆ **Aaron Jacoves**
VP/A&R
- ◆ **Dale Kawashima**
A&R Executive
- ◆ **Tom Vickers**
Senior Director/A&R
(Parachute/Mercury)
- ◆ **Angie Ketterman-Badami**
Manager/A&R
- ◆ **Pier Humphrey**
A&R Coordinator/Scout
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A&R Assistant/Scout
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A&R Assistant/Scout
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805-522-9111 FAX 805-522-9380

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A&R

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2100 Colorado Ave.
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310-449-2963 FAX 310-449-2959

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A&R

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Los Angeles, CA 90036
213-634-3500 FAX 213-954-0209
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818-784-7325 FAX 818-789-8298

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President

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213-856-2717 FAX 213-856-2640

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President
- ◆ **Gwen Irby**
General Manager
- ◆ **Jr. Regisford**
VP/A&R
- ◆ **Sandy Hawthorne**
Director/A&R

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338 N. Foothill Rd.
Beverly Hills, CA 90210
310-288-1420 FAX 310-288-1494

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- ◆ **Alison Taylor**
Manager/Special Projects
- ◆ **Larkin Kennedy**
A&R Assistant

└ **POLYDOR/ATLAS (PGD)**



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Hollywood, CA 90028
213-856-6600 FAX 213-856-6610

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President
- ◆ **Tom Storms**
Director/A&R/West Coast
- ◆ **Kam Sangha**
Manager/A&R Admin./International
- ◆ **Mark Chotiner**
A&R Manager
- ◆ **Katie Downey**
A&R Assistant

└ **PRIVATE MUSIC (BMG)**



8750 Wilshire Blvd.
Beverly Hills, CA 90211
310-358-4500 FAX 310-358-4501

- ◆ **Michael Gallelli**
VP/A&R
- ◆ **Pamela Petix**
A&R Coordinator

└ **QWEST (WEA)**



3800 Barham Blvd., Suite 503
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213-874-7770 FAX 213-874-5049

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VP/A&R
- ◆ **Hugo Burnham**
Senior Director/A&R
- ◆ **Jason Bernard**
A&R

└ **RADIOACTIVE (UNI)**



radioactive

8570 Hedges Place
Los Angeles, CA 90069
310-659-6598 FAX 310-659-1679

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Head of A&R
- ◆ **Pamella Barrden**
A&R
- ◆ **Kent Belden**
A&R

└ **RCA (BMG)**



8750 Wilshire Blvd.
Beverly Hills, CA 90211
310-358-4000 FAX 310-358-4090

- ◆ **Ron Fair**
Sr. VP, A&R/Staff Producer
- ◆ **Bruce Flohr**
Director, A&R/Artist Development
- ◆ **Jon Brody**
A&R Manager
- ◆ **Melissa Komorsky**
A&R Manager

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10635 Santa Monica Blvd., 2nd Floor
Los Angeles, CA 90025
310-474-4778 FAX 310-441-6575

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- ◆ **James Austin**
Senior Director,
Special Projects/A&R
- ◆ **David McLees**
Director/A&R
- ◆ **Marilee Bradford**
Director/Soundtracks
- ◆ **Ted Myers**
A&R Coordinator
- ◆ **Christine Ostrander**
Executive Assistant to Sr. VP
- ◆ **Gary Peterson**
Pre-Production Editor/A&R
- ◆ **Patrick Milligan**
Pre-Production Coordinator/A&R
- ◆ **Elizabeth Pavone**
Administrative Assistant to
Directors

*Rhino is primarily a reissuer, but does sign artists to its Forward label.

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2114 Pico Blvd.
Santa Monica, CA 90405
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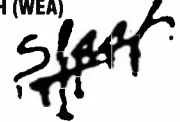
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VP/A&R/Urban
- ◆ **Richie Wise**
Director/A&R/Staff Producer
- ◆ **Michael Roth**
Director/A&R/Alternative
- ◆ **Michelle Meena**
A&R Administrator

└ **SILAS (UNI)**

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Universal City, CA 91608
818-777-4011 FAX 818-777-8915

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President/CEO

└ **SLASH (WEA)**



7381 Beverly Blvd.
Los Angeles, CA 90036
213-937-4660 FAX 213-933-7277

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President
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└ **TAG RECORDINGS (WEA)**



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310-205-5963 FAX 310-205-7407

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Director/A&R

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8981 Sunset Blvd., Suite 101
West Hollywood, CA 90069
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Co-Chairman
- ◆ **Allen Hughes**
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A&R

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VP/A&R/Special Projects,
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Director/A&R
- ◆ Mary Hogan
Director/A&R Administration
- ◆ Tim Young
Manager/Production/Mastering
Coordinator/A&R
- ◆ Doug Valva
Executive Assistant
- ◆ Sherry Beeler
A&R Assistant
- ◆ Emily Brown
A&R Assistant
- ◆ Cathy Johnston
A&R Assistant/Administrator
- ◆ Lynda Lee
A&R Assistant
- ◆ Marleen Meraz
A&R Assistant
- ◆ Abel Garcia
Post Production Engineer

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VP/A&R
- ◆ Kevin Laffey
Director/A&R
- ◆ Steve Prudholme
Director/A&R
- ◆ David Gamson
Staff Producer/A&R
- ◆ Meredith Chinn
A&R Rep
- ◆ David Katznelson
A&R Rep
- ◆ Jamil Rich
A&R Rep
- ◆ Julie Larson
A&R Coordinator
- ◆ Eddie Singleton
A&R Coordinator/Black Music

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West Hollywood, CA 90069
213-848-9200 FAX 213-848-9448

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President

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Santa Monica CA 90404
310-449-2666 FAX 310-449-2095

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Co-President

- ◆ Liz Brooks
A&R
- ◆ Phil Cassens
A&R
- ◆ Julie Chamberlain
A&R Coordinator

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Beverly Hills, CA 90211
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- ◆ Amos Newman
A&R
- ◆ Gregg Simon
A&R Assistant
- ◆ Eva Marie Reid
A&R Coordinator/Assistant

IMAGO (BMG)



152 W. 57th St., 44th Floor
New York, NY 10019
212-246-6644 FAX 212-246-0404

- ◆ Clay Farmer
VP/A&R

MEGAFORCE (PGD)

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Morganville, NJ 07751
908-591-1117 FAX 908-591-1116

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Chairman
- ◆ Marsha Zazula
President
- ◆ Maria Ferrero
Director/Publicity, A&R

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New York, NY 10022
212-833-8000 FAX 212-833-5441

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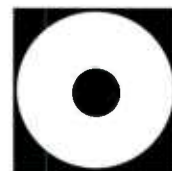
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The B.A. Team

Contact: Todd Feldman
310-556-0969
Seeking: Label Deal
Type of music: Rap/Hip-Hop

Production 7
Lyrics 6
Music 5
Vocals 5
Musicianship 5

Average

1 2 3 4 5 ★ 7 8 9 10

Comments: These two Baltimore area transplants have come to L.A. with their often humorous lyrics and smooth as silk melodies, and they are ready now for some A&R attention. The irresistible "Kitty" sounds like a crossover hit, and "Smoova" also contains some pleasant hooks. We see a bright future for these guys. It's up to the A&R crowd now.



Spinach

Contact: Artist Hot Line
310-827-4234
Seeking: Label Deal
Type of music: Alt. Rock

Production 5
Lyrics 5
Music 5
Vocals 5
Musicianship 6

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: The production should be much more in-your-face to match the aggressive musical power and machine gun lyrical approach. Especially notable is the band's drummer, who pumps these guys with as much force as a runaway eighteen-wheeler on a downhill grade. We are intrigued, but not convinced just yet. Keep it up and keep writing material.



Rubicon

Contact: Schwartz Management
612-475-3590
Seeking: Label Deal
Type of music: Rock

Production 5
Lyrics 4
Music 5
Vocals 5
Musicianship 6

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Like many technically proficient students of music, these guys have the chops but they lack the artistry. Instead of finding their own voice, they merely echo such prog-pop outfits as Styx, so you can see why there is little chance for them to capture any domestic A&R attention. Perhaps Europe would be interested in this bygone sound.



Circle Of Gods

Contact: Artist Hot Line
818-919-5629
Seeking: Label Deal
Type of music: Techno-Pop

Production 6
Lyrics 4
Music 5
Vocals 4
Musicianship 4

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This Covina-based duo is from the school of Eighties technorock. While they have the technical know-how and demonstrate an occasional melodic hook, over-all we're dealing with the same groove over and over, leaving little originality. These guys sound competent as studio professionals, but they just don't shine as the star attraction.



