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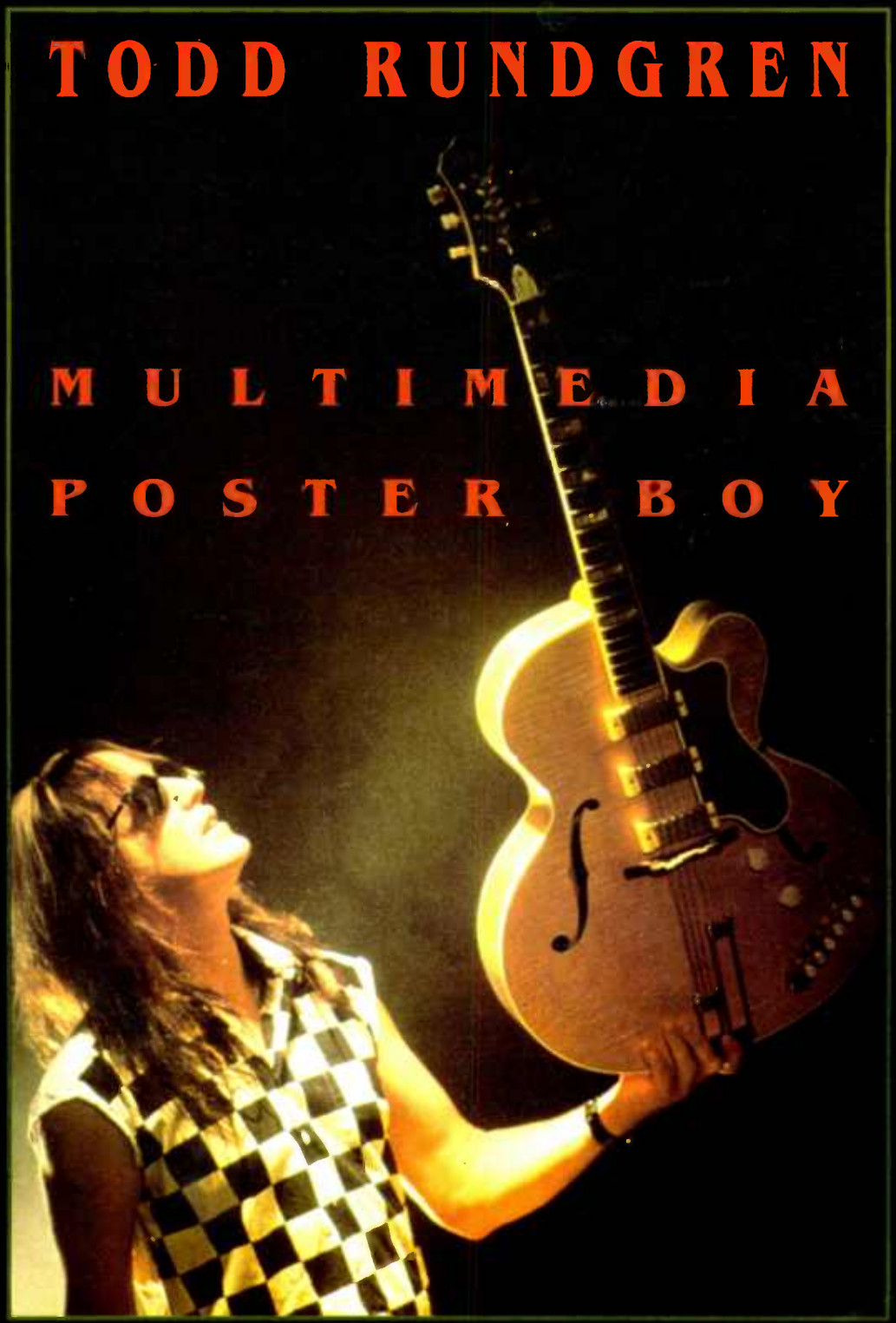
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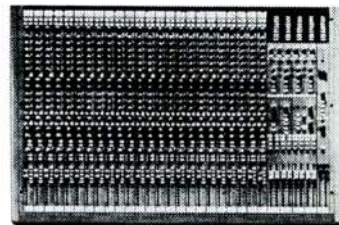
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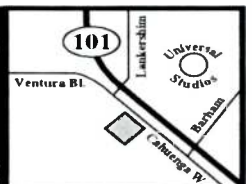
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# FEATURES



## 20 TODD RUNDGREN

Who better to grace our Multimedia Special than an artist who has been consistently at the forefront of technology? We talk with this wizard and true star (a.k.a. TR-i) about his past and future technological explorations and his new interactive-only release, the aptly titled *The Individualist*.

By John Lappen



## 26 CYBER MARKETING

Artists and record companies are gearing up for the changes that will soon engulf the music industry during the next century. Cyber Marketing is the name of the game, and it will change forever the ways in which labels and artists get their music heard and distributed.

By Jeremy M. Helfgot

**22 WESTWOOD ONE CHAIRMAN NORM PATTIZ** By Sue Gold

**24 GUIDE TO COMPUTER EVERYTHING** Compiled by Tom Kidd

# COLUMNS & DEPARTMENTS

4 **FEEDBACK**

5 **CALENDAR**

6 **CLOSEUP**

8 **NEWS**

9 **S&A**

10 **A&R REPORT**

12 **SONGWORKS**

14 **AUDIO/VIDEO**

15 **NEW TOYS**

16 **SHOW BIZ**

18 **LOCAL NOTES**

34 **DEMO CRITIQUES**

35 **DISC REVIEWS**

36 **NIGHT LIFE**

38 **CLUB REVIEWS**

42 **EMPLOYMENT**

44 **PRO PLAYERS**

45 **FREE CLASSIFIEDS**

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**FEEDBACK**

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**DISPLAY ADS:** Our advertising/promotion department is extremely helpful when it comes to assisting you in designing a promotion campaign for your music career. Call the above number any time between 9:30 a.m. and 6 p.m.

**CALENDAR:** If you have an event, workshop, class or seminar that you want us to announce, send the information in writing to the above address, c/o "Calendar."

**FEEDBACK:** All your comments, suggestions and opinions are welcome. We reserve the right to edit

all submissions. Letters must include your name and address. Direct all correspondence to "Feedback" or call 818-503-7485.

**CLUB REVIEWS:** Send a request letter to the above address that includes the name and number of the group's contact person, the correct spelling of all the band members' names and what they play, a b&w photo, three future gig dates and a very short description of the music. A tape is helpful but not necessary. Give us at least ten days advance notice of your gig. Direct the correspondence to "Club Reviews."

**DEMO CRITIQUES:** Our Demo Critique section has been expanded. If you are an unsigned artist and want your product analyzed before you submit it to the industry, please see the guidelines in the Demo Critique Section of this issue.

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# CALENDAR

By Trish Connery

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

## Current

The Los Angeles Songwriters Showcase, in addition to the many services they provide, is also the host of the weekly Tuesday night sessions featuring music industry guests who may be looking for new material, or who provide informative question and answer periods. The June 13th session will feature guests Jim Vellutato, Creative Director of Sony Music Publishing, and Jim O'Loughlin, President of O'Lyric Music; the June 20th session guests will be hit songwriter Franne Golde and producer/songwriter/artist Kashif. All events are held at the Women's Club of Hollywood, 1749 N. La Brea in Hollywood and begin at 7:00 p.m. Call 213-467-7823 for upcoming guest information or to obtain LASS membership information.

Veteran songwriter K. A. Parker has several songwriting classes scheduled over the summer and into the fall. These courses: "Foundation Course: The Basic Course"; "Writing For The Recording Artist"; "Writing The Love Song"; "Advanced Workshop"; and "The Business Of Songwriting" are four-to-eight-week classes and cover everything from songwriting to collaboration to copyrights and publishing. Class fees range from \$125-250. Call 818-377-9730 to reserve your seat, or to obtain additional information.

The next workshop from California Lawyers For The Arts is "Legislative Update" on Tuesday, June 27, 7:00-8:30 p.m., at the Ken Edwards Center, 1527 Fourth St. in Santa Monica. An attorney will give an overview of proposed and recently enacted local and national legislation affecting the arts. The fee is \$5 for CLA members and \$15 for non-members. For additional information on either workshop, call California Lawyers For The Arts at 310-395-8893.

The summer quarter for UCLA Extension begins on June 24 and continues throughout the summer with a wide range of courses specializing in the entertainment industry. Classes are available in performance ("Secrets Of Singing"; "Finding Your Voice: A Singing Workshop"; "Playing Popular and Jazz Piano Styles"), the music business (A&R: Making Music From Acquisition To Release"; "Tour Management For The Music Industry"; "The Expanding Role Of The Personal Manager In The Music Industry"; "The Music Video Industry Today"; "Becoming A Disc Jockey"), songwriting ("Writing Lyrics For Hit Songs"), electronic music ("Electronic Music I: Introduction To Synthesis"; "Electronic Music II: Introduction To MIDI"; "A Complete Guide To Digital Sampling"), recording engineering ("Introduction To Audio Engineering"; "Console Automation Systems"; "Microphone Techniques

For Professional Recording") and film scoring ("Bringing The Power Of Music To Film"; "Film Scoring With MIDI"); "Techniques Of Film Scoring"). In addition, there will be a free program, "Preparing For A Career In The Music Industry," on Saturday, August 26, 10:00 a.m.-4:00 p.m., at UCLA, 2160-E Dickson Art Center. Call UCLA Extension for a free Entertainment Studies catalog at 800-554-UCLA.

If country music, dancing, food and prizes sound like fun to you, then "One Night Of Country" is the event you want to attend on Saturday, June 10, 3:00-7:00 p.m., at Hope Lutheran Church, located at 6720 Melrose Ave. in Hollywood. This fund-raiser for Hope Lutheran features line dance and two-step instruction, three dance exhibitions, door prizes such as CDs, T-shirts, posters, gift certificates and more. Companies who have donated door prizes include Arista Records Nashville, In Cahoots, 293.9, Country Star Restaurant, King's Western Wear, Thieves Market, Denim & Diamonds, *New Country* magazine and *Music Connection* magazine. There will also be a special chili dinner prepared by Pavilions in Hollywood for the event. The price of admission includes all activities and all proceeds go to Hope Lutheran Church. Tickets are \$10 per person, age 13 and up, \$5 for children 6-12, and children under 5 are admitted free. Child care will be available. Call Trish Connery at 213-462-2126 for additional information regarding the event.

The Songwriters Guild Foundation's next "Ask-A-Pro" seminar takes place on Wednesday, June 14, 7:00 p.m., at the SGA Hollywood office, 6430 Sunset Blvd., and will feature writer/producer Lindsay Tomasic of Astro Recording as the industry guest. She will discuss recording demos, studio techniques, equipment, budgeting your time and money, song selection, etc. Seating is limited and reservations are required. Please call the Guild offices at 213-462-1108 for further information.

The 12th Annual Topanga Blues and Heritage Festival is planned for Saturday, June 17, 10:00 a.m.-6:00 p.m., at the Paramount Ranch in Agoura. This year's event is co-sponsored by the Southern California Blues Society and the National Park Service. Some of the performers lined up include John Juke Logan, Brenda Burns and the Chill Aces, Rich and Maureen Del Grosso, Frankie Lee, Margie Evans and many others. In addition to the musical lineup, there will also be a variety of food and art, as well as a children's area with activities for kids under 12. Tickets are \$18.50 in advance; \$23 at the door. For more info, call the Southern California Blues Society at 714-821-6870 or 800-498-6870. **MC**

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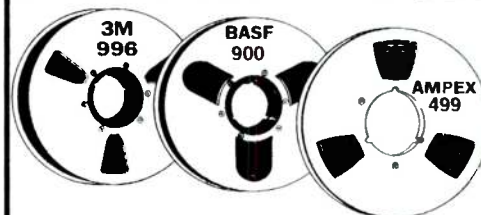
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**CLOSE-UP**



By Karen Orsi

What advice does the Graphic Corps have for those putting together a CD venture? "Be consistent," says company founder Ronna Mitchell. "Start with good photos. A lot of people come to us with these snapshots that we can't work miracles with. We do the best we can, but what you put into it is what you get out of it, and if you spend the little bit of extra money required to get something custom, you'll find that it will work for you. Especially if you're doing the advertising and promotion yourself. You also need to distribute it properly, and the look really matters. It needs to fit the music," she says.