Elizabeth Black

Contact: Artist Hot Line
310-399-8765
Seeking: Label/Publishing Deal
Type of music: Pop

Production 5
Lyrics 6
Music 5
Vocals 5
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: The vocals show promise, but are too reserved, as is the production. There is a mixture of nicely written pop ballads and some poppy funk, but we think she should focus on the pure pop and lose the funky attempts. While we see potential as a songwriter, Black needs to unleash more vocal power as an artist to capture industry attention.



J.L. Brown

Contact: Artist Hot Line
714-524-3365
Seeking: Management
Type of music: Rock

Production 7
Lyrics 4
Music 5
Vocals 5
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This demo has a very nice production, and the songwriting structure is tight and concise. But the musical style is a bit out of step with today's market. The rudimentary lyrics deal with boy-girl topics and weekends. Brown's vocals are also not ear-catching enough. At this point, we see more promise as a songwriter, but that needs work, too.



Ron Rich

Contact: Artist Hot Line
304-564-5989
Seeking: Label Deal
Type of music: Country-Pop

Production 5
Lyrics 5
Music 5
Vocals 5
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: While Rich has a nice songwriting style, his white-bred vocals sound too much like John Denver or Bobby Goldsboro. He has yet to find his own voice, but there might be a place for him as a staff writer in Nashville. Still, some stronger material will have to come through first. We suggest concentrating on the songs, not the artist angle.

SUBMISSION GUIDELINES

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

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

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



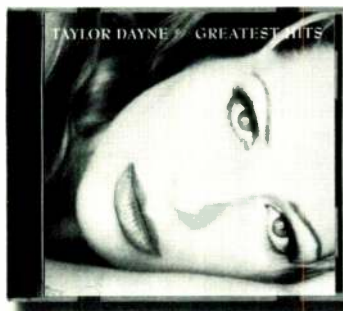
Various Artists

Waiting to Exhale Original Soundtrack

Arista

1 2 3 4 5 6 7 8 9 10

Producer: Babyface
Top Cuts: "Why Does It Hurt So Bad," "Let It Flow," "My Funny Valentine."
Summary: Babyface gets in touch with his feminine side in masterminding one of the most passionately cool soundtracks in recent memory.



Taylor Dayne

Greatest Hits

Arista

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Can't Get Enough Of Your Love," "I'll Always Love You."
Summary: The logic here must be that if Janet can make a compilation with only three albums, why not another great dance diva?



Peter Turk

Stranger Things Have Happened

Beechwood

1 2 3 4 5 6 7 8 9 10

Producer: James Lee Stanley & Peter Turk
Top Cuts: "Stranger Things Have Happened," "Higher And Higher."
Summary: Peter Turk left the Monkees almost 30 years ago for a solo career.



Klaatu

Magenta Lane

Permanent Press

1 2 3 4 5 6 7 8 9 10

Producer: Klaatu
Top Cuts: "Blue Smoke."
Summary: They were the band who would be fab, a Toronto outfit once rumored to be the Beatles.



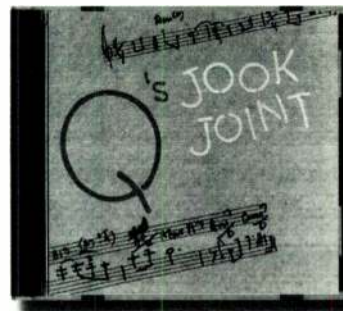
David Sanborn

Love Songs

Warner Bros.

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "The Seduction," "Straight To The Heart," "It's You."
Summary: The fact that Kenny G is a household name in the romantic sax department While this R&B-based sax legend is merely very well known is criminal.



Quincy Jones

Q's Jook Joint

Qwest/Warner Bros.

1 2 3 4 5 6 7 8 9 10

Producer: Quincy Jones
Top Cuts: "Let The Good Times Roll."
Summary: When Q's making out the guest list, you know it's gonna be one slammin' party.



Jean Shepard

Classic Capitol Recordings, 1952-1964

CEMA

1 2 3 4 5 6 7 8 9 10

Producer: The Country Music Foundation
Top Cuts: "Twice The Lovin' (In Half The Time)," "Two Whoops And A Holler," "The Root Of All Evil (Is A Man)," "Under Your Spell Again."
Summary: There is no "girl singer" living who can compare to Jean Shepard.



Omartian, Pratt & McClain

Like Brothers

Sonrise Music Company

1 2 3 4 5 6 7 8 9 10

Producer: Jerry McClain
Top Cuts: "Like Brothers."
Summary: The duo of Truett Pratt and Jerry McClain scored one hit during their career, the theme song from the hit Seventies TV series about the Fifties, Happy Days.



ROCK



The Replicants

The fine folks at **Dionysus/Hell, Yeah! Records** have released a few things that are worth a listen. For instrumental/surf fans, check out the **Bomboras' Savage Island CD**, which combines a natty surf garage feel glazed with exotica and drenched in a '63 Fender reverb sound. The **Insect Surfers** have released *East/West*, a seven-song EP featuring the guitar pyrotechnics of **Dave Arnson**. Arnson performs with the surf guitar the same way that Spiderman works a web. **Huntington Cads** drummer **Jeff Utterback** and **Boardwalker Dan Valente** also lend their impressive talents to the **Insect Surfers**.

If you haven't got your fill of exotica, check out *The Lost Episodes Of Les Baxter*, featuring six "lost" gems taken from a video tape of a Los Angeles television broadcast which aired only once. Released by **Bacchus Archives**, a sub-division of **Dionysus Records**, this is the first Les Baxter release in two decades! Contact **Dionysus and Hell, Yeah!** at 213-259-2423.

Take two guys from local band **Tool** and two guys from **Failure**, throw in a bunch of covers and you get the **Replicants**, who have just released their debut disc on **Zoo**

Entertainment. The group gives the industrial garage treatment to a whole mess of covers, notably "Silly Love Songs" and the Cars' "Just What I Needed," the group's ace in the hole.

Goth/industrial specialists **Cleopatra Records** and their sub-label, **Hypnotic**, have released **Anubian Lights' Jackal & Nine EP**, which uses pure analog sound waves to conjure up nearly an hour of interesting ambient space music with an Egyptian twist. The Lights feature former **Hawkwind** musicians **Nik Turner, Simon House** and **Del Dettmar**, in addition to **Dorin "Lux Inferior" Shelley** of local progressive outfit **Pressurehed**. The L.A.-based **Cleopatra** has also released *Sarabands*, the new album by French gothic rockers **Corpus Delicti**, and the laudable *Bites And Kisses*, a "best-of" compilation by Finnish goth band **Two Witches**, who use concepts of vampiric horror from **Anne Rice** novels such as *Interview With The Vampire*. We're still waiting for an American tour from the **Witches**.

Last but not least, **Cleopatra** offers *WiReD Injections*, an hour-plus compilation of "cybernetic" music featuring performances by many L.A. bands, such as the **Electric Hellfire Club, Spahn Ranch** and **Christian Death**. You can contact **Cleopatra** at 213-465-8357 or email them at cleopatra@cyberden.com. Make sure you request their catalog.

As **Rock En Espanol** continues to become a greater part of the Los Angeles club circuit (even the **Cocunut Teaszer** has added the occasional **Rock En Espanol** night), expect to see more bands like **Malo** popping up in the clubs, charts and TV screens. Combining pop sensibilities with the more recognizable aspects of **Santana**, **Malo** was recently featured on *La Hora Lunatica*, on the **Telemundo** network, a variety show hosted by one of the city's most popular on-air personalities, **Humberto Luna**. The band has inked with L.A.-based **GNP/Crescendo Records**. You can reach **Malo** through their publicist, at **Costa Communications** (213-650-3588).

—Tom Farrell



Malo on La Hora Lunatica

COUNTRY



Otto Felix, Mark Sellers and Houston

The holiday season got off to a high-powered start on November 26 when **Dwight Yoakam, Otto Felix, Peter Fonda, Freddie Fender** and hundreds of Harley owners gathered together for the **Happy Harley Days Parade** in Beverly Hills. A full day of events followed. The highlight was the **Otto Felix** production of country, rock and blues performances that featured not only **Freddy Fender**, but also **Alan Rich, Billy Swan**, (without **Randy Meisner**, who was out of town), country rocker **Mark Sellers** and the **Hit Men**. Local hot-shot guitarist **Houston** joined both **Fender** and **Rich & Swan** onstage. The man with one name was responsible for some special moments. Special recognition goes to **Otto** for being such a good Santa to so many and making everyone feel the true spirit of the season.

Other outstanding Christmas events include **Dwight's** benefit show at the **Viper Room**, with all proceeds going to the **Los Angeles Mission** and the **Fireman's Relief Organization**. The entire **Yoakam** organization was present and donated their time. This was **Dwight's** first live performance since the release of his new album, *Gone*.

Sadly, the **Ringling Sisters** have announced that their annual **Fun-Raiser**, held this year on December 18 at the **Palace**, will be the last one. According to sister **Annette Zilanskas**, the work load makes it prohibitive. This was the tenth year the **Ringling Sisters** produced their **Fun-Raiser** to benefit orphans.

The L.A. country rock scene has been given a shot in the arm in the

last year. **Steve Cochran, Mark Sellers, the Monte Carlos, Hummingbird** and **Rio Grande** have been making some rockin' music. **Cochran**, who is finally off the road, is writing and recording. With songs such as "Shake," "When The Vow Breaks" and "Jewelry Box," he can't miss.

The Tex-Mex influence in **Rio Grande's** music has earned them a strong following in the southwest. Currently, they are the darlings of 35 radio stations in Texas and the surrounding vicinity with tunes such as "Swamp Stomp Boogie." The band is getting ready to go into the studio and begin work on their second self-produced album.

Also in the studio is **Billy Swan**. **Billy**, a legend in both the country and pop fields, is recording a solo project at **Sun Records** in Memphis. **Billy** will be recording with his band, **Meisner, Rich & Swan**, too. Both **Billy** and the band plan on being more visible around L.A. in the new year.

Hollywood's hippest hangout and honky tonk, **Jack's Sugar Shack**, has announced that high-ranking management team member **Wendall Williams** will take over booking duties for Thursday nights. **Williams**, who also assists owner **Eddy Jennings** with artist relations, performance setup and security, can be reached at 213-466-7005. A highly visible member of the **Sugar Shack** staff, **Wendall's** hands-on approach has made him extremely popular with artists, the media and the public alike.

A very cool new record store is open for business. **Sunset Records**, located at 7509 **Sunset Blvd.**, is owned and operated by local musician **Howard Weisbrot**. **Sunset Records** carries CDs, cassettes and LPs, new and used. For more info, call **Sunset Records** at 213-874-5212. Visitors are always welcome to drop in, too.

L.A. filmmaker and video producer **Szu Wang** has announced that her Burbank soundstage, **South Lake Stage**, is now available for show-casing and rehearsals. The facility is located at 293 **South Lake St.** Call **Szu** at 818-953-8400 for the vitals and pricing information. It's a great space.

—Jana Pendragon



Rio Grande

JAZZ



Roy Hargrove

John Scofield can be considered one of the big three of modern jazz guitar (along with Pat Metheny and Bill Frisell), an immediately distinctive player whose rockish tone contrasts with a consistently creative improvising style. At Catalina's, however, Scofield was to an extent overshadowed by his brilliant organist, Larry Goldings. To the guitarist's credit, he gave Goldings a generous amount of solo space on the funky yet complex originals, and the organist really excelled. Assisted by bassist Dennis Irwin and drummer Idris Muhammad, Goldings (who has a new record out on Warner Bros.) swung hard and almost escaped from the dominant Jimmy Smith influence that touches all organists; his occasional piano playing was also excellent.

Trumpeter Roy Hargrove brought his quintet—featuring Ron Blake on tenor and pianist Charles Craig—to the Wadsworth Theatre recently. Hargrove, an excellent representative of the "Young Lions" (twenty-something jazz players who base their style on Sixties hard bop), split his sets between standards and origi-

nals during his well-planned performance. Although Hargrove will probably never be an innovator and falls short of being a virtuoso, he is an easily enjoyable player with a hard swinging style who also took a reasonably effective vocal on "September In The Rain."

One of the most fiery of the up-and-coming blues guitarists is Jay Gordon, who was consistently explosive during his stint at Lucille's. Gordon, whose singing voice has improved in recent times and whose playing style has become a little more jazz-oriented (without losing its power), really gave new life and meaning to the blues; he deserves to be booked at the main room at B.B. King's. "Smokestack Lightning" was really blazing.

Recently at the Kodak Building, a select crowd had the opportunity to view two rather unique films. D. Chann Berry's 1992 documentary *My Father's Music...Jazz* (which deserves to be widely seen) is mostly a series of interviews and excerpts from performances by a variety of veteran jazz greats. Among those profiled are Dizzy Gillespie, Miles Davis (Max Roach talks about the trumpeter on the day Miles died!), Ella Fitzgerald, Oscar Peterson and Stanley Turrentine. This labor of love (which should have included more music) has its memorable moments.

Saving the best for last, the film show had a real surprise: a ten-minute segment from *Soupy Sales'* Detroit-based show in 1955 that showcases the otherwise unfiled trumpeter Clifford Brown! Sales himself introduced the priceless (and recently discovered) clip. Brownie (backed by an unseen rhythm section) stretches out on "Lady Be Good" and "Memories Of You" before talking briefly with Soupy about his upcoming gig with Max Roach! Clifford, who died in a car accident six months later at the age of 25, can now finally be seen as well as heard!

—Scott Yanow



Larry Goldings

URBAN



Samuelle

Two upcoming urban music conferences will be hitting L.A. in the near future: The Radio Active JAMZ Session conference takes place January 24-28 at the LAX Doubletree Hotel, located at 5400 Century Boulevard. The conference, organized by Jerry Boulding of HITS magazine, will be for urban radio broadcasters, with the theme being "The Future Takes Flight." For more info, call 818-501-7900.

Next up is the BEM Entertainment Expo, which takes place February 3 at the Roosevelt Hotel in Hollywood. The conference is open to unsigned artists and will feature a slew of activities, including panel discussions, showcases and workshops.

BEM Entertainment is the same organization behind the Hollywood Music Showcase for unsigned urban artists. It also houses three independent labels: Upscale Music for R&B/soul, 10/4 Music for rap and Lamea Sounds for gospel. BEM is always on the lookout for unsigned talent and takes all forms of urban music except gangsta rap. For more information, contact BEM, P.O. Box 9294, Inglewood, CA 90305. BEM's new phone number is 310-644-3755.

Remember Club Nouveau, the Oakland group that hit it big in 1987 with their version of "Lean On Me"? Former lead singer Samuelle Prater (or just Samuelle, as he's known on his records) is back with his new single, "All That Matters." The song was also featured in the Wesley

Snipes/Woody Harrelson movie, *Money Train*. For more info on Samuelle, call Lombard Street Records at 213-963-8016 or ESP Public Relations at 310-645-0101.

Dr. Dre's next album will be called *A New World Odor*. It will reportedly explore the superstar rapper's funk influences and is set for release later this year. Also later this year from the Death Row camp will be a new album from 2Pac.

Onyx and DAS EFX will perform at the House of Blues on January 17th.

Congrats to Mack 10, whose self-titled debut album recently went gold. Mack 10's new single is "Westside Slaughterhouse," and the video features guest appearances from Ice Cube and WC.

TURMOIL AT MOTOWN? Now that Andre Harrell has taken over the helm at Motown Records, we hear that massive changes are in store. The label will reportedly move its headquarters from L.A. to New York, where Harrell is based. And rumors are flying that the Motown staff will be experiencing a round of layoffs and new appointments.

There have also been reports that Motown may be in danger of losing its biggest act of the Nineties: Boyz II Men. Late last year, Boyz II Men publicly denounced the release of the *Remix Collection* album, refusing to promote it amidst claims that the album was below their standards and released without their approval. Although the *Remix* album was greenlighted before Harrell came on board, there are reports that Boyz II Men are so unhappy with Motown, that they may sign with another company when their contract expires.

Rap The Vote, the hip-hop equivalent of Rock The Vote, is a newly formed organization geared to increase voter registration among young people, particularly among African-Americans. Compton mayor Omar Bradley helped form Rap The Vote, which is enlisting the support of numerous high-profile artists. A Rap The Vote concert will take place February 3 at Cal State Dominguez Hills' Olympic Velodrome. Artists scheduled to perform include Coolio, All-4-One, MC Hammer, Totally Insane and Verbal Skills.