The Graphic Corps is a company with a special talent for creating artwork and liner notes for compact discs and cassettes. With your image as their main focus and a great intuition for what type of art and language should represent what kind of music—the Graphic Corps is a small company whose time has come. They provide quality printing, mastering and replicating services with Disc Manufacturing and WEA. They also provide tapes with the Digalog process.

Founded in 1991 by Ronna Mitchell, the company was formerly known as RH Graphics. Since then, they have added engineer Tom Mitchell and a full staff of designers and marketing professionals. "We provide, first and foremost, graphic design for compact discs and cassettes," says Mitchell. "That is our priority. We also offer, as a service to our clients, the duplicating and printing as well."

Mitchell says their duplicating prices are competitive, and the greatest price fluctuation you will find is in the cost of design. "That's something that really depends on the client," she says. "We try to provide a custom look that isn't run of the mill. Every job is different. If they pretty much know what they want, they say, 'Here it is, let's look at fonts. I like this one, let's go for it.' That person's bill will be less."

But the person who isn't really sure what they want and requires

several examples of full-design concepts to pick from, will have to pay to play. "We try to offer a base price that is competitive with everyone else," Mitchell says. "If they want more help or something more extensive, like a photo shoot, we have really good photographers and copywriters who help us with the liner notes."

The Graphic Corps also has a vast library of stock photos. "We can get almost anything you need, almost instantly," she says.

"We really try to provide a custom service for all. Some of our clients don't need much in design, but what they want is quality. So they come to us, and the prices stay down."

What's the limit as far as the company's creative reach is concerned? "Really, there's no limit," explains Mitchell. "The only limiting factor is budget. We're really willing to try anything. We can do something off the wall, or something very traditional. It ranges from something very funky to traditional, classical music type stuff."

What was their most challenging job? "The photographic had to be very particular and subtle with very subtle tones for this one client," recalls Mitchell. "We had to get the whole feel of it going. It was a debut album, and the artist's lifelong dream; it was a cross between country and adult contemporary. The artist was also a marketing professional, and he knew the importance of good design. The project came out so well that the artist is getting sales and airplay from a magazine ad based solely on the way he is described and the way the album looks. It really proves what you can do [with good design]."

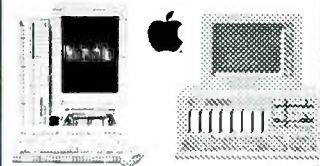
Mitchell cites another project that was quite different. "It was low-budget, funky and there were three different compact discs so they all had to look totally different. They had names like 'Milling Grain' and 'Chocolate Cow,' so it was a very unusual project."

For more info, call the Graphics Corps at 800-DISC-992. 

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# Red Hot AIDS Organization Plans Five New Releases

By Tom Kidd

*Non-profit organization has busy year planned, with several projects due before year's end*

Los Angeles—It took the Red Hot Organization five years to release their first product. This year they will release five.

One of the most active independent production companies in the entertainment industry, the non-profit company noted for its big-budget AIDS benefit collections now turns its attention to the indie field. Slated for release are *Red Hot + Bothered: The Indie Rock Guide To Dating*; *Nova Bossa: Red Hot + Rio*; *Map Of The House: Red Hot + Rave*; *Memphis: Red Hot Blues 'N' Soul* and a half-hour film called *The Beat Experience*.

This fall, Red Hot/Kinetic/Reprised will release *Red Hot + Bothered: The Indie Rock Guide To Dating*. The album, due on vinyl and CD, will feature songs by Lois, Guided By Voices, Folk Implosion, the Grifters, Yo La Tengo and Noise Addiction, with an accompanying magazine spoofing dating guides.

A live concert scheduled for late 1995/early 1996 will be the genesis of *Memphis: Red Hot Blues 'N' Soul*. The documentary, home video and TV special will pay tribute to the blues, soul and rock musicians who made Memphis a popular musical crossroads by pairing the legends who created the Memphis sound

with the contemporary performers they have influenced.

For theatrical release, the Red Hot Organization plans *The Beat Experience*, a half-hour movie to be filmed on Nov. 9 at the Whitney Museum of American Art in New York. The film will introduce an exhibition called *Beat Culture And The New America: 1950-65*. By Christmas, there will be a Voyager-distributed CD-ROM version of the film.

*Nova Bossa: Red Hot + Rio*, to be released on Verve, will be a tribute to Antonio Carlos Jobim and the bossa nova movement reinterpreted with a modern groove. Many Brazilian and intentional pop artists are promised.

When it finds a label home, *Map Of The House: Red Hot + Rave* will be a collection of dance, jungle, techno, rave and ambient sounds. The project is planned as a CD+ with interactive visuals.

After this project blitz, Carlin and company have two other projects waiting in the wings. One is the rap project that was replaced in the release schedule by the jazz-influenced *Stolen Moments: Red Hot + Cool*; the former rap project was scuttled at that time due to lack of artist interest. But since the AIDS-

related death of rapper Eazy-E earlier this year, all that has changed. "Once Eazy-E died," says Red Hot Executive Director John Carlin, "people who said they weren't interested in the project have said they are ready to do it." Red Hot currently has completed their artist roster for that project, but has not found a label.

The other project is a Latino rock compilation. As in the rap venture, Red Hot has commitments from the artists but no label. This is a project Carlin would particularly like to see happen. "This is where AIDS is rising fastest and where the least effort is done to fight it," he said.

In addition to marketing AIDS-awareness-related products in music and the arts, Red Hot has raised urgently needed funds for critical areas of AIDS research and education. The organization has a commitment to funding innovative AIDS prevention, treatment and research projects that often have difficulty attracting institutional funding. Grants are largely awarded according to a strict peer-review process through existing AIDS organizations, such as the American Foundation for AIDS Research, ensuring that funds will be used to their best effect. Revenues from the sale of Red Hot albums and videos in foreign countries remain within

## TAYLOR-MADE DEGREE



Veteran singer-songwriter James Taylor is pictured at the podium during Berklee College Of Music's 50th Anniversary Commencement ceremonies. Taylor and Natalie Cole were both given honorary doctorate of music degrees from the prestigious music school.

each country to help support local AIDS education and relief.

Carlin and company know there is still much for the Red Hot Organization to do in the fight against AIDS, but that doesn't mean they can't pat themselves on the back for their contributions so far. "We can almost start paying for the recordings," said Carlin. "We might do that because we believe in this so much. We could do the recordings and then go get the distribution deals. But the problem is having the funds. We always want to give most of the money away." **MC**

# Motown Records Releases Definitive Marvin Gaye Set

By Keith Bearen

*Four-CD box set contains all the hits and numerous rarities and unreleased cuts*

Hollywood—As part of their ongoing Marvin Gaye reissue program, Motown has released *The Master 1961-1984*, an essential four-CD box set profiling the late artist.

Sporting 89 tracks, *The Master* contains the original 45 mono single mixes of Gaye's early hits and stereo mixes of his latter gems in superior sound quality (20 bit digital remastering), along with a 72-page booklet including numerous photos, extensive liner notes, song-by-song annotations and a complete discography.

In addition to such classic Gaye cuts as "I Heard It Through The Grapevine," "Let's Get It On," "Ain't That Peculiar," "What's Going On" and "Sexual Healing" (licensed from Columbia), the set

contains thirteen unreleased tracks recorded between 1962-73, including "I Couldn't Help Falling For You," a 1966 duet with Kim Weston, and "Without You (My World Is Lonely)," produced by late Motown stalwart Clarence Paul.

In addition, there is another rarity which goes uncredited as such on the package. Gaye's 1966 hit, "One More Heartache," which is listed as being the hit mono version, actually boasts an alternate vocal track, quite a bit different from the hit version.

Motown's Gaye campaign continues in September with the release of an all-star tribute album, *Inner City Blues—The Music Of Marvin Gaye*, and an accompanying television special. **MC**

## NELSON FAMILY HONORS



Late teen idol Rick Nelson was recently inducted into Hollywood's RockWalk. Pictured at the ceremony are Jerry Fuller (who wrote the Rick Nelson hit "Traveling Man"), Matthew Nelson (Rick's son and one half of Geffen recording act Nelson) and brother David Nelson. (Gunnar Nelson, the other half of Geffen act Nelson, is hidden behind David, and songwriter Sharon Sheeley, who wrote "Poor Little Fool," is partially pictured behind the plaque.)





# Platters' Lawsuit Settled After 30 Years of Litigation

By Paul Stevens

*A series of disputes dating back to 1965 reach a conclusion; widow of group co-founder Paul Robi awarded more than \$1 million*

Los Angeles—More than 30 years of disputes, lawsuits and countersuits between the late Paul Robi, the co-founder and musical arranger of legendary recording group the Platters, and the group's late manager, Buck Ram, have been resolved in a Los Angeles Superior Courtroom.

A tangled web of corporate law and ownership rights began in 1965 when Robi left the Platters, who sold more records than any other group prior to the birth of the Beatles, to form his own version of the Platters. However the Platters' manager, Buck Ram, who had formed a corporation, the Five Platters, Inc., in the early days of the group's existence and subsequently retained ownership of that corporation, turned around and sued Robi in Australia and Ireland, as well as in various states around the U.S., effectively putting Robi out of business throughout the Sixties and Seventies.

In 1983, Ram sued Robi in Chicago over the use of the group's

name, and Robi filed a countersuit. However, the case didn't go to trial until 1989, and Robi was awarded \$3.5 million. In addition, Judge Consuelo Marshall ordered the cancellation of all Federal trademarks to the group's name held by Ram's corporation, the Five Platters, Inc.

Two weeks after that decision in Chicago, Robi died of cancer. Buck Ram died in 1991. Since that time, the widows of both men, Martha Robi and Lucille Ram, have continued in the courts. Earlier this year, a settlement was reached out of court under the auspices of Los Angeles Superior Court Judge Richard A. Adler, who awarded Ms. Robi more than \$1 million in monetary compensation, as well as giving her the copyright ownership of such classic tunes as "My Prayer," which reached Number One in 1956, and "Only You (And You Alone)," which was a Top Ten hit in 1955.

In accordance with the settlement, Ms. Robi is to receive the worldwide rights in perpetuity to these compositions and others. **MC**



By Steven P. Wheeler



ALAN BRENNER

### Randy Miller

Randy Miller has been named Executive Vice President/General Manager of **MCA Records**. Prior to this promotion, Miller was Executive Vice President, Marketing. In his new position, Miller will coordinate the day-to-day activities of the company's marketing, sales, promotion, publicity, creative services and product management departments. Miller is based out of the label's Universal City headquarters (818-777-4000).

**Columbia Records** named **Chris Woltman** as the label's Director, National Album Promotion, where he will expand his working relationship with Columbia's field promotion staff to obtain airplay, as well as formulating and carrying out promotion campaigns and creative strategies.

In another Columbia announcement, **Kim Langbecker** has been promoted to Associate Director, National Album Promotion, West Coast, where she will work closely with the label's field promotion staff in developing artists via airplay and other promotional opportunities at local radio. Woltman is based in New York (212-833-5047) and Langbecker is based at the label's Santa Monica offices (310-449-2500).



MICHAEL COOPER

### Kenneth Ballantyne

Kenneth Ballantyne has been named President/CEO of the **LP Music Group**, a recognized leader in the marketing and distribution of Latin percussion instruments and accessories. Ballantyne is based at the company's international headquarters in New Jersey (201-478-6903).

Laura Morgan has been promoted to the post of Director of Publicity, West Coast for **A&M Records**. Morgan, who joined the label in 1993 and was most recently Director, Alternative Press, will continue to focus on press for all acts at national alternative publications, and will expand her duties to oversee mainstream national press for some artists.

In addition, A&M Records has named **Jodi Jacobson** to the position of Director, Artist Relations & Artist Development, where she will be responsible for keeping daily contact with artists and their management to coordinate requests from the label's press, radio, retail and video departments.

Both Morgan and Jacobson can be reached at A&M's Hollywood offices (213-856-2695).

**Capitol Records** announced that **Gwendolyn Quinn** has been named National Director, Publicity & Media Relations, and **Donna Torrence** has been named Manager, Publicity & Media Relations. Quinn will handle all media for Capitol's growing roster of urban acts, and Torrence will report to Quinn. Both can be reached at the label's New York offices (212-492-5325).



### Nancy Berry

**Nancy Berry**, Executive Vice President, **Virgin Music Group Worldwide**, will now take on the additional responsibilities for the International Marketing Group.

In support of this move, **Graham Ball** has been appointed to the role of the International Marketing Director (based in London), while **Caroline True** becomes Creative Manager, Virgin Music Group Worldwide. Both Ball and True will report directly to Berry, who is based at Virgin's Beverly Hills headquarters (310-278-1181).