—Carla Hays



On the video set: WC, Mack 10 and Ice Cube

Paul Norman
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 **CLUB REVIEWS**

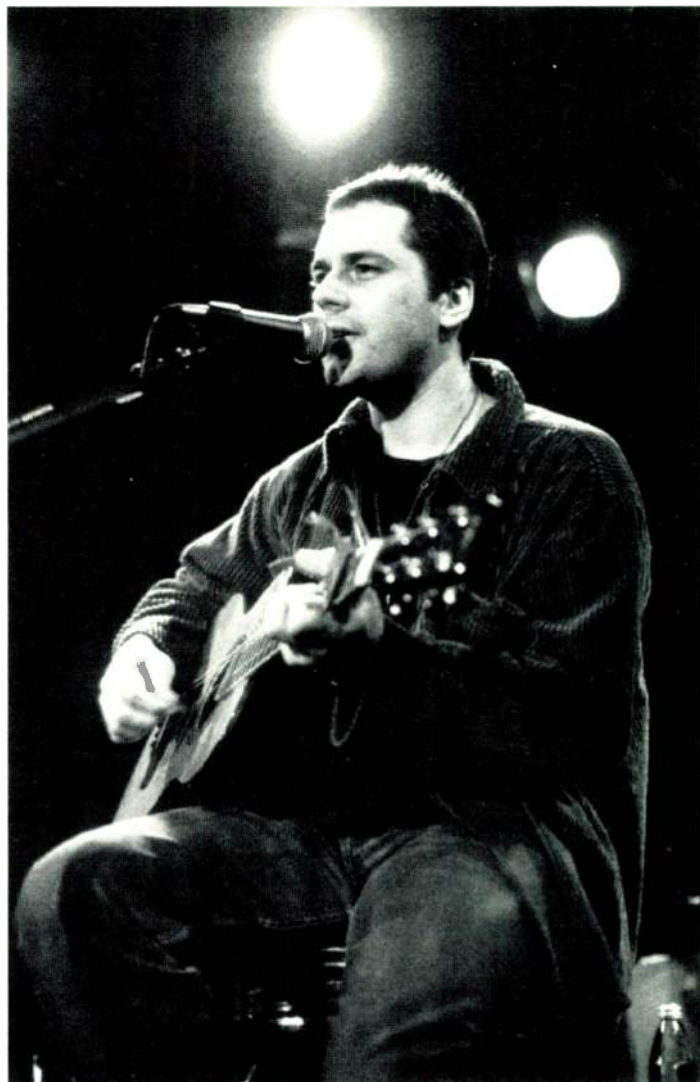
Jude Cole
The Viper Room
 West Hollywood
 1 2 3 4 5 ★ 7 8 9 10

Contact: Susan Mainzer, Island Records: 310-288-5323

The Players: Jude Cole, guitar, vocals; Mark Goldenberg, guitar; Ron Aniello, guitar; Juliette Prader, percussion; Paul Prudhomme, keyboards; Chris Bondi, trumpet.

Material: This singer-songwriter sounds like a more contemporary, more genuine Don Henley—which isn't saying a hell of a lot. Musically, Cole offers a rich, folksy sound that often detours into country, rock and many other styles. But overall, this stuff is a little on the tame side, and will probably appeal primarily to folks over 30 who have nice jobs and late-model cars. If Cole succeeds in making your eyes get a little dewy, you'll probably hate yourself for feeling that way. The wistful sentimentality of the lyrics gets pretty cloying, and some of Cole's lyrics employ very familiar themes. The title track of his latest CD, *I Don't Know Why I Act This Way*, tells a fairly predictable tale about a Vietnam vet who beats his wife and muses wildly about killing himself. The social commentary Cole offers is essentially benevolent, but the images he uses seem to come from a TV movie. Also, the diction of his lyrics relies on plenty of stock phrases like "pot of gold," "love's a game," etc.

Musicianship: In this department, however, Cole and his band really delivered. Cole's voice was warm and accurate without being exciting, but it was the guitar work that was most outstanding. Goldenberg used beautiful and unusual chord inversions, and Cole's guitar playing was sweet and crisp as well. In fact, the guitar harmonies in this show were noticeably more intricate than what you'll hear on the current CD. Still, it's hard to say whether the third guitar contributed very much to the proceedings, because Ron Aniello's playing was often inaudible. Meanwhile, Prudhomme's keyboards had the soft quality of an old Fender Rhodes electric piano, which was a nice complement to Cole's ringing, acoustic tones. Prader's competent enough as a drummer, although one has to wonder exactly why she used a large plastic bucket instead of a floor tom.



Jude Cole: Slick and professional.

Performance: Stage patter is an important element of small, intimate shows like these, and Cole certainly has this part of his act down cold. He's funny and engaging, even though he's probably told some of these stories hundreds of times, and his delivery can be a little over-rehearsed. Also, it looked sort of incongruous when Goldenberg chewed gum really energetically through the slower, heartfelt numbers.

Summary: This act is really slick and professional—almost too much so for this genre. There's definitely

an audience for Cole's work, but many acoustic guitar fans will prefer singer-songwriters who have a more raw, passionate energy.

—Matthew J. Jansky

Shaver
Jack's Sugar Shack
 Hollywood
 1 2 3 4 5 6 7 ★ 9 10

Contact: Lisa Shively, the Press Network: 615-322-5445

The Players: Billy Joe Shaver, lead vocals and acoustic; Eddy Shaver, electric, acoustic, slide guitar; Keith Christopher, bass; Craig Wright, drums.

Material: Everything performed by Shaver was written by Billy Joe himself over the last 25 years. The high caliber craftsmanship of this cowboy bard of the honky tonk has not been surpassed by anyone since Billy Joe started writing back in Texas as a young man many years ago. No one but Hank Williams, Sr. can come close to the perfection Billy Joe Shaver has achieved with such songs as "You Asked Me To," "Old Chunk Of Coal," "Honky Tonk He-



Shaver: High caliber craftsmanship.



The Daisies: Pop tunes with catchy hooks.

rees" and "Live Forever." His heart-felt lyrics paint pictures of heartache and heartbreak and wild nights built upon broken promises and half-spoken dreams followed by painful mornings tinged with regret. All of this is served up upon a worn but still shiny silver platter of experience and wisdom. The songs range from heavenly sweet like the gospel inspired "Live Forever," to the rough and raunchy "The Hottest Thing In Town," to the lusty hot-as-a-southern-summer-night blues number "Sweet Mama." And no matter how many times you've heard a Billy Joe Shaver song, it always seems brand new again each time the band performs it. Not many acts can make that claim.

Musicianship: The band Shaver is tight as tight can be. With Billy Joe leading the way for Eddy's fire-brand guitar style, and with Craig Wright's constant beat keeping things steady and Keith Christopher's bass holding the bottom line, there is no band finer or one more professional. The band works together well, they are fluid in their ability to follow Billy Joe's lead and Eddy is allowed as much room to romp as necessary. His skill and grace put him in the top echelon of the guitar world. Both Craig and Keith are given the spotlight so that each and every element of style and talent is exposed properly.

Performance: Billy Joe Shaver is the quintessential entertainer. He's passed that on to his son and to the other members of his band. Open and honest with his material, the band has built its live shows upon that rare virtue. There are no egos and no star trips to get in the way of the music and the entertainers. The audience feels every note, every emotion. Laughter is also in liberal

supply as Billy Joe and band actually communicate with their audience, touching every heart string and soul, giving 100 percent of themselves and then some. With an instinctive performance, Shaver is perhaps the best honky tonk band around today. **Summary:** Most of those fresh-faced hat acts who are raking in the big bucks at the top of the pop-country charts should be required to study at the feet of the great master. Even some of those cool cat hillbilly rebels and hip roots rockers could use a lesson or two in behavior and performance style from Billy Joe and the band. Without a doubt, live or in the studio, Shaver remains the hottest thing in any town, period.

—Jana Pendragon

The Daisies

The Whisky
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Janeane Ardolino, I.R.S. Records: 310-841-4125

The Players: Jamie Hyatt, vocals, guitar; Daniel Kemp, bass; Mark Willis, guitars; Simon Wickson, drums.

Material: Their name, the Daisies, reveals more than you might expect about this band whose material is ultra-cutesy, even if the band members themselves have faces that only a mother could love. Melodies are set to unsophisticated lyrics, creating a nice little package in which no word is left un-rhymed. Their upbeat power pop is akin to that of Weezer (minus the Costello-like cleverness) and Green Day (minus the fake English accents—the Daisies' accents are the genuine article). The

childlike giddiness of their message, as well as the straightforward way in which it is presented, betrays any pretentious intellect or philosophy. It's unfathomable that these guys would be caught dead browsing through the tragedies of Euripides, yet, ironically he is quoted on their album jacket (check it out if you don't believe me!).

Musicianship: The pop melodies and contagious hooks of the Daisies were cheerfully delivered by vocalist/guitarist Hyatt, whose occasional violations of perfect pitch didn't detract from his performance, but rather supported his everyman style. Wickson's drums stood out with precision fills, and together with Kemp's bass, formed a sturdy rhythmic foundation. The effect was a tight, listener-friendly set of harmonically correct, hooky, pop tunes that, at best, animate your inner child and, at worst, irritate your inner jerk.

Performance: Just looking at these guys gives a sense of their jovial personality. Instead of hiding their homeliness, they capitalize on it. Willis was particularly comical in his flowing poet's blouse which was more the style of garb you'd expect to see draped on some self-loving pretty boy. The skinny, lanky Hyatt drew laughter from the crowd during "Chocolate," which includes the lyrics, "So it's chocolate for breakfast 'Cos I'll never be fat... So it's chocolate for dinner, It's chocolate always..." Overall, their happy-go-lucky presentation was real and sincere.

Summary: While the Daisies aren't musical pioneers or outlandish performers, they have some good pop tunes with catchy hooks and an honest performing style—and those may just be the qualifications necessary for commercial success. —Traci E

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CLUB REVIEWS

Congo Norvell
Spaceland
 Silverlake

1 2 3 4 5 6 7 ★ 9 10

Contact: Amy Bloebaum, Priority Records: 213-993-3287

The Players: Sally Norvell, vocals; Kid Congo Powers, guitar; Danny Frankel, drums; Bill Bronson, bass; Paul Walfisch, keyboards.

Material: Congo Norvell puts on a modern cabaret noir show infused with enough color of texture and harmony to offer something unusual. They transport from spooky Weimar cabaret to smoky blues taverns to Latin tango clubs in one, all-encompassing set. Melodic content is based on the blues without being limited by the blues framework. Even their heaviest blues-influenced material somehow manages to borrow enough from other styles to remain distinct. Along with Latin rhythms, cabaret style and the blues, one can also hear mid-eastern inflections in Powers' guitar solos and a definite operatic influence in Norvell's vocals. Sonically, the band's textural variations explore a broad spectrum. Ominous bass-heavy grooves and agonizingly noisy feedback give way to mellifluous lines and transparent, percussion-accompanied capellas.

Musicianship: Norvell, who founded the band with Powers (of the Cramps, the Gun Club and Nick Cave and the Bad Seeds fame), is the unequivocal centerpiece with her powdered, breathy whispers, pouty, deep moans and angry cries of passion. Her vocal control suggests more than a little formal training, yet doesn't sound homogenized. Norvell combined her narrative cabaret style (a la Marlene Dietrich) with a Janis Joplin-influenced blues crooning in "The Girl Who Would Be King." Her "legitimate" singing style is captivating, although her screams are less than convincing. Powers' guitar was selectively used to complete the sound—neither extremely melodic or busy, but relevant and atonal. Drummer Danny Frankel (a Lou Reed notable) was interesting in his own right with his skeletal kit, which included congas instead of tom-toms



Susan Werner: Promising talent.



Congo Norvell: Seductive and provocative.

and a variety of percussion toys. (It was also difficult not to stare at Frankel, with his head completely shaved, save for one swatch of hair on the side of his head which looked as if it had been overlooked in the shaving process.) Bronson is a good, in-the-pocket player on his fretless, but the presence of an upright, acoustic bass from the band's former incarnation (with Mary Mullen fulfilling the role) was missed. Walfisch's keyboard parts filled out the harmonies, but the lack of variation in sound left a question as to why he lugged three boards onstage.

Performance: Seductive, provocative and sexy Congo Norvell sets a sinful mood. Spaceland's chameleon atmosphere supported the band with its nightclub vibe harking back to "Ricky Ricardo At The Tropicana" days. Candlelit tables and a floral brocade curtain behind the stage brought the cabaret alive as Norvell slinked across the stage, shimmying suggestively and throwing her leg up on one of the keyboards.

Summary: Beware of sultry ladies in smoky nightclubs. Congo Norvell is worth seeing live, but Sally Norvell may be just the one your mother warned you about. —Traci E

Susan Werner
LunaPark
 West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Private Music: 310-358-4500

The Players: Susan Werner, vocals, guitar, keyboards.

Material: On her debut album, *Last Of The Good Straight Girls*, Susan

Werner's acoustic-based songs are embellished with drums, keyboards, bass and a variety of other instruments, which add depth and color to her material and flush it out. But when you strip away the instruments, her songs fall a little short. There's a folk vibe here and a jazz vibe there, and a melancholy vibe pretty much everywhere. There is, however, one tune in her repertoire, "St. Mary's Of Regret," that is particularly compelling. It is as poetic lyrically as it is touching musically, and it is this particular song that offers a glimpse into this singer-songwriter's potential.

Musicianship: Werner is an adequate musician. However, I can't help but feel that there's so much more to her voice than she's willing to give. It's almost as though she's holding back emotions and/or feelings that are buried just beneath the surface. She seems almost unwilling to take chances or risks vocally, choosing instead to ride the safe, middle ground.

Performance: It's usually a treat to hear a singer-songwriter with an acoustic guitar perform songs without a bunch of other musicians cluttering things up. However, in Susan Werner's case, it might've been a better idea to include at least one or two other musicians. Her songs needed a boost live, and she was much too reserved when she spoke between songs.

Summary: Susan Werner is a promising musician. I can only hope that next time around, she'll take a few more risks and dig a little deeper into the places that inspire her as a songwriter, which may result in material and performances that grab her listeners and won't let them go.

—Pat Lewis

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CLUB REVIEWS



Patty Larkin: Poignant songs from a commanding singer.

Patty Larkin & Band Troubadour

West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: High Street Records: 415-329-0647

The Players: Patty Larkin, vocals, acoustic guitar; Jennifer Kimball, keyboards, background vocals; Marc Schulman, guitars; Tom Hambridge, drums; Richard Gates, bass.

Material: With a career that spans six albums recorded over the past ten years, Cape Cod-resident Patty Larkin is no stranger to acoustic music listeners across the country. However, in L.A., where she seldomly performs live, she is largely unknown. But with the release of her latest album, *Strangers World*, coupled with L.A.'s relatively new Triple A radio station (101.9 FM), it shouldn't be long before Larkin catches on in the City of Angels. Larkin writes souring melodies that accentuate her goose bump-inducing vocals. Her poetic lyrics are rich with unusual phrases, intriguing stories, vivid characters and compelling imagery. Sometimes her songs are poignant ("Mary Magdalene," "Chained To These Lovin' Arms") while other times, they bring into focus her quirky sense-of-humor ("Dave's Holiday," "Johnny Was A Pyro").

Musicianship: Larkin's material demands passionate-yet-sensitive players who understand the subtle-yet-dynamic characteristics of her songs, and her four backup musicians handled these requirements exquisitely. Perfectly complementing Larkin, who is blessed with a

beautiful, expressive voice. She never strains, but plenty of emotions and feelings still shine through. And she seems to sing so effortlessly.

Performance: Larkin has a natural way of making her audiences laugh with her self-deprecating humor. But probably because she was touring with a full-fledged band this time around, she kept the in-between-song banter to a minimum. This was a little disappointing because she didn't have the time to really get the audience rolling with laughter. On the other hand, she performed more songs and held her audience spellbound with her amazing voice and well-crafted material.

Summary: Patty Larkin is on a par with John Hiatt in the songwriting department, and you can't help but feel that eventually other artists will discover her songs and begin covering them. Of course, she's a commanding singer and performer in her own right and deserves much more critical acclaim than she's received. Nevertheless, she's got a core base of fans who seem willing to go to just about the ends of the earth to see her. And that is what making music is really all about, isn't it?

—Pat Lewis

Fig Dish Hollywood Grand Hollywood

1 2 3 4 5 6 7 8 9 10

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

The Players: Rick Ness, guitar, vocals; Blake Smith, guitar, vocals; Mike Willison, bass, vocals; Andrew Hamilton, drums.