**Sony Music** has appointed **Stephen Braun** Associate Director, Venture Accounting, where he will assume additional responsibility for the accounting and reporting on all Sony Music joint ventures, profit participation deals, and pressing & distribution deals. He is based in New York (212-833-5047).



### Evan Hosie

Evan Hosie has joined **ICE**, the monthly compact disc newsletter, as Director of Marketing and Sales. Hosie previously managed Men At Work and ran her own public relations firm, Thank Evan Publicity. She can be reached at ICE's Santa Monica office (310-829-1291). **MC**

## DAVIS DEAL



**Arista President/Founder Clive Davis** has renewed his contract with **BMG Entertainment**. The multi-year deal comes as no surprise, since the veteran record mogul and his Arista Records, one of the most successful labels in the business in the country, pop, rap and R&B genres, has been pumping needed money into the **BMG** coffers (last year 40 percent of the label's releases were certified gold or platinum!). Shown at the signing ceremony are **BMG Entertainment Chairman/CEO Michael Dornemann**, **Davis** and **BMG Entertainment North America President/CEO Strauss Zelnick**.



### Tom Sarig

**Title:** Director of A&R  
**Duties:** Talent Acquisition  
**Years With Company:** 2  
**Company:** TVT Records  
**Address:** 23 E. 4th Street  
 New York, NY 10003  
**Phone:** 212-979-6410  
**FAX:** 212-979-6489

### Dialogue

**Background:** A self-described "music fanatic," Tom Sarig worked in record stores during high school and radio during college and played in rock bands (he also played the trombone for ten years in concert bands) and even sang in his college chorus during his time at the University of Maryland.

After completing his studies in accounting ("you don't go to college to be a music business person"), he worked for nine months at a major accounting firm before realizing that his lifelong love of music was his true calling.

Starting out in the mailroom of A&M Records in New York City, Sarig "badgered" his way into an A&R internship after six months. From there, he landed an assistant A&R job at Arista Records in the Big Apple—eventually becoming an A&R scout before moving on to TVT Records two years ago.

TVT started out in the mid-Eighties with a compilation of television theme songs that sold enough to get the company started. Since that time, TVT has become known for its wide-ranging musical tastes—everything from discovering Nine Inch Nails to re-establishing jazz legend Gil Scott-Heron.

**Label Focus:** "We see ourselves as an indie label with a 'mini-major' feel. We feel that we can do everything to make an artist happy and support them for the length of their career. We don't want them to ever feel like they need to go to a major label. We think that we can compete, and more and more indie labels are doing that nowadays. Rancid chose to stay with Epitaph, so I think indie labels can compete. We sign our artists to multi-album deals, we don't sign artists to short-term deals. When I sign an



artist, I'm not looking to give them a chance to move on to a major label, I'm looking to work with them for their entire career.

"As opposed to other indies like Sub Pop, Epitaph or Matador, who are known for a specific kind of music, we have a really eclectic roster. In a way, it's more difficult for us to develop a label vibe because we're doing everything from alternative rock to Gil Scott-Heron, who's a soul/jazz legend. But we see that as our strength, in the same way that a major label has many different styles of music."

**A&R Duties:** "It's really a much more encompassing role here than it is at a major label. For example, we don't have a video production department, we don't have A&R Administration, so I have to do all of that. At a small label, you have to kind of work three times as hard for half the results."

"When I was at Arista, we had an A&R Administration department that booked all the studios and arranged all the equipment rentals and things like that, and I have to do all of that, which can get strenuous at times. I'm just much more involved in all aspects, including marketing, which I do like because I have more control over my artists, but it's also very taxing."

**Majors Vs. Indies:** "Every single company—major or independent—has a totally different tone. But I would say that the major difference in working for an indie label is that the scope of the job is much bigger. When I was at Arista, the A&R guys were basically scouts who were also creatively involved with making records. But after the record was made, they were kind of out of the picture. There are majors like Geffen, where I think the A&R reps act as Product Managers, too, but most of the majors have separate artist development and product managers."

"Here at TVT—even though we're one of the biggest independent labels in the U.S.—we don't have all those departments, so I kind of have to be the cheerleader for the band and shepherd the project through the marketing stage and really be involved all through the campaign."

**Label Growth:** "It's just me and Patricia Joseph doing A&R, and it seems that the plate is always full lately [laughs]. But we've also gone through a big expansion since I've been here. Two years ago the company had fifteen people, now we have 35."

"We started a rap label called Blunt, and we also partially own and distribute a Chicago-based label called Wax Trax!, which was a great indie label in the Eighties who helped bring industrial music to the world.

They had bands like Ministry and Fetus, who are on major labels now. So it was Wax Trax! who kind of commercialized industrial dance music, and we've done a deal with them."

**Roster Size & Style:** "Patricia and I do A&R for the Wax Trax! stuff as well. The Wax Trax! label has about nine or ten artists, TVT has eleven or twelve artists and the Blunt label has five or six artists at this point."

"Blunt is a rap, hip-hop and R&B label. TVT is basically alternative music, which is, of course, mainstream rock nowadays. We kind of got on the map by signing Nine Inch Nails. Wax Trax! was the industrial-dance label in the Eighties and early Nineties, and since industrial has kind of run its course, the label is still revolved around alternative dance music, but it's more techno-oriented now."

**Signing Power:** "There's really no hierarchy. I just report to one person, Steve Gottlieb, who's the President of TVT. As far as A&R goes, there's no one above me, I just have to deal with Steve. But I wouldn't really want to sign something unless he's really enthusiastic about it, too. There are enough things out there that I can get enthusiastic about."

"If there are two things that I really like, and Steve doesn't really like one of them, I'm obviously going to sign the one he likes because I want Steve to have the same enthusiasm that I have, because when it comes time to get a check for tour support or to spend extra money for a video, he'll be into it."

"I never cater to my boss's taste, though. I'm strictly looking for things that I really like and that's really wide-ranging types of music. But I want Steve to be into it, too. However, if there's something that I'm totally in love with it, and he's not, I think I can stamp and scream and cry and holler, and I think he'll let me sign it [laughs]. That has happened on a couple of occasions."

**Personal Tastes:** "What I look for is what I think is a unique vision—an artist with something that I feel is very special. TVT is not a singles-oriented label. We're looking for artists that we feel are going to have important and long-lasting careers, like Trent Reznor. Careers that are based more around vision and personality."

"But they really have to have great songs. The one thing that I learned from my years at Arista, which has always been known as a great pop label, is an appreciation for great pop songs. And I think that great songs also applies to alternative rock music, because no matter what, it still comes down to the songs. Besides an artist being special and unique, first and foremost they've got to have great songwriting."

**Unsolicited Material:** "We do accept unsolicited material. I've found a few 'almosts' through the mail, but I do listen to everything that comes in. Rarely do I get a chance to listen during the week, so I usually come in on a Saturday, and I'll spend about six hours listening to hundreds and hundreds of tapes. I really do listen to every single tape, and I try to respond to everybody."

**Talent Search:** "I travel a lot. In fact, I'm going to Seattle this weekend. Certain cities have always been great cultural cities. I mean, Seattle became popular because of grunge, but there are a lot of different kinds of great music in Seattle. A town like Boston has all kinds of great alternative rock, lots of great bands."

"I come to L.A. a few times a year, but I haven't seen that many great bands out there lately. I think the scene in New York is slightly better for live bands, and I think that has to do with the fact that a lot of East Coast bands will do their own self-sufficient East Coast tour and come through New York. But it doesn't seem like as many bands from places like Arizona will go through L.A. It seems like there are a lot of L.A.

### EPIC DEAL



**Yab Yum Entertainment, a new label founded by President/CEO Tracey Edmonds (sitting), has signed an exclusive distribution deal with the Epic Records Group. Pictured (L-R, standing): VP of A&R Michael McQuarn, Sony 550 Music Executive VP John McL. Doelp, Sony 550 President Polly Anthony, Epic Chairman David Glew and Yab Yum's Bernard G. Jacobs.**



**Veteran metal act Black Sabbath is releasing a new album, *Forbidden*, through I.R.S. Records. The band's current lineup consists of (pictured above) Tony Iommi, Tony Martin, Cozy Powell and Neil Murray. Ernie C, guitarist for Ice-T's *Bodycount*, produced the opus, which is set for a June 20th release. Ice-T guests on the song "The Illusion Of Power."**

bands who are kind of doing the same thing over and over again. That's a very big generalization on my part, because I have seen some great L.A. bands, but that's my general feeling."

**Success Stories:** "I did a record with jazz legend Gil Scott-Heron, which was his first studio album in ten years. I was always a big fan of his, and when he sent me a tape that I thought was great, we decided to do a record with him. That record was a Top Ten album on the *Billboard* Jazz Charts for several months, and we sold like 100,000 records, which is really good. Catherine, which is a rock band from Chicago, had a Top Five college record.

"We have a few acts that sell around a couple hundred thousand units. The Connells do like 150,000 units with each release. KMFDM, who are actually a Wax Trax! band, just opened on the Heatseekers Chart, and we've shipped 100,000 records of that. So we do have things that sell pretty well."

**Distribution:** "We do our own distribution nationally, which is great. We have a full sales staff in the office, and we're opening offices in Los Angeles, San Francisco and Atlanta, and we're hiring people in those cities, so we're really branching out.

"Whenever I go to see bands across the country, I always check to see if our records are in the stores, and it's usually really good coverage. I think a lot of the other indie labels that go through something like Relativity or Caroline distribution will often find that they might be ninth or tenth on the priority list, and therefore, their records aren't spread around that much.

"But we're the only one distributing our records, so we're definitely our own first priority. It's kind of like we're a major label in that we distribute ourselves, it's just on a smaller scale."

**Advice:** "I think the most important thing is to do as much as you can, and not to make getting signed by a record label your primary goal. Your primary goal should be to do as much as you can for your own music and make it be true to yourself. I think most A&R people like a band or an artist that is really doing a lot of stuff on their own and being really self-sufficient—putting out their own records, doing their own tours, maybe making their own video.

"Labels can only do so much to break bands. It seems like the great bands and the hard-working bands have a way of breaking through whether they're on a great label or a bad label. I like bands that are really doing a lot to help themselves and are really hard-working and self-sufficient, as well as being true to themselves and not doing it for any other reason besides reaching for the highest artistic-oriented goals."

## News

Well, it's finally official. The 38th Annual Grammy Awards will stay in Los Angeles for the second year in a row.

"We are very gratified this year to have strong commitment from Mayor Riordan's office," commented NARAS President/CEO Michael Greene. "Their energy and support helps us ensure that the educational and community outreach programs associated with the Grammys will continue to benefit the citizens of Los Angeles."

Promising Capricorn artist Ian Moore will be releasing his second full-length album, *Modernday Folklore*, on June 27th.

The new album was recorded in San Francisco and co-produced by Moore and Mark Howard. With his debut effort and subsequent live EP having made some initial promotional waves, maybe this new release will be the one to finally break this exciting new blues rock vocalist/guitarist.

I.R.S. Records Chairman/President Miles Copeland has announced the formation of two new labels that will operate under the I.R.S. banner. The first, **Gai Saber** (pronounced "Guy-Subar"), will specialize in Triple A artists, and the second, **El Dorado**, will focus on rock-based artists. The first three releases on Gai Saber will be *Kindred Spirit*, featuring ex-Bangle **Debbi Peterson**, *The Last Libertines* and *Rite Of Strings*, featuring **Stanley Clarke**, **Al Di Meola** and **Jean-Luc Ponty**. The first releases under the El Dorado banner will be **Marillion's *Afraid Of Sunlight*** and **Peter Frampton's *Frampton Comes Alive II***.

And last but certainly not least, VH1 presents its Second Annual "VH1 Honors" extravaganza, which will be broadcast live on Thursday, June 22, from the Shrine Auditorium in Los Angeles. This year's honorees are **Annie Lennox**, **Whitney Houston**, **Boyz II Men**, **Vince Gill** and **Bette Midler**.

This event honors artists who have contributed time and music to worthwhile endeavors.

## On The Road

Critically acclaimed **Rykodisc** recording act **Morphine**, who sold out every venue on their last U.S. tour, will play the **American Legion Hall** in Los Angeles on June 12, the last date on their current national juggernaut. The band has been crossing the country and fanning the promotional flames in support of their latest opus, *yes*.

**Mammoth/Atlantic** recording artist and recent *Music Connection* cover girl, **Juliana Hatfield**, has embarked on a nationwide club tour, which reaches the Southland on June 22 for a date at the Roxy in West Hollywood.

If you haven't heard her new album, *Only Everything*, you're only missing one of the best albums of the year.

## Chart Activity

Another one of our recent cover subjects, **Hootie & the Blowfish**, whose debut album has been a permanent fixture in *Billboard's* Top Ten, has finally reached the Number One spot.

That makes it two bands this year—**Live** is the other one (both featured on the cover of *Music Connection*, we might add)—whose steady selling albums have taken close to a year to reach that lofty goal. Talk about having legs!

Congratulations to both worthy outfits.

## Deals


**EMI Records** has announced the signing of Welch-born singer/guitarist **David Gray**. Gray has released albums through **Vernon Yard/Virgin** (*Flesh*) and **Caroline Records** (*A Century Ends*). His first release through EMI is planned for early next year.

Veteran indie label **Rykodisc** has announced the signing of former **True Believers** frontman **Alejandro Escovedo**. Escovedo is expected to begin recording his label debut this summer.

## On The Move

**Krasnow Entertainment** has announced the appointment of **Leonard B. Johnson** to the post of Director of A&R.

Leonard Johnson comes to Krasnow Entertainment direct from a stint with **Fiction Songs, Ltd.**, a United Kingdom-based music publishing company where he held the post of Director of A&R for three years.

**Atlantic Records** has appointed **Kathy Cantwell** to the post of Senior Director of A&R Administration. Cantwell will perform her duties out of Atlantic Records' New York offices. 

## HEAVY TRAFFIC



**Capitol act Duran Duran stopped traffic (not a hard thing to do in the City That Never Sleeps) during a recent in-store appearance at the Sam Goody store in Greenwich Village, New York. Pictured, along with various label and store representatives are band members John Taylor, Nick Rhodes, Warren Cuccurullo and Simon LeBon.**



ASCAP AWARDS



ASCAP's 12th Annual Pop Music Awards were a big success. Pictured hamming it up after the show are (L-R, standing) Jay Morganstern of Warner-Chappell Music (Publisher of the Year); composer Alan Bergman; Marilyn Bergman, President/Chairman of the Board, ASCAP; producer Phil Ramone; Tina Sinatra; Dennis Morgan, Morganactive Songs (publisher of "I Swear," which was Song of the Year); actress Angie Dickinson; Tita Cahn, wife of the late lyricist Sammy Cahn; Charles Nelson Reilly; David Renzer and Neil Portnow of Zomba Music; songwriter/producer David Foster; (kneeling) and songwriters Gary Baker and Frank Myers, whose composition, "I Swear," was the Most Performed Song of 1994.

ASCAP Pop Awards

ASCAP recently held their 12th Annual Pop Music Awards, a black-tie event which honors the writers and publishers of the most performed songs in the ASCAP repertoire during the 1994 survey year (October 1, 1993 to September 30, 1994).

Songwriters Gary Baker and Frank Myers were awarded with Song of the Year for their big hit, "I Swear," which was a Number One hit on the country charts (as recorded by John Michael Montgomery) and the pop charts (as recorded by All-4-One).

Veteran producer/songwriter Robert John "Mutt" Lange was named Songwriter of the Year for having the greatest number of hits (including "All For Love," recorded

by Bryan Adams, Sting and Rod Stewart). And Warner/Chappell Music was once again named Publisher of the Year.

Grapevine

Bluewater Music Publishing has promoted Bonita Allen to Director of Creative Services, where she will focus on pitching songs, as well as being involved with catalog acquisition and writer-artist development. Allen is based out of Bluewater's Nashville offices (615-322-5445).

BMI has promoted Jody Williams to Assistant Vice President, Writer/Publisher Relations at BMI, Nashville, where he will continue to affiliate new writers and publishers in BMI's Southeast territory. And Mike Milano has joined BMI as Assistant

BMI AWARDS



BMI recently held their 43rd Annual Pop Awards. Kenneth "Babyface" Edmonds captured two of the three top honors (Songwriter of the Year and Most Performed Song of the Year). Warner-Tamerlane Publishing picked up Publisher of the Year accolades. Pictured celebrating their victories are (L-R) Les Bider, Chairman/CEO, Warner-Tamerlane Publishing; Richard Rowe, President, Sony Songs; Frances Preston, President/CEO, BMI; and Kenneth "Babyface" Edmonds.

Vice President/Information Services. In his newly created position, Milano will relocate to Nashville, where he will be in charge of operations at BMI's new data center. BMI's Nashville offices can be reached at 615-255-1041.

BMG News

BMG Entertainment announced that it has acquired the remaining 50 percent of Reunion Records, and BMG Music Publishing has acquired the remaining 50 percent of publishing company Reunion Music. Reunion Records will come under the direction of Tim DuBois, who heads Arista/Nashville, while Terry Hemmings will continue as President/CEO of Reunion Records and Music.

BMG Music Publishing President Nicholas Firth says, "We have enjoyed a terrific relationship with Reunion Music, and I look forward to continuing our success with Terry and Tim in the years ahead."

In additional news, BMG has acquired the Sophie's Choice and Evanlee Music catalogs of songwriter Kent Blazy, whose credits include three Number One hits for Garth Brooks. Blazy also signed a co-publishing agreement with the publishing company. Blazy, who created his own demo studio during the Eighties, hosted then-unknown demo singers such as Randy Travis, Billy Dean, Trisha Yearwood, Joe Diffie, Martina McBride and Garth Brooks.

Henry Hurt, VP/GM of BMG's Nashville Division said of the signing, "We've listened to some of the

'ROCKY' COMPOSER GOES THE DISTANCE



Veteran film composer Bill Conti was recently honored at ASCAP's 10th Annual Film and Television Music Awards for Lifetime Achievement with the Golden Soundtrack Award. Best known for his dramatic fist-pumping Rocky score, Conti won an Academy Award for the 1983 film The Right Stuff. Pictured (L-R) are: presenters Gil Cates, Dean of UCLA School of Theatre, Film and Television; actress Talia Shire; Bill Conti; and Marilyn Bergman, President/Chairman of the Board, ASCAP.

A JOURNEY BEYOND



Veteran Journey guitarist Neal Schon recently celebrated the release of his latest solo project, Beyond The Thunder, on Higher Octave Music, at Rockenwagner in Santa Monica. Pictured (L-R) are Marcia Hirschson, Westwood One; Forbes Riley, Westwood One; Bill Thompson, Schon's co-manager; Loretta Munoz, ASCAP; Herbie Herbert, Schon's co-manager; Genevieve Schmitt, E! Entertainment Television; Neal Schon; Jonathan Cain, former Journey keyboardist; and rock veteran Grace Slick.

# CLYDE LIEBERMAN

Senior Director,  
East Coast Creative,  
BMG Music Publishing



**T**here are very few new groups that have record deals in America that really know what publishers do. Some people might say that nobody knows what publishers do, including publishers."

That's how former songwriter, current publishing executive Clyde Lieberman addresses the issue of misconceptions and mysteries that continually swirl around the music publishing industry. Getting his start as a successful songwriter for the likes of Belinda Carlisle, Jermaine Jackson and Robbie Nevil, Lieberman has a unique perspective on publishing.

"I would say that the most important part of my job when it comes to bands is, when I involve them in the educational process of the publishing business. I love to sit down with bands, artists and songwriters and explain what we do for a living. I try to do it from the standpoint of being a publisher who used to be a songwriter. I think I know what they're scared of and what people have frightened them about.

"The basic information of music publishing is not that hard to learn," insists the New York-based publisher. "It's very, very knowable. It's just distorted by people who don't really know, and they say things about it that aren't really true. The basics of music publishing can be broken down like this: What's a copyright? Who owns a copyright? What does copyright ownership mean? What is administration as opposed to co-publishing? What are the splits in a deal? Where does the money get collected? And what are the four main income streams of music publishing? That's not hard to know."

In a nutshell, Lieberman seems to draw a parallel between publishing and Wall Street when he says, "I am a music publisher. We buy music and we sell music because we believe in that music."

However, the publishing world has changed quite dramatically over the past decade. As major record labels have bought up successful indie labels, and the price of marketing unknown artists and bands has continued to skyrocket, music publishers have become the development agencies of the musical universe.

"At BMG Music Publishing, we're looking for brand new talent to develop, and that includes songwriter-producers and artist-songwriters. We're literally developing things from the ground up. For example, Margaret Mittleman in our L.A. office was the first music business relationship that Beck had, and she was instrumental in not only getting a record deal, but she was supporting him when he was making the tapes that became the record.

"I have a band called Thrush Hermit," he adds, "and I spent six months working with them before I ever signed them. We've done the development ourselves with the help of their management, and we already have the William Morris Agency representing them, and they don't even have a major label deal yet. That's the kind of things we do at BMG Music Publishing. We live in a time where anything goes, and it's an exciting time to be a publisher.

"I don't limit myself to any one area. My most recent signing was a jazz/hip-hop group, and before that I signed an alternative rock band, and before that I signed a singer-songwriter, and before that we signed four R&B songwriters. There are no limits in the publishing arena."

In addition, there is the time honored tradition of acquiring catalogs for exploitation through television, film, advertisements and covers. "We represent the catalog of the Bee Gees, Steve Miller and Boz Scaggs, and we're constantly working those songs. 'How Deep Is Your Love' by the Bee Gees is out as a single right now by a young R&B group called Portrait on Capitol. Plus, I'm working on a Bee Gees tribute album that we're doing with Atlantic Records that features the biggest R&B artists in the world recording the coolest Bee Gee songs. I like to call it the 'R&Bee Gees' [laughs]."

As for what makes a good publisher, Lieberman would only say, "You have to have a tremendous amount of energy, because unlike an A&R rep at a record label, the job of a publisher is to wear as many hats as you can get on your head at one time. You want to be constantly building the profiles of your writers, and there are two aspects to that—quantity and quality."

Summing it all up, Lieberman says, "We're exploiting the catalogs we have, we're looking for new catalogs, we're signing brand new songwriters, producers and artists. What I've noticed is that young writers and young artists are finally starting to see publishing as the more benevolent way to maybe get your career started. It's making a lot of people, who used to advise their clients to steer away from publishing, to move back toward it. I think the winds of change are blowing."

Lieberman can be reached at 212-930-4572.



Hit songwriter Kent Blazy is shown celebrating his signing with BMG Music Publishing in BMG's Nashville offices. Pictured (L-R) are Henry Hurt, VP/GM, BMG Music Publishing's Nashville Division; Kent Blazy; Nicholas Firth, President, BMG Music Publishing Worldwide; and Randy Hart, Senior Director, Creative, BMG Music Publishing.

new material that Kent is currently working on, and we have every confidence that his future songs will be just as successful as his past Number One hits."

Brian Lambert has been named Manager of Film and Television for BMG Songs, the U.S. division of BMG Music Publishing. Lambert, who was previously with Associated Production Music, will work out of BMG's L.A. offices (213-651-3355).

## Songwriter Activities

Veteran songstress Carole Bayer Sager, who was our recent Songwriter Profile subject (Issue #9), has inked a deal with Geffen Records and will be recording her first solo album in more than a decade later this year. Sager also re-

cently co-wrote "When You Love Someone" with Marc Shaiman for the new Billy Crystal film *Forget Paris* (recorded by James Ingram and Anita Baker).

## SESAC News

Performing rights organization SESAC has announced a slew of recent activities: Jose Avila has scored the new Edward James Olmos/Jimmy Smits film *My Family*. David Robidoux and Tom Hedden were winners during the 16th Annual Emmy Awards For Sports for their compositions in *75 Seasons: The Story Of The NFL*. And songwriter Frank Dycuss hit the Number One spot on the country charts with "What A Way To Live" (recorded by Mark Chesnut). **MC**

## 'HERE'S THE BEER, WHERE'S MY MONEY!'



Eccentric rocker and Bug Music writer Mojo Nixon recently dropped by Bug's Hollywood offices carrying pizza and beer. After playing some songs from his latest release, *Whereabouts Unknown*, he reportedly demanded his writers' check. Pictured (L-R) are Bill Murphy, Bug Music; Mojo Nixon; and Fred Bourgoise, President, Bug Music.



**SOUND CITY RECORDING:** Frank Black was in Studio A tracking his self-produced album for American Recordings; Matt Yelton was at the Neve 8028 console, with Billy Bowers assisting...Polydor/Atlas Record's Tonic was in recording their upcoming release with producer/engineer Jack Joseph Puig; Jeff Sheehan assisted...Legendary bluesman Taj Mahal was in tracking his next Private Music release with guest appearances by Eric Clapton and Bonnie Raitt; John Porter produced, with Joe McGrath at the board and Billy Bowers assisting.