Material: This band combines straightforward hard-core with more melodic pop-rock. Their material sounds like a hybrid of Dinosaur Jr. and the Replacements. It isn't their playing or talent (or lack thereof) that came across as much as the heart-felt emotion. Fig Dish is so full of emotion that you're afraid if you touch them, it'll all spill out on the table like a saturated sponge.

Musicianship: Many songs ended with blistering jams, with guitarists Ness and Smith facing drummer Hamilton as he pounded out inspiring and spontaneous endings that bled the songs for all they were worth. Also mentionable were some fluid tempo changes. But the monitors were turned up way too loud. The lyrics were indistinguishable above the noise from the P.A. system. Everything sounded distorted. The drum beat, at times, was the only distinguishable sound heard above the tremendous audio fight between the P.A. and the instruments.

Performance: Smith was in rare form, performing as if he had nothing to prove to anyone. Mean-spirited with an Axl Rose "fuck you all attitude," he relentlessly sang one song after another without pausing between songs, something which was desperately needed to separate the distorted song sequence. Their onstage sloppiness could be attributed to the "been together too long" syndrome (all members have played together since they were high school troublemakers), but more than likely, they knew they just couldn't win against the sound system. There wasn't much noise from the audience except for a few fans calling out for Cheap Trick covers. I think most of the audience was too busy trying to block out the horrendous sounds emitting from the P.A. system.

Summary: The band mounted an aggressive rock attack, but the unfortunate conditions at the venue created an inappropriate atmosphere for anyone to possibly get an accurate feel for this band. The circumstances seemed to get the better of the band and by the end of the show they merely walked off the stage. Better luck next time, guys.

—Tracie Smith



Fig Dish: Aggressive rock attack.

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LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013
Contact: Lizzy, 213-625-9703
Type of Music: Original, unique. Experimental only
Club Capacity: 175
Stage Capacity: 10
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Call
Pay: Percent of door. No guarantees

CHIMNEY SWEEP LOUNGE
4354 Woodman Ave., Sherman Oaks, CA 91423
Contact: Dan Singer, 818-783-3348
Type of Music: Blues & Classic Rock
Club Capacity: 70
Stage Capacity: 4
P.A.: Yes
Lighting: Yes
Piano: No
Auditions: Call for information or come in Sunday night and see Dan Singer
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046
Contact: Jay Tinsky, 310-578-5591
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country
Club Capacity: 60

Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Audition: Send promo package to Jay care of club or call
Pay: Negotiable

THE JUNGLE
17044 Chatsworth St., Granada Hills, CA 91344
Contact: Lorna Kaiser, 818-832-4978
Type of Music: R&R cover and original bands
Club Capacity: 250
Stage Capacity: 5-7
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA 91305
Pay: Negotiable

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035
Contact: Jed, 213-937-9630
Type of Music: Rock, acoustic, blues, C/W
Club Capacity: 100
Stage Capacity: 7
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

RENAISSANCE
1212 3rd Street, Santa Monica, CA 90401
Contact: Galia, 310-587-0766
Type of Music: All types. No rap or hip hop
Club Capacity: 398
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo to Galia at club
Pay: Negotiable

ST. MARKS
23 Windward Ave., Venice, CA
Contact: Steve Salmon, 310-452-2222
Type of Music: Jazz, R&B and salsa
Club Capacity: 150
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call Steve or send package

SUNSET
322 W. Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Bob, 818-355-3469
Type of Music: Hard rock, alternative, blues, Top 40
Club Capacity: 238
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address
Pay: Negotiable

TILLY'S CLUB
1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hugh Lavergne, 310-393-1404
Type of Music: World beat, african, reggae, acoustic
Club Capacity: 120
Stage Capacity: 4 - 6
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address or call
Pay: Yes, from the door

THE TOWNHOUSE
52 Windward Ave., Venice, CA 90291
Contact: Frank Bennet, 310-392-4040
Type of Music: All types: Dance, rock, alternative, acoustic, top 40
Club Capacity: 150
Stage Capacity: 20
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo package or call
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus, 714-496-8930
Type of Music: Rock, alteranlive, C/W, jazz, world beat
Club Capacity: 480
Stage Capacity: 10-12
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info or send promo
Pay: Negotiable

MISCELLANY

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MUSIC CONNECTION seeks a receptionist/administrative assistant, P/T, M-F, 11-5. Must have Mac & typing skills (45 wpm min.), phone exp., transportation, be flexible & handle multiple tasks. \$7.00/hr to start. 213-462-5772
MUSIC PR company needs receptionist with office administrative qualities to start mid-January. Speed your resume via fax to Helen Lawson, 818-380-0430

PART / FULL time interns needed for publicity & A&R department at EMI Records. Must be in school & taking for credit. Non-paying. Call Andrea Torchia at 310-289-6442

MUSIC PUBLICITY internship available now. Aggressive interns wanted by top indie PR firm with hippest clients. Fax resume, 818-380-0430, or call 818-380-0400, ext. 238

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GROWING INDY label with national distribution seeks interns. Word processing, data entry, phones, must have transportation. Potential to become paid position. Shirley, 818-762-5648

PUBLICITY INTERNS needed at independent record company. Administrative, some phones & computer work. Will train. Excellent opportunity. College students welcome. JD, 818-953-7910

INDIE RECORD label needs ambitious intern to assist in everyday operations. Could lead to paying position. Fax resume & letter to Chad, 213-954-8284

MUSIC VIDEO production co. needs ambitious intern to assist in all departments. Could lead to paying position. Fax resume & letter to Gretchen, 213-954-8284

MAJOR MUSIC production facility seeking interns. Recording studio and/or music background preferred. Must have car. Flexible hours. Call Tom, 310-260-3171

LEADING ARTIST managed/promotion firm opens doors for interns. Outgoing personality & dedication required. Computer skills a plus. Call Paul M-F 9-6pm, 818-901-1122