**CLEAR LAKE AUDIO:** Capitol/Blue

Note recording artist Lou Rawls was in with Dianne Reeves recording a duet ("Baby It's Cold Outside") for an album to benefit the Special Olympics; ace music archivist Billy Vera produced the track, with Brian Levi engineering.

**BROOKLYN STUDIO:** Los Angeles' Brooklyn Recording Studio has opened a new digital editing room, the Sonic Suite. The newly expanded studios are housed in the DeMann Entertainment building, home of Madonna's Maverick Records.

The Sonic Suite was built by Brooklyn's Director of Engineering Bill Dooley, who has built digital ed-

iting suites for both Atlantic and A&M. Dooley commented: "With the success of Brooklyn Recording, we've been called on to do editing for an increasing number of record projects, and it made sense to build the new room. It also expands services to our clients, such as providing CDs right after the session."

The equipment for the new Sonic Suite was supplied by Audio Intervisual Design. For further information, you can contact Bill Dooley at 213-655-9200.

**OTHER SESSIONS:** Soulshock & Karlin were at Skip Saylor Recording remixing "Mary Jane" for Mary J. Blige and producing "Undercover Lover" for Epic dancehall artist Patra; engineer Jay Lean worked the SSL 4080 G-Plus console with Ultimatum...I Found God and producer Michael Ciravolo were at Vision Thing Studio putting the finishing touches on the group's debut release, *Lure*, due out later this month.

**VIDEO SHOTS:** Punk rock mainstay/former Firehose founder Mike Watt shot a video for "Big Train" (from his Columbia album, *ball hog or tugboat?*) with award-winning director Spike Jonze for Satellite Films...Big Beat/Atlantic group Junior M.A.F.I.A. recently completed

### HANGIN' AT GRANITE

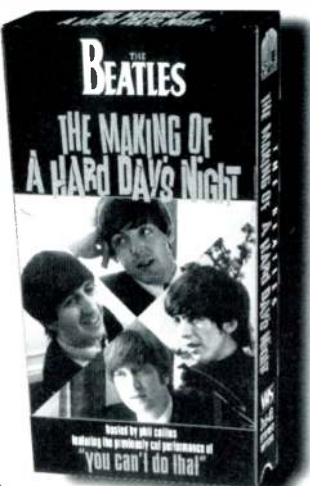


Local band Hangnail was at Granite Recording working on their debut album for Cage Records. Pictured (L-R, sitting): producer Barry Conley, Micah of Hangnail, (standing) studio owner Brian Carney, Cage Records President Shawn Barusch and band manager Joey Alkes.

filming the video for their upcoming single, "Player's Anthem," from their Big Beat debut (the video was shot on location in New York by video director Lance Un Rivera)...Virgin recording artist Frankie Knuckles recently shot the video for "Too Many Fish" (from his sophomore effort, *Welcome To The Real World*) with director Paris Barclay.

### SIXTIES FLASHBACK

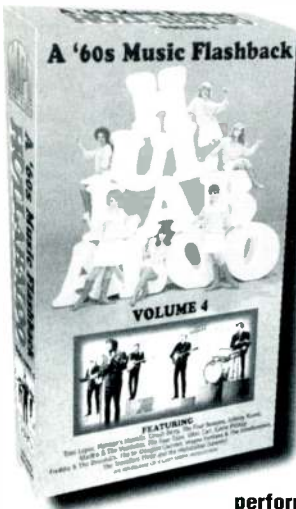
Leading home video company MPI has released two great titles: *The Making Of A Hard Day's Night* and a four-cassette box set (each cassette is also available individually) containing performances and shows culled from the archives of Sixties-era music variety show *Hullabaloo*. *The Making Of A Hard Day's Night* is an hour-long special, hosted by Phil Collins (who was a young extra on the movie), documenting the making of the Beatles' landmark 1964 film, cited by critics as being the *Citizen Kane* of rock & roll movies. Produced by veteran writer David Leaf and ace archivist Ron Furmanek, it includes original "coming attractions" trailers, behind-the-scenes footage, interviews with many notables,



including movie producer

Walter Shenson and the complete version of the previously unreleased outtake of the Beatles lip-synching "You Can't Do That," filmed during the theatre performance finale, which ended up on the cutting room floor (the special, which aired on PBS, featured only a snippet of the outtake). Originally aired on NBC during the mid-Sixties, *Hullabaloo* reflected the diverse musical tastes of the Sixties record-buying public, with hosts including Frankie Avalon and Sammy Davis, Jr. and an eclectic guest lineup including the Four Tops, the Byrds, the Bobby Fuller Four, Nancy Sinatra, the Yardbirds, Gene Pitney and the Young Rascals. Six half-hour shows and an hour special (four B&W, three in color) are included, with bonus performances on each cassette.

—Keith Bearen



### CHARACTER SESSION



Troy Taylor and Charles Farrar (a.k.a. "The Characters")—who have announced their new indie label, Diesel Recordings—are pictured at New York's Electric Lady Studios wrapping up the production of seven tracks for Uptown/MCA recording artist Ronnie Henson's debut, due out in August. Pictured (L-R): Ronnie Henson, mixing engineer Mario Rodriguez, Taylor and Farrar.

## YAMAHA PRO AUDIO FORUM

STUDIOS START YOUR ENGINES... THE YAMAHA REV100 SETS A NEW LEVEL OF HIGH PERFORMANCE FOR DIGITAL EFFECTS PROCESSING

A great number of effects are required in audio production. And with mixing consoles now offering a multitude of options for patching effects, there is a genuine need for a high performance digital effects processors. Yamaha, a proven leader in the field, recently introduced the cost-effective REV100 digital reverb. The superb

sonic quality offered by the REV100, coupled with a suggested retail price of just \$299 will enable facilities to easily enhance their current systems with multiple REV100s.

REV100 features include an extensive selection of 99 editable reverb programs including Stereo Reverbs, Gated Reverbs, Reverb plus Flanger, and Delays. Each of these programs offer control of three parameters including decay, delay time, and balance of wet and dry signal to allow the user to build custom programs.

The REV100 offers 16 bit A/D and D/A converters and a 44.1 kHz sampling frequency with a full-spectrum frequency response of 20 Hz – 20 kHz. Full stereo processing with two inputs and two outputs insures preservation of the original stereo signal image.

The front panel of the rack-mountable REV100 is designed for quick and simple operation, with rotary controls for the most significant effects parameters. An LED indicator illuminates when a parameter value matches the preset value. An input

level control and peak LEDs are included to optimize input signal levels. For added flexibility, a "one-touch" program selector changes programs automatically, eliminating the need for the usual recall button.

A MIDI IN connection is included to enable effects programs to be selected using MIDI Program Change commands. Program numbers are conveniently displayed using two-digit LEDs. All effect parameters can be controlled in real-time via MIDI.

© 1995 Yamaha Corporation of America



## STEVE BARTEK

**Boingo's guitarist also plays an important role in Danny Elfman's acclaimed scores**

By Jonathan Widran

There are several different ways to look at a musician whose resume boasts stints as composer, orchestrator, conductor, arranger, producer and rock guitarist. Steve Bartek—whose longtime association with Danny Elfman has led to a decade and a half with Oingo Boingo (now simply known as Boingo) and orchestrating scores for some of the biggest grossing films of all time—is the first to admit the term “musical schizophrenic” applies quite well.

“Doing orchestration is a totally different experience than recording new wave rock and jamming onstage at the Whisky,” laughs the soft-spoken jack-of-all-trades, who studied composition at UCLA before joining Elfman's oddball cabaret group, which evolved into Oingo Boingo in the late Seventies. “And yet, I’ve always believed in doing the kind of music I liked, which ranged from KROQ stuff to classical. I started playing rock guitar for the fun and expression of it, and while arranging movie scores and dealing with the details of orchestrations doesn’t give me the same sort of immediate feedback as a clapping audience, it’s still rewarding.

“Each one,” he adds, “is its own unique emotional experience. When I’m doing one, I’m always craving the other. I originally was heading for a career behind the scenes when I was, shall we say, distracted by Boingo. The whole thing has turned out to be great fun.”

While Bartek’s ace orchestration on the two *Batman* scores and other hits like *Beetlejuice*, *Edward Scissorhands* and *Dick Tracy* has led him toward yet another outlet as primary film composer (his most notorious work to date was Chris Elliot’s ill-fated, *Cabin Boy*), Bartek’s progressive rock instincts never take a backseat for long. Since Boingo is once again on hiatus (a common occurrence since Elfman became a first-call film composer in the late Eighties), Bartek and longtime band keyboardist Doug Legacy put together *The Mystic West*, an offbeat modern blues/rock outfit whose self-titled debut is due in July from Wildcat Records.

Legacy, who is the band’s chief songwriter, much as Elfman helms Boingo, approached Bartek to produce the album, and Bartek chose to capture the loose, jamming, less methodical spirit of Boingo’s last project on *Giant*. It was also an opportunity to play blues guitar, as well as work with unique instruments like the accordion and steel drums.

“This is Doug’s project all the way,” Bartek says. “My job was to facilitate his original, somewhat scattered ideas into a cohesive whole. Looking back, I should have reigned him in just a bit more. We started out with R&B/blues, then he branched out into some weirder stuff, so I went with it. Doug’s earlier demos were pretty slick, and our goal this time was to go for a rawer edge.”

Bartek solved studio cost problems by doing some of the recording with equipment he keeps in a spare bedroom at home. “We basically had two days in a commercial studio to lay down basic tracks before I made ADAT’s of them,” he continues. “At home, we did vocals, guitar and accordion (also played by Legacy), then went back into an outside facility to mix it all down.”

It would seem that Bartek’s low-budget rock career and high-stakes film work would have little to do with one another, and both types of financial situations do come with their own unique kinds of pressure. With little money to work with, he says, you have to work quickly, but at least the process is somewhat within his control. Tons of money from film studios afford him a little extra time for perfection, but studio executives increase the strain by overseeing Bartek’s creative process every step of the way.

“When I work with Danny,” he explains, “I basically function as a translator between him and the orchestra. Danny will sit in the booth with the filmmakers and suits, knowing he has to appease them. They’ll hear something and say it doesn’t quite sound right. Danny calls down to me, and I have to come up with solutions on the spot, making subtle suggestions to the conductor about a certain bar or note. When Danny works with [director] Tim Burton, it’s easier because he drafts everything on synthesizer before committing to the actual recording of strings.”

With both rock producing and film orchestration and composing, the key to success lies in capturing a sonic pitch which perfectly captures a certain mood. As Bartek concludes, “You want to make sure the sound is big, but that it doesn’t overpower the singer or the dialogue. My job in either case is to enhance the moment, implying emotion with a mix of sounds both huge and intimate, exciting and subtle. And choosing the right instrument for the moment is always crucial.”

Contact L.A. Personal Development at 213-848-9200.



### MIDI Solutions Processors

MIDI Solutions offers a line of pocket-sized MIDI processors that solve problems while adding versatility to your existing MIDI system. Priced from \$49 to \$129 retail, all of these processors are powered from the MIDI signal itself and require no batteries. The units can be inserted anywhere in the MIDI chain, and Sys. Ex programmability allows each product various processing options. The settings (parameters) are retained in non-volatile memory until cleared or overwritten with new data.

Probably the most popular in the line is the Footswitch Controller, which converts a standard external footswitch into a MIDI controller.

This unit merges existing MIDI data along with the controller data that can be programmed as a transposer, channelizer or MIDI clock generator. Other MIDI Solutions Proces-

sors are: Relay, a MIDI-controlled relay switch that has many uses such as multi-track punch-in/out or Leslie rotor on/off; Router, which can route MIDI data or ranges of MIDI data to either of two selectable outputs; Mapper, a way to map MIDI data from one type to another (i.e., a specific range of notes could be “mapped” to a full range of Program Changes); Velocity Converter modifies velocity of a MIDI keyboard controller to any one of 40 preset velocity curves. There are also two Merger, a two-input version that merges two MIDI signals into one output and the Quadra, which merges four MIDI signals into one.

MIDI Solutions is located at 816-810 W. Broadway, Vancouver BC Canada, V5Z 4C9.

For more information, you can contact them at 604-794-3013 or FAX 604-794-3396. Compu-Serve 72662.140.



### Musician's Phone Book

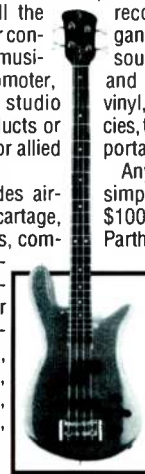
A brand new publication, *The Musician's Phone Book*, is a Los Angeles music business and service directory. This valuable industry asset contains in one 8 1/2 by 11-inch book all the source information necessary for conducting music business for the musician, record producer, concert promoter, songwriter, recording artist, studio owner or anybody seeking products or services in the music business or allied industries.

The table of contents includes airports, booking agents, buses, cartage, clothing, clubs & concert venues, computer services, copyists, distributors, engineers, equipment & instrument rentals and repairs, hair & makeup, health, therapy & medical services, insurance, labels, legal, limousines, management, manufacturers, merchandising, music: arrangers & Composers,

music media, music stores, photography, printing & graphic design, producers, promoters, production services, publishers, publicity, radio stations, record stores, schools, services & organizations, sheet music distributors, sound & lighting, studios: recording and rehearsal, tape, compact discs & vinyl, teachers & instruction, ticket agencies, ticket printers & suppliers and transportation video production.

Anyone can advertise in the *MPB* by simply sending a business card and \$100 to: Musicians Phone Book, 18127 Parthenia Street, Suite 4265, Northridge, CA 91325.

There is also a free listing available that you can add additional information to at \$15 per line. Call 818-754-4289 for listings. For ordering *MPB*, call 818-754-4401. It costs \$19.95 plus shipping and tax.



### Stuart Spector Czech Bass

The Stuart Spector Czech Bases feature the traditional NS style contoured body designed by Ned Steinberger. Both models NS-4CR and NS5-CR have neck-thru-body construction, and the tops are laminated with AAA grade figured maple. Also included are EMG active pickups,

active EQ by SSD, gold hardware and a neck that uses a SSD dual action truss rod and two graphite stiffening rods. Contact Stuart Spector Design at P.O. Box 142, Woodstock, NY 12498. You can call at 914-246-1385 or FAX 914-246-0833.





Denzel Washington and Gene Hackman star in *Crimson Tide*

One of the biggest hits to surface this summer is *Crimson Tide*. This submarine-bound *Mutiny On The Bounty* features Gene Hackman and Denzel Washington in the Captain Bligh and Fletcher Christian roles, respectively. Old salt Hackman wants to follow an order from the Pentagon to fire atomic missiles at rebel Russian forces, thereby igniting World War III. Washington wants to wait until a garbled second message is clarified. Which man will determine the fate of mankind? Find out by going down to "sea" the Hollywood Pictures release at a theatre near you. (For the record, beginning January 1, 1996, only the President—by remote control—will be able to launch the eight warheads on each of the seven U.S. nuclear-armed submarines. Until then, each commander can push the trigger themselves on orders from the nation's capitol.) Also pick up a copy of the soundtrack. It features a score by Oscar/Grammy winner Hans

Zimmer and has just been released by Hollywood Records.

A judge has dismissed a court fight brought by video store owner Robert Jaffe, who claimed that a deal between Barbra Streisand, Blockbuster Entertainment and Sony Music (adding an additional song to copies of *Barbra Streisand: Barbra In Concert* sold by Blockbuster stores), discriminated against small, independent stores like his. Only the Blockbuster copies contain the song "What Are You Doing The Rest Of Your Life?" Jaffe had said the agreement violated antitrust laws by giving Blockbuster an unfair advantage.

There's nothing down or depressing about Kid Rhino's soundtrack to *Saved By The Bell*. This collection is full of upbeat, up-tempo tunes, including the original version of the theme song by Michael Damian and a version of "School Song" sung by the program's teenage cast. The teens and preteens who continue to

make up the audience for the now-syndicated original show and its spin-off, *Saved By The Bell: The New Class*, should find these sweet and simple pop songs appealing. Need a graduation gift when your niece or nephew finishes junior high? Available wherever CDs are sold or through Rhino Mail Order 800-432-0020.

"It's all drag. Insecurity, anonymity. Not taking the fall, or falling so fast you never felt the pain," writes Blake Warner in the original program to his play, *After Hours: Coming Of Age*.

"Drag was everything, drag was nothing—drag was anything that wasn't me." This wonderful play about coming to terms with life and mascara was originally presented in the Queen Mary Show Lounge—the cross-dressing club, not the boat. Now Warner is redeveloping the project as a musical with all original songs. The multi-talented man has enjoyed recent successes as a magician, comedian, writer and actor. He was previously featured in Dann Dulin's book *American Portraits: Alternative Heroes* and can currently be heard on KCLA Kaleidoscope (99-FM). Look for the newly revamped *After Hours* soon or call 213-848-5623.

Supermodel Claudia Schiffer is hosting *The Goods Presents: Think Positive*, a program MTV Networks

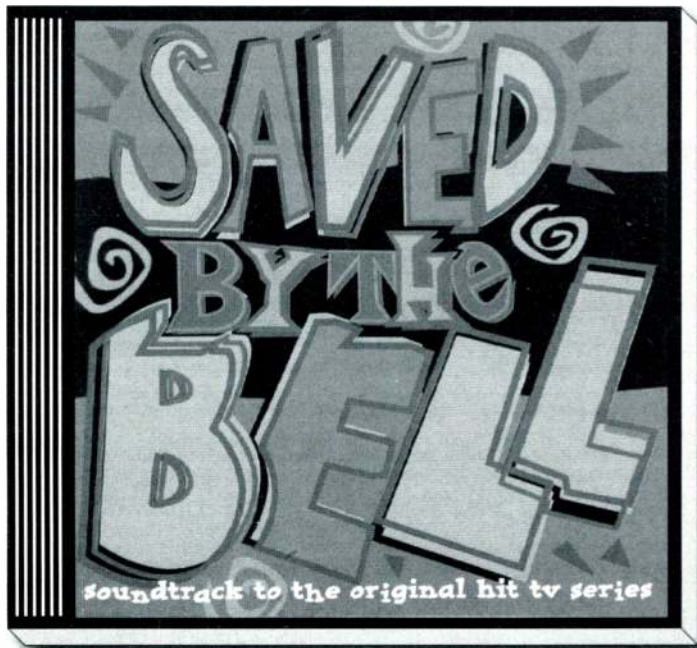
is presenting in support of the AIDS benefit event 7th On Sale. Schiffer will host segments replacing traditional commercial breaks, wherein viewers will be encouraged to make a charitable donation in exchange for an exclusive 7th On Sale package, including a T-shirt, baseball cap and music offer. Participating artists include Aretha Franklin and Dave Matthews Band. 7th On Sale is a four-day benefit event in New York City. *Think Positive* will celebrate the work of the organizations that



Blake Warner

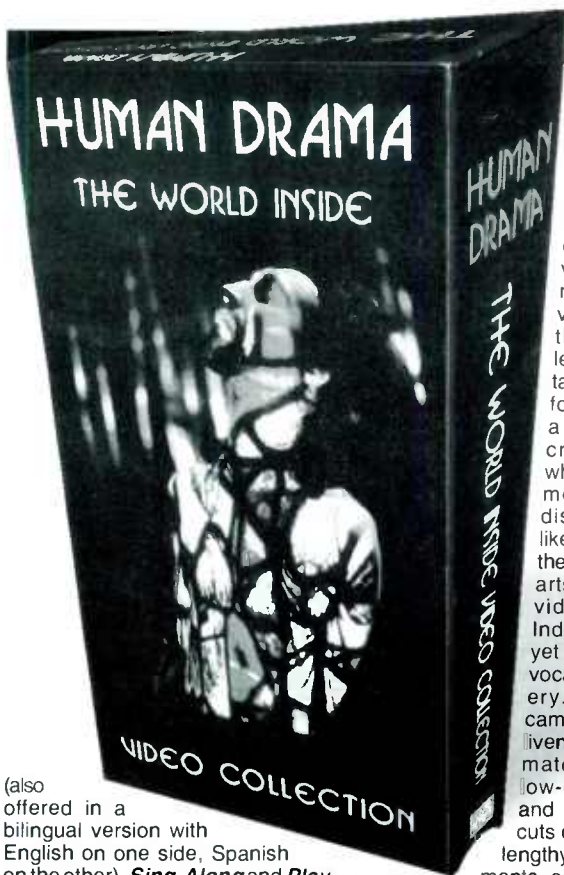
help people who have been affected by AIDS. The 30-minute special premiered simultaneously on MTV and VH1 on Monday, June 6.

Get ready for the big *Pocahontas* push. To accompany Walt Disney Pictures' 33rd full-length animated feature, Walt Disney Records has three new products. You know about the soundtrack, which has new songs by Alan Menken and Stephen Schwartz, including the soon-to-be-hit single "Colors Of The Wind." Vanessa Williams has the chart-bound version, which she also sings in Spanish on a separate disc released to the U.S. Spanish market. A special bonus, released both in English and Spanish, is a strong duet by Jon Secada and Shanice, "If I Never Knew You." Also available are the *Pocahontas Read-Along*



Disney's *Pocahontas Sing-Along*





(also offered in a bilingual version with English on one side, Spanish on the other), *Sing-Along* and *Play-Along*. Wherever you buy Disney products.

On Wednesday, July 19, at 5 and 9 p.m., TNN: The Nashville Network will re-broadcast *The Life And Times Of Hank Williams Sr.*, a one-hour documentary that chronicles Williams' short and turbulent life (1923-1953) through never-before-seen photographs and rare performance footage. A must-see for anyone interested in the history of one of America's most enduring legends.

Despite what their white skin and haystack hair might suggest, *Human Drama* isn't a Gothic band, explains frontman Johnny Indovina in *The World Inside—Video Col-*



Hank Williams

lection. Neither is the group intentionally depressing—just realistic. This collection of six videos with narrative and interviews is, despite the band leader's protestation, a real find for the gloom-and-doom crowd. Those who possess a more cheerful disposition will likely be put off by the self-conscious artsiness of the videos and Indovina's dear, yet not endearing, vocals and delivery. Innovative camera angles enliven the downbeat material, though low-quality audio and cheaply done cuts don't make the lengthy interview segments easy to watch.

*The World Inside—Video Collection* should be available wherever you buy black hair dye. If not, complain to Triple X Records, P.O. Box 862529, Los Angeles, CA 90086-2529.

In a role tailor-made for her talents, Liza Minnelli will play Twenties torch singer Helen Morgan in a biopic for CBS. Morgan is remembered for playing the role of Julie in the original production of *Show Boat* and as owner of speakeasies in New York.

They live clean in Branson, MO. It is in this fast-growing country music town that Kenny Rogers has launched his own \$13 million 650-

seat showboat, the *Branson Belle*. In keeping with the wholesome family image of this Ozarks tourist village; gambling and alcohol are banned on the ship. Carrying that a step further, co-owner Rogers christened the boat, not with the traditional flask of champagne, but with a bottle of water. The Belle offers two-hour lunch and dinner cruises.

With the imminent release of Microsoft's highly anticipated Windows 95 operating system, Graphix Zone sought out the Improv Comedy Club to make a very thorough computer tutorial



Mark Lonow and Budd Friedman



that also made learning fun. "I was the proverbial computer-phobic going into this," said Budd Friedman, the Improv's founder, seen here with his partner, Mark Lonow. "But as the project moves along, I find I'm being gently nudged into the cyber-generation. I believe this CD-ROM will be great for people who want to learn how to use computers, because it substitutes laughter for drudgery in the learning process."