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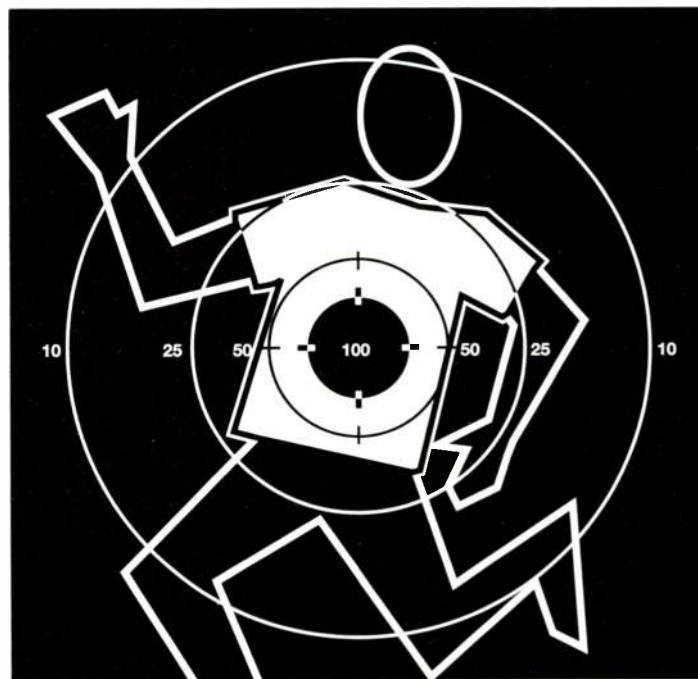
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MARCEL A. - Guitar/Vocals	213-960-5795	✓	✓	✓	✓	Mesa-Boogie Mark III amp, Mesa-Boogie cabs, Rocktron Intelliflex, Ibanez, Gibson Les Paul, Ovation electric/acoustic, Takamine, BBE, Nady, Korg	Years of stage & studio experience with original and cover bands. Studied with Satriani student/GIT grad Doug Doppelt, Stef Burns (Alice Cooper, Y&T), guitar virtuoso Alex Masi, vocal coach Paul Shortino. California State University Chico graduate, minor in music theory.	Fast learner. Effective in the studio. Easy to work with. Great image & stage presence, background vocals. Songwriter/arranger. Available to tour on short notice.	✓	✓	✓	✓	✓
LUCIUS AUSTIN - Bassist	818-892-1531	✓	✓	✓	✓	Electric fretless bass, upright acoustic bass, 5-string electric bass, cello, some keys, mandolin, & guitar.	Many years performing and absorbing music. Can read, arrange, and give quality critique. Very creative. Can improvise. Idiosyncratic with depth.	Very strong ear performer. Easy to work with.	✓	✓	✓	✓	✓
CHRIS BERRY - Vocalist/Producer	818-344-4713	✓	✓	✓	✓	Vocalist, producer, blues lead guitarist, production director. Over 20 years pro experience in everything from blues, alternative, R&B, hip hop, rap.	I have produced over 40 albums, and have post production coordinated over 4,000 albums including Body Count, Stone Temple Pilots, Urge Overkill, etc.	My specialty is getting the best out of you. I am a post production, mastering, and product manufacturing expert. I can save you tons of money and time.	✓	✓	✓	✓	✓
FRANCESCA CAPASSO - Vocalist	805-268-1022	✓	✓	✓	✓	Female vocalist with wide vocal range. Lead & background. Light percussion. Dynamic voice & exotic looks.	10 years of studio, stage & songwriting experience in U.S. & Europe. Worked for JVC, Sony & BMG. Worked with Carmine Appice, Randy Jackson & Bobby Taylor. Various album jingle & commercial credits & demos for songwriters. Numerous TV & radio appearances.	Unique, extremely versatile powerhouse, soulful, bluesy & alternative from Enya to Janis Joplin with Tori, Whitney, En Vogue, Etta & Bonnie along the way. Youthful & modern image.	✓	✓	✓	✓	✓
BOBBY CARLOS - Lap Steel/Guitar	310-452-2868	✓	✓	✓	✓	1925 Weissborn, 1930 National Tri-Cone, 1934 Rick Frying Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda.	Recordings with Julia Fordham, David Buerwald, Moon Martin, Smitty Smith & John Keane.	Solo & fill specialist.	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/Arr.	213-217-8469	✓	✓	✓	✓	24-72 tracks, ADAT Analog, Mac Performer, Vision, Cubase, Finale, K-2000, JU-1080, 990, 880, Proteus, Sound Canvas, RM-50	Top 10 club single "Skin Party", Billy Preston, Deon Estus, Jonathan Moffett, Ed Townsend, HBO USA Television. Producer, musician, arranger, programmer, composer. Laid back, yet meticulous working environment. Available for albums, film, TV scoring.	Master craftsman. Heavy on superb vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓	✓	✓	✓	✓
PETE DALLAS - Drummer	310-859-5898	✓	✓	✓	✓	Small drums, solid big beat.	Tons of touring experience backing signed & unsigned artists - R&B, techno pop, rock, blues, alternative, 70's, 80's, 90's, covers too!	Click tracks no problem. Hired gun or tribesman. Whoa! There's a fire in the basement boys.	✓	✓	✓	✓	✓
TY DENNIS - "Songwriter's Drummer"	213-256-5681	✓	✓	✓	✓	Acoustic/Electric - Drum programming, KAT, R8 mkII, several snares, double pedal, AKG/Shure mics. I'm easy going / show up on time.	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly overdubs. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Vibe/energy player - dynamic.	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it, know it, love it. Flexible rates.	✓	✓	✓	✓	✓
JERRY DIXON - Producer	818-782-5096	✓	✓	✓	✓	Owens studio with 2" 24 track and 24 track ADAT.	Recorded four albums with Warrant for CBS & CMC records. Produced several now signed artists.	Songs always come first. Then recording second.	✓	✓	✓	✓	✓
BRYAN FOGNER - Bassist/Vocalist	818-715-0423	✓	✓	✓	✓	Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner. Lead and/or backup vocals. 3 octave tenor range.	18 years experience, 3 independent albums. Extensive touring. Live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/ an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings	818-569-5691	✓	✓	✓	✓	Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits, BIT graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	✓
PETER G. - Drummer/Vocals	818-761-9081	✓	✓	✓	✓	School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading, overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer	213-662-3642	✓	✓	✓	✓	ADAT Digital, Foxtex 16-trk analog, MAC w/Logic Audio, DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, real 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 master & demo production. Live drums okay. Keyboards, arranging, composing, & woodwinds. MIDI & studio consultation. No spec deals. Pro situations only.	✓	✓	✓	✓	✓
TERRY GLENNY - Violinist/Compsr.	818-249-5200	✓	✓	✓	✓	Acoustic / electric custom 5 string violin.	Most recent credits: Concertmaster with John Tesh orchestra, national tour, television (including Tonight Show), electric violin on Mitsubishi jingles: country, new age albums, alternative bands, gypsy musical. 20 years professional experience, USC degree. Composer, arranger, producer. Live video, film.	Very soulful soloing, improv., excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.	✓	✓	✓	✓	✓
JOE GOFF - Drums/Perussion	310-577-0004	✓	✓	✓	✓	Yamaha maple custom drums, Zildjian cymbals, miscellaneous hand percussion.	12 years experience. Extensive touring & recording. P.I.T. honors graduate. Studied with the best. Specializing in demo & session work at reasonable rates, casuals, club work, touring & substituting.	Highly versatile player. Fast learner. Great groove, meter & click playing. Read music well. Multi-purpose image. Demo & resume available. Pro situations only please.	✓	✓	✓	✓	✓
PETER GRANET - Producer/Engineer	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.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums	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 Bravissimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng	310-589-9729	✓	✓	✓	✓	Over 30 gold & platinum. Automated 24-track 2" analog recording, MTR-90 II, Live room. Top mics & midi. Ocean view, Malibu. HIP productions.	Experienced, focused, dig working with bands and singer/ songwriters. Great rates. Winning attitude! 1 Emmy, 3 grammy nominations. Loads of major label, TV, and movie credits. Singer, Mac programmer, play guitar, bass, piano, & synth. Love scoring, arranging and new sounds.	Call me - we can work it out! Recent productions for Art Garfunkel, Jimmy Webb. Mixes for Bowie, Vanessa Williams, David Crosby. Many projects w/Don Was. R&B writing & prod. Deep grooves.	✓	✓	✓	✓	✓
BOB KNEZEVICH-Producer/Musician	310-312-0125	✓	✓	✓	✓	"Songwriter's One-Stop."	25 years playing, writing, recording & teaching. Studio Music/Jazz degree, U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates.	Live sampled and MIDI arranging. Emphasis on mood, flow, and style.	✓	✓	✓	✓	✓
LEIGH LAWSON - Bassist/ Vocalist	714-373-1400	✓	✓	✓	✓	Electric & acoustic fretted /fretless basses, MIDI pedal keyboard, Boogie & SWR rigs, Fender, Gibson, Alembic, Washburn, Rickenbacker. Tenor vocal.	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.	✓	✓	✓	✓	✓

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•Strong lead voc for R&B, hip-hop grp. Must be under 25 yrs. energetic, attractv, very dedicatd Niko, 213-347-3639
 •Voc, male, wtd by sngrwrt in San Fernando Valley to rec uptempo cntry songs. Must have exp sngrng cntry. Gary, 818-342-8963

•Voc nded for cover band, must be versatl, classic rock, top 40, all styles, Al, 818-965-1307
 •Voc nded; guit & drmr seek bst & voc for rock band. Talentd, exp, dependabl. Glen, 714-821-3860; Clark, 310-694-1174
 •Voc wtd, infl Stoooges, Stones, T-Rex, Muffs, Rehers in downtown LA. Christian, 714-879-7925
 •Voc wtd by all heavy groove band. Infl Menudo, Milli Vanilli, 213-664-2869
 •Voc wtd by bsngwrt to form pwr pop punk band. KRQO, 91X, 818-769-7247
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Scorpions, Zombie, Ron, 909-399-3874
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 •WOB sks visionary voc frontman/lyrcst. We have unique songs/style, ready for world. 213-782-4094

•Wtd: voc for complete underground hr band. Dave, 213-874-9625
 •Zep, Jane's, Dead, DJ style trance dub music. If this sounds interesting, call 213-891-4414