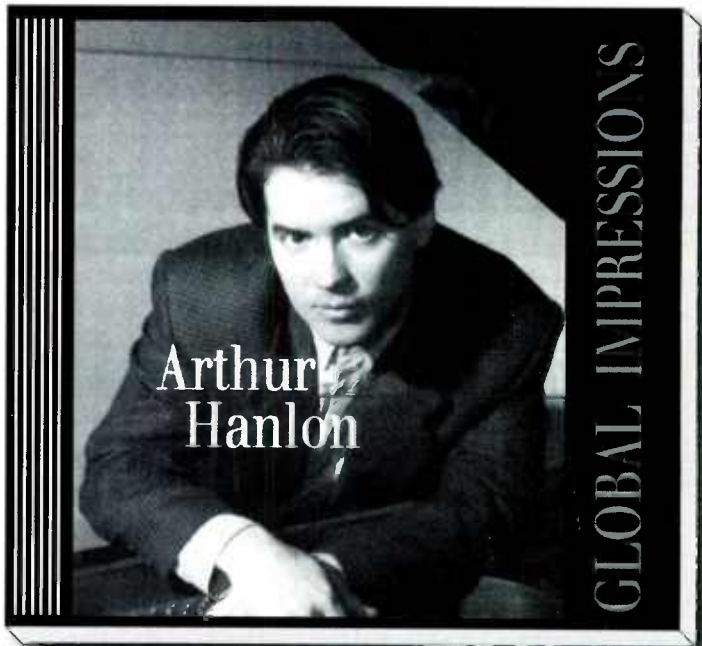
*The Improv Presents Windows 95 For the Technically Challenged* combines well-known Improv comedians and comedy writers with the power of multimedia within the setting of a virtual 3D Improv Comedy Club. The program will provide a complete how-to guide to computers with an emphasis on Windows 95. Described as "amazing" by those who have previewed it, the program will list for \$39.95 when it is released sometime in September.

Pianist Arthur Hanlon takes listeners on a musical tour with his

premier instrumental recording, *Global Impressions*. It's a soothing journey, encompassing impressions of such diverse stops as Asia, Spain and San Francisco. Particularly interesting is "Cafe Esperanto," a track celebrating the cultural diversity in Los Angeles.

As a solo performer, Hanlon holds court at the Regent Wilshire Hotel, Monday-Wednesday, from 6-11 p.m., and then returns Thursday-Saturday, 8-11 p.m. with his trio. *Global Impressions* is a beautiful collection of mostly piano tracks that is alternately invigorating and romantic. Call Costa Communications at 213-650-3588 for a CD copy of your own.

MC





**ON THE HIGHWAY AGAIN:** MCA Concerts President Jay Marciano, Willie Nelson, manager Mark Rothbaum, MCA Entertainment Services VP Larry Vallon and MCA Concert Promotions Senior VP Alex Hodges gather backstage during the recent Academy Of Country Music Awards broadcast. Nelson performed at the Universal Amphitheatre on Sunday, June 4, with fellow Highwaymen Waylon Jennings, Johnny Cash and Kris Kristofferson.



**ROCK ON:** Acclaimed seventeen-year-old fretman "Smokin' Joe" Bonamassa of Bloodline and string virtuoso Steve Vai recently guested on the syndicated radio show *Rockline*. Soundgarden's Kim Thayil, Alice In Chains' Jerry Cantrell, Candlebox's Peter Klett and Extreme's Nuno Bettencourt also appeared. Pictured (L-R): Bonamassa, Steve Downes, Steve Vai and Jim Villanueva.



**HOME COMING:** Capitol act Robbie Robertson of Band fame is pictured at a special screening of *Robbie Robertson: Going Home*, the latest installment in the Disney Channel's award-winning music series. The special covers Robertson's formative musical years as a Hawk (later rechristened the Band), backing Ronnie Hawkins and Bob Oylan, his stint as the Band's chief songwriter and his subsequent solo career. Pictured (L-R): manager Jared Levine, Robertson, Capitol Senior VP of New Media Liz Heller, manager Nick Wechsler and executive producer Aida Gurwicz.

**PURE POP FOR NOW PEOPLE:** Varèse Vintage, the reissue division of Varèse Sarabande, has released several new titles sure to please the pure pop lover in you. *Bubblegum Classics Volume One* and *Volume Two* collect the very best of those guilty pleasures that critics deplore but the record-buying public loves. Featuring tracks by the Monkees, the Ohio Express, the OeFranco Family, Keith and Tommy Roe, these musically enjoyable, hook-filled sets remind the listener of the joys of a simpler, kinder pop music time. Also from Varèse Vintage comes a long-overdue career retrospective covering the Hudson Brothers. Known as much for their comic antics as for their musical output (they even hosted their own variety television series), the Hudson Brothers—Bill, Mark and Brett—recorded some solid pop music, including "So You Are A Star" and "If You Really Need Me" (half the set features material recorded for Elton John's then-new label, Rocket Records)—though, because of their teeny-bopper image, they never received the critical acclaim or attention the music deserved. Containing the hits, as well as two 1994 recordings ("Sweet Cindy" and "Do 4 Me,"



which stand up well next to the vintage material), *So You Are A Star—The Best Of The Hudson Brothers* proves that, with a more focused career and a few breaks, the Brothers could have been bigger chart contenders. (Note: Mark Hudson has enjoyed some recent chart success, co-penning Aerosmith's big hit, "Livin' On The Edge.")

—Keith Bearen



**NEW RHINO CROP:** Befitting their status as the premier reissue label in the business, Rhino Records has several great titles waiting in the wings. Due on July 18 is a 44-track compilation profiling legendary L.A. psychedelic outfit Love. *Love Story (1966-72)* is the first comprehensive retrospective on Arthur Lee and Love and contains tracks from all their Elektra albums (mono mixes of the first two albums' tracks will be used, because, according to ace remasterer Bill Inglot, "The stereo tends to sound very thin and puny; the mono's a lot tougher sounding"), including the hits "My Little Red Book" and "7 And 7 Is," and six tracks (in stereo) from the band's classic third LP, *Forever Changes*, on which they adopted a more plaintive acoustic approach. Eight tracks from Love's two Blue Thumb albums round out the two-CD set. Also on tap for a mid-July release is *Paul Butterfield Blues Band: The Original Lost Elektra Sessions*, a nineteen-track album culled from the cache of unreleased

tracks left over from the first set of sessions (which were scrapped at the last minute) for the band's debut effort and the third set of recording sessions (from which the debut album was finally culled; there was also a second scrapped attempt to capture the band in a live setting). Along with great harmonica cat Paul Butterfield, the band's original lineup included blues guitar greats Michael Bloomfield and Elvin Bishop.

—Keith Bearen

**JUICE JURY WANTS A PIECE OF THE KROQ:** KROQ morning personalities Kevin & Bean have been asked to provide tapes of their radio show to the sequestered O.J. Simpson jury. In addition to tapes of the morning show—which, of course, will be edited to remove any references to the trial—the Juice jury also requested tapes of "Reggae Revolution" and "Flashback Weekend." According to a judicial assistant, KROQ was the radio station that was most requested by the jurors!

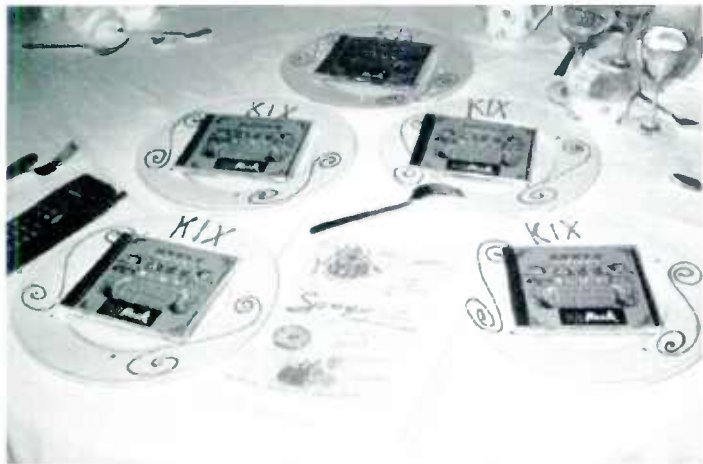
—Jan McTish



**GRIM FAIRY TALES:** The Grim Reaper—trying to scare up some publicity for the new urban anthology scarefest *Tales From The Hood* and its accompanying soundtrack (available on 40 Acres And A Mule/MCA Records)—recently dropped by the MCA Records Universal City offices. Various MCA executives, including Black Music Division Senior Vice President David Harleston (with both hands up), gather round the Reaper.



**RESTLESS SHOWCASE:** Hear Music, a new boutique record store located on the Third Street Promenade which gives the consumer a chance to hear anything in the store before purchasing it, recently hosted a performance by Restless artist Lori Carson. Pictured nuzzling next to Carson is Hear Music manager Ben Jones.



**PROMO SWEET TOOTH:** CMC International—home to major label refugees Slaughter and Warrant—recently promoted *Show Business*, the new album by another one of the label's sputtering rock warhorses, Kix, with special chocolate inscribed plates, prepared and served at Spago's in West Hollywood.



**STRING 'EM UP:** Guitarist Blues Saraceno recently dropped by the Santa Clara offices of Dean Markley Strings to sign a new string design agreement. The new line of strings (gauged from .10 to .38) resulted from a collaboration between the Markley R&D department and the 22-year-old guitarist, who is pictured above with the Markley Santa Clara staff.



**LITTLE FEAT, DON'T FAIL ZOO NOW:** Veteran band Little Feat, who now call Zoo Entertainment their label home, pose with label and management staff (including Zoo head Lou Maglia, fourth from left) during the band's recent performance at the House Of Blues. The band's debut Zoo opus is entitled *Ain't Had Enough Fun*.

## MUSIC CONNECTION Tidbits from our tattered past

**1986—TODD-MANIA** Our recent Todd Rundgren issue has generated an explosive reaction among Todd fanatics. A reference to said issue in the latest edition of Rundgren fanzine *The Utopia Times* has elicited a still-growing swarm of requests for the Todd special. A typical request reads as follows: "Mark 'please do not bend' on the envelope, lest the Postal Service subjects this precious piece of mail to the usual 'treatment.'"

**1989—I STILL AM...HE SAID:** Meet the new boss, and his name is Neil Diamond. Diamond's tally of June/July Forum shows is now up to ten, tying former boss Bruce Springsteen's ten-night stand at New Jersey's Meadowlands.

# Todd Rundgren (a.k.a. TR-i)

By  
John  
Lappen

**This self-proclaimed multimedia poster boy is billing himself as the first interactive-only recording artist**

If there is such a thing as a renaissance man in rock music, then Todd Rundgren fits the bill as well as anyone.

The veteran musician has come a long way since co-founding the Nazz back in the late Sixties—a Philadelphia-based quartet which served as the launching pad for this wunderkind's fabulous career, one that continues successfully nearly 30 years later.

Along the way, Rundgren—a consistently interesting singer/songwriter/multi-instrumentalist—has expanded his many interests to include video, production, computer software development and interactive & multimedia explorations and innovations.

Even as far back as 1972, with the release of his much-heralded solo LP, *Something/Anything?*, and his classic 1973 follow-up, *A Wizard, A True Star*, Rundgren exhibited an advanced technical side to his work. "I can't lay claim for inventing anything new back then—but it does seem like I'm either ahead of my time or behind it," laughs Rundgren during a lengthy and revealing interview. "I wasn't the first person to use the studio technologies that were available then. I was, however, exposed to things before they became more familiar to the populace at large.

"But I am very aggressive when it comes to technology. If I decide to get involved with a technology, I do so because it fits into my overall strategy. It's a natural inclination on my part to expand the breadth of my language into other areas."

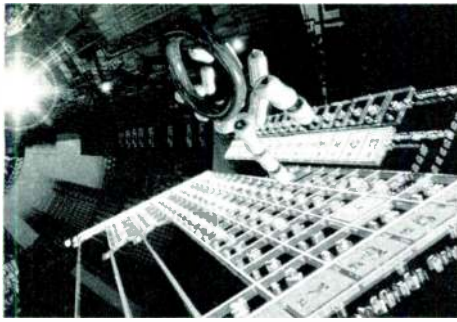
In addition to fashioning an impressive body of solo work, this sonic wizard has also lent his production expertise to a variety of outside talent. His production touch has graced classic works by Cheap Trick, Badfinger, Hall & Oates, Grand Funk Railroad, XTC, the Psychedelic Furs and one of the biggest selling records of all time, Meat Loaf's *Bat Out Of Hell*.

In fact, Todd can thank Meat Loaf for helping him to get started in his early, groundbreaking video ventures. "I invested all the money I made from the first several years of Meat Loaf sales in a video studio. I lost the entire thing—over two million dollars. The part that was important to me, though, was being able to construct video projects. For that reason, I didn't mind losing the money, because I wanted to work in video a certain way—my way. I wanted to go into my video studio and work any time I wanted."

And what fan of contemporary pop/rock music can forget Rundgren's classic catalog of songs? Whether singing emotional ballads such as "Hello, It's Me" and "Can We Still Be Friends," creative covers of tunes such as the Beach Boys' "Good Vibrations" or wry pop songs typified by "Bang The Drum All Day" and "We Gotta Get You A Woman"—the legendary Runt has carved a visionary path as one of the most creative artists working in rock today.