13. DRUMMERS AVAILABLE

•A cool music-loving lyrically passionate song-centered guy (who was out of town during last ad). Scott, 310-669-4983
 •A versatl drmr, very solid & exp, avail for live/studio gigs. Gretsch endorsee. Infl Bonham, Bruford, Bozio. Paid sit only. Paul, 818-985-3700
 •Aggressv hard hitting energetic pro sks pro estab rec touning or managed band, the heavier the better, pro gear, exp, endorsements, hard worker. Mike, 310-379-5649
 •All I want for Christmas is a kick-ass band. Possess loads of energy, soul & divers abil. All sorts of infl. Vanita, 818-358-0117
 •Black drmr avail into hip-hop, R&B, funk, New Jack swing. Avail for tours, studio & serious gigs only. Have elec triggers. MBW, 310-352-8092
 •Drmr, Bonham, Moon, Mitchell sks exp psychd infl hr band for interesting songs. Zep, Doors, Hendrix, Tea Party, Greg, 310-306-0931
 •Drmr avail, jazz, funk, rock. Serious only. 310-834-2068
 •Drmr avail for cover gigs, showcases, any sit. Andre, 818-703-0669
 •Drmr avail for demo, gigs, proj, rec, various sit. Exp reader, compsr, rec & tour. Infl jazz, funk, Latin, fusion, classical. 310-839-2702
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- Drmr avail w/20 yrs exp, pro-minded, looking to join/form band. Inl Zombie, Megadeath. Jeff, 818-776-8838
- Drmr avail, Inl Steely Dan, Herbie Hancock, Yes, Zep. Funky, jazzy sit w/rock edge. Colin, 213-939-8625
- Drmr looking for full band into tribute to anything. Rock, xint tempo, nice kit. Bill, 818-352-2365
- Drmr looking for full band into, any style, pros only, very serious. Bill, 818-352-2365
- Drmr sks to complete serious, cool, orig, pop infl, techno, hip-hop, house. Rave, pwr dance band w/ substance. Bernard, 310-316-9458
- Drmr w/groove & dedicatn sks Christian rock or alt band w/orig material. 818 & 213 areas only pls. 818-886-5767
- Drmr w/terrific tempo looking for cover/tribute band into hr or classic rock or pop rock. 818-352-2365
- Drmr/percuss avail for pro sit, exp in all styles, paid work only. J.C., 818-760-4569
- Drmr/angwrtr, classy, crazy, cute, funky, funny, innovat, rooky, rockin, rude, spacey, solid, sexy & young. Creating great band, everyting influential! 213-851-2033
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- Groove orien drmr looking for cool band, album/tour exp. 818-783-2948
- Inspired assertive plyr, plenty of gigs & exp, hungry for labels, mgmt, shows. Dream Theater, Megadeath, Rush, O'ryche. 818-787-3411
- Inspired assertv plyr, plenty of good/bad exp in bands, hungry for labels, mgmt, shows. Dream Theater, Rush, Megadeath, O'ryche. Pgr, 818-829-0539
- Not just a drmr for 17 yrs, can also compose ong rock material w/you. Active pro sit only. Dream Theater, Rush, Megadeath, O'ryche. Pgr, 818-829-0539
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- Pro drmr, versatil, solid, into dance, exp working music. Voc, acous/elec, image, studio/live. Paid sit only. Jerry, 213-585-7114
- Pro drmr, rock, blues, jazz, soul, pop. Looking for New Year's gig, live/studio perf. Doug, pgr, 310-556-6152
- Pro drmr, ex-Berklee, rock, blues, jazz, soul, pop avail for orig, studio/live perf. Pgr, 310-556-6152
- Pro drmr sks combo fusion/bee-bop jazz ensemble, pro sit only. Bill, 213-874-7118
- Reggae percuss, acous/elec, Harmony voc/harmonicas avail for soca, dance hall, highlife, funk, jungle, ska, etc. Roots & branches. Very exp team plyr. 818-345-2345
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- A blues rock orig band looking for drmr. 818-716-9060; 310-379-9551
- A-1 drmr, Bonham infl major +, for up & coming major arena shows. Already have CD rec lmsheed. 310-543-1885
- A-1 voc & bst team sks gut/drum team for ong proj, Inl O'ryche, Rush, Journey, Joe, 818-597-9029
- Adventurous, creatv, in-the-pocket drmr neded for very orig all pwr folk band. Pos att, sense of humor, dedicatn req. Jutes, 310-473-9159
- Aggressv click drmr wtd. Sex Pistols, NIN, Siouxsie, Elastica, Adam & the Ants. We use backing tapes, samples, effects. New proj w/label int. 310-473-2566
- Alt, unique, Pixies, Rockets, Beatles, Sonic Youth, Beck, Nol Van Halen, Megadeath, no goot rock. Serious. 213-931-0971
- Alt'n drmr's: Are you creatv? Indie infl? Don't want to join the next Pearl Smashing Pilots? Then where is the

•%#@! are you? Johnny, 805-565-3100

- Band sks drmr into all styles from indus to reggae. Must love God, must have great timing. Matt, 213-871-6889
- Booker T & MG's, Wheezer, Muffs, Owen Bradley, Supergrass, Green Day, Elastica, John Lurie, Pulp Fiction, retro sounds, must sing b/u, no silly atts. 213-876-5510
- Britic voc/guit-23, guit-24, sks drmr & bst to complete ong alt/rock band. Nirvana, Oasis, U2. Highly pro, songs #1. 818-359-4005
- Bst & drmr neded to complete alt/punk band. We have released 4 CD's, toured Europe, have booking agt & label Phil, 818-764-1879
- Bst wtd for ong 3-pc grp. Have rehers place & rec studio. 310-927-1679
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•RASE, former 999 SOCIETY guit & other members are auditioning drmr for pro sit Infl Machine Heads, Korn, Fear Factory, Alex. 310-595-9933
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•Fem drmr nded for touring fem rock band. Send photo & tape: ZBR, P.O. Box 592324, Orlando, Fla 32959
•Fourth wheel missing, recording indie CD, drmr went back to momma. Need plyr to perform/rec great songs. Boston, Van Halen, Dave. 818-700-8623
•Funky drmr wtd ASAP for 3-pc. If you're reliabl, creatv we want you. Audition imcd. Christian. pgr. 714-737-FUNK
•Glam hr drmr wtd, touring/rec, talent, originality, style. 213-465-5363
•Guit & voc from Texas sk bst & drmr to complete aggressv, soulful rock band. No LA Spandex cock-rockers pls. Shelby & Jason. 818-410-3484
•Guit/sngr looking for drmr to form blues, folk, punk band. Have songs/talent. 213-651-5682
•Hard-hitting, solid meter drmr wtd for pwrful, hypnotic, melodic unit into Pumpkins, Doors, A'chains. 213-739-6135
•Hardcore hip-hop band nds new drmr, have many optlys. Inspired by Helmet, Beastie Boys, Deftones, Rage Against Msg. 213-719-2255; 805-379-7736
•Highly technical & heavy hitter last level kick drmr for signed metal fusion band. No music whores or wimps. 818-753-0618
•Hungry drmr wtd. 18-30, for straight forward R&R band. Kravitz, Black Crows, Petty. Backing voc a+. 818-340-9865
•Indie artist sks drmr who loves track 8 of Bad Motor

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•Intermed experim metal dark groove, aggressv, different. What can you contribute? Infl GNR, Megadeath, Metallica. 881-892-7713
•Looking for top 40 drmr w/pro att, some orig, cruise ships/paying gigs, share responsibility. Shawn. 818-509-0599
•Modern, young fearless drmr nded for indie label band w/fradio airplay. Cool, good songs, free coffee. 213-891-4220
•NAXED FISH is seeking xlnl drmr w/strong voc to play w/orig blues/rock band w/horns. Holline. 1-800-815-4368
•No B.S. punk band looking for hardcore drmr. Infl Fugazi, Black Flag. We are for real, newcomers ok, but no flakes. 310-914-9770
•Not psycho drmr wtd for hard punk band. Infl Black Flag, MC-05, Miles Davis, Ramones. No drugs. 213-349-5566
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•Pro wtd, limbales, congas, for variety band. Have CD & steady work. San Fernando Valley area. Cesar. 818-891-2645
•R&R band sks drmr. New York Dolls, Haori Rock. Chrs. 213-650-8204
•R&R band w/gigs, about to rec CD, looking for psyched Mitch Mitchell-type drmr. Jeff. 213-850-6616
•REACTOR sks drmr. We're headlinng hr heavy metal band w/infl like Skid Row, Ozzy, Crue, Dokken, Van Halen, Equip, transpo, image, dedicatn req. Greg. 818-980-3254
•Rec artist LIEGHTAS now auditioning blues-based drmr. Infl Alman Bros, Arc Angels, Stevie Ray Vaughan. 818-386-9572
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•Sngr/guit w/songs, sks drmr to jam/record/gig. Tom. 213-935-5991
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