Rundgren's formation in 1974 of the progressive rock unit Utopia—a quartet that featured like-minded musical technicians such as keyboardist Roger Powell—added another impressive credit to Rundgren's ever-expanding resume.

If he'd felt content to rest on his extensive



ist. What makes this disc noteworthy is that it will be the first title ever released exclusively on CD+. The CD+ format allows conventional CD listeners to listen to the full album of audio tracks when operated on a standard CD player, while PC and Macintosh users can also view graphics and other vivid visual elements.

Released via an exclusive licensing arrangement with ICON, a BMG-distributed interactive label, Rundgren describes it as a multimedia album. "I guess I am the multimedia poster boy," chuckles Rundgren. "It's

**"I'm very aggressive when it comes to technology. If I decide to get involved with a technology, I do so because it fits into my overall strategy. It's a natural inclination on my part to expand the breadth of my language into other areas."**

**—Todd Rundgren**

musical laurels, the Pennsylvania native would go down in rock history as one of the genre's most interesting and innovative artists. But the ever-curious and experimental Rundgren has seen fit to explore methods in which to expand the content and form of his music throughout the years.

He's certainly assembled an admirable resume as one of the pioneering multimedia artists. His impressive list of achievements includes the first interactive television concert (in 1978) and the first live radio concert broadcast nationally, an event that linked 40 cities nationwide.

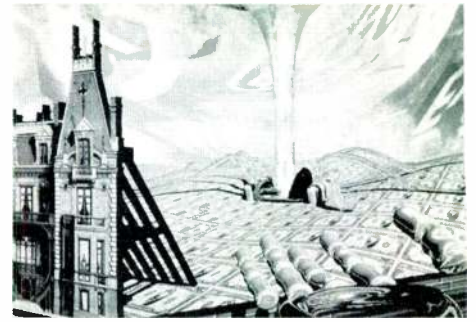
In 1979, he opened Utopia Video Studios, and his first produced project, Gustav Holst's classic, *The Planets*, was selected by RCA SelectiVision as the initial demonstration software for their then-new videodisc format. The inimitable Rundgren can also take credit for directing and producing the first music video to utilize compositing of live action and computer graphics (the video, "Time Heals," was also the second to be aired on MTV).

His forays into programming resulted in his creation of the first digital paint program for PCs, a program he licensed to Apple Computer. Todd's 1982 live national cablecast of one of his concerts via the USA Network was also a first.

Rundgren jumped radically into the establishment of a new musical genre when he composed, produced and performed the world's first interactive audio-only CD-ROM project, the 1993 Rhino/Forward Records release *No World Order*, which was also licensed to Philips Interactive Media and Electronic Arts. The disc won 1994's Best Interactive Disc of the Year award from *Video* magazine.

"Forward Records was very liberal-minded when it came to the *No World Order* project. It benefited me hugely, and it didn't benefit Forward at all. My benefit was that I got lots of publicity, which has helped bring me to the position that I am today. Their problems were that they were in the record business. They were trying to start a record label, which can be tough going initially. I encouraged them to invest in the interactive area. To their credit, they did. They put their faith in me, and I got lucky. Unfortunately, they weren't a multimedia company, so they didn't benefit like I did. People weren't as interested in the record part of it as they were hugely interested in the interactive part of the project. But I'm grateful to them for sharing the vision."

Rundgren continues to establish his reputation as a pioneering multimedia artist with the release of his latest work, *The Individual-*



made a lot of things possible for me—particularly accelerating my long-term goals and interests along these lines. I spent lots of time toiling in obscurity, but it's amazing how quickly things move when one becomes the interactive poster boy."

When asked if he minds being a spokesperson for the technological new wave, Todd defers, saying, "I'm a spokesperson for me. Now that I've gotten the attention, I want to help characterize the so-called industry in ways that I think it should be characterized. I'm not a spokesperson for the industry, because I think there is a lot of bullshit in it. But I'm not afraid to share my ideas on matters related to new technologies. If anything, I'm a talking head when it comes to these matters."

And as if all of this landmark activity wasn't enough, Rundgren also currently hosts a weekly radio show called *The Difference With Todd Rundgren*, a show syndicated nationally to over 35 major-market stations.

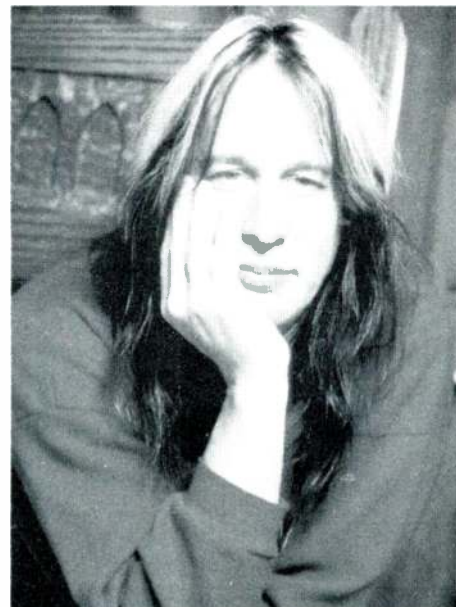
Recently, Todd was recognized for his contribution to the arts when he received the prestigious Berkeley Lifetime Achievement Award from the Popular Culture Society at UC Berkeley. Fellow recipients included film director Robert Altman, Aretha Franklin and Beach Boy Brian Wilson.

"The acclaim is certainly appreciated by me," says Rundgren. "I do the technology related things I do because I want to impart my knowledge in different technological languages. Sometimes the experience is successful, and sometimes it can be a distraction. I've tried to be more careful in how I invest my time in general, though.

"Considering the time I have left on the planet, I have to decide if I want to spend it watching *I Love Lucy* reruns or learning how to program in some obscure language—something I keep getting sucked into, anyway. I have to undergo this learning process, though, if I want to keep expanding my knowledge or if I want to accomplish a certain goal."

Rundgren, who has been quoted as saying that he would have gone to school to become a computer programmer if he hadn't pursued his musical inclinations, explains what whetted his interest in new technology. "I've worked in a variety of media, but what's different these days is the element of interactivity: that is, the ability of the audience to have a greater degree of fine tuning over their experience of entertainment. I resisted my involvement in interactivity for a long time because I knew if I got involved, it would eat away a great deal of my time. I've spent a lot of time in front of

32 ▶





**WESTWOOD ONE  
ENTERTAINMENT**

## Norm Pattiz, Chairman

By Sue Gold

**W**hether you listen to talk radio, country music, rock & roll or music countdowns, it's hard to turn on a radio station and not hear a program distributed by Westwood One Entertainment. As one of the biggest radio companies in the country, Westwood One has become a staple in our lives, bringing everything from Casey Kasem countdowns and special events to Larry King into our lives.

Since its inception in 1975, Westwood One has become a multi-million dollar company, with annual revenues exceeding \$160 million. In 1993, the company announced it was acquiring Unistar Radio Network, the latest in a long list of radio company acquisitions by Westwood One, which also included the purchase of the NBC Radio Networks, Talknet, the Mutual Broadcasting System and the Source.

"If you take a look at the Westwood One of today, it's a consolidation of five separate companies in the Eighties," says Norm Pattiz, Chairman of the Board. "We're probably fairly unique because we were a small company that gobbled up a lot of bigger companies, to a point where we've become as big or bigger than ABC Radio. But there are still as many players in the market today as there were in the Eighties. The names have just changed."



While Westwood One raises eyebrows whenever they announce an acquisition, it was the Unistar deal that caught most people in the music industry by surprise. As part of the deal, Pattiz, who founded Westwood One, relinquished the title of Chief Executive Officer to Unistar's Mel Karmazin.

"I'm still Chairman of the Board, but one of the nicer things about the acquisition was it took the day-to-day operating responsibilities off my shoulder since I no longer had the CEO title," Pattiz explains. "In the past year and a half since this deal came down, it's been rare that I've had to talk to a lawyer, banker or accountant. I'm talking much more often with managers, record labels and program producers, and I can spend a lot more time doing the types of things I used to do when I founded the company. I'm much more personally involved with programming nowadays."

In addition to giving Pattiz the opportunity to get back into programming, the acquisition also expanded Westwood One's stronghold on radio. According to Pattiz, "In the areas we've long been dominant, such as entertainment and big-event programming, our dominance continues. In the last year we had the Rolling Stones, Eagles and Barbra Streisand. I don't think they come bigger than that."

"However, Unistar was a much larger player in the country music area, so after the acquisition, it really made us a 400-ton gorilla in

country music, as well as the satellite format business and talk radio," Pattiz continues.

Westwood One's current lineup of talk show personalities includes Tom Leykis, Larry King and the controversial G. Gordon Liddy, who, after the Oklahoma bombing, was attacked by President Clinton for promoting violence. Pattiz says Clinton's remarks were misguided. "I think that the President displayed a tremendous lack of judgement in the way in which he dealt with talk radio in general.

"I personally don't think that G. Gordon Liddy promotes violence, but talk radio tends to be a fairly conservative medium anyway, and that's not the case with what most people think of the traditional media," Pattiz says. "For a long time, I think conservatives have been complaining about the 'liberal-based media.' Now, liberals are having difficulty with the media. We pay a price for being a country where free speech is the rule, not the exception. In some cases, maybe the price is higher than we would like to pay, but what's the alternative?"

While talk shows are now in the spotlight,

**"The radio business is a \$10 billion a year industry. That's as big as domestic box office receipts and domestic record sales, so it's not chopped liver. If you eliminated radio, there would be a huge hole in the lives of most people."**

**—Norm Pattiz**

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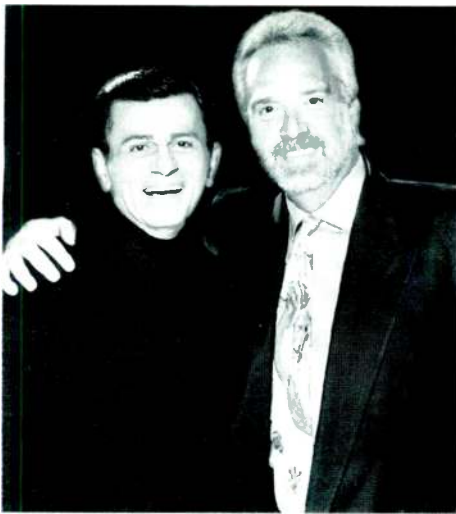
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**Veteran voice Casey Kasem and Norm Pattiz**

Westwood One will always be considered the home of special event programming. The numerous events the company has carried over the years include Live Aid, Farm Aid and Amnesty International, concerts by the Rolling Stones, Barbra Streisand, Aerosmith and U2 and Paul McCartney's new summer radio series.

"You don't give up areas where you're the dominant player, and I think even our competitors would agree, we're the dominant player in this area," Pattiz says. "I think the radio business and listeners figure that if there's a major event on radio, nine times out of ten it will come from Westwood One."

Pattiz says that Westwood One's ability to grow and thrive should be an inspiration to other small companies that want to expand. "There are more financial resources available to small companies, because a lot of people in the financial industry feel there is potential for them to become another Westwood One. Small companies can remain small and successful if they want, they can become bigger companies by acquiring smaller companies or they can get acquired by larger companies and grow in that way.

"The radio business is a \$10 billion a year industry," he continues. "That's as big as domestic box office receipts and domestic record sales, so it's not chopped liver. If you eliminated radio, there would be a huge hole in the lives of most people. Radio is such an integral part of their lives, I think sometimes it tends to be taken for granted. Take it away and see what happens."

Which is not as farfetched as some may think. Right now, there is a major battle in Congress over funding for the arts, including public radio. Pattiz, who is on the board of Los Angeles public radio station KCRW, says, "I think public radio is a very important segment of our population, and I would hate to see it go away. There's a lot of pressure on public radio now, and people listening to it know that federal funds could be withdrawn, or at least cut back. Now, listeners are making themselves heard, raising lots of money and making a lot of noise with Congress because they're afraid they might lose it."

While listeners are defending public radio, Pattiz is trying to look toward the future of the

industry. He is on the Board of Directors for the Broadcast Education Association, a Trustee of the Museum Of Television And Radio and a Patron of the Hamilton Academy Of Music And Performing Arts. "There's a certain degree of self-interest in some of the things I've become involved with, like broadcast education," he says. "I really do believe that it's time to expand the gene pool, especially in the radio business.

"The business is growing fast and furious, bigger companies are spending more money, but I don't see the pool of talent really expanding at a quick enough level to equate the rate of growth of the industry with the kind of quality people it needs," he claims.

"If some of us who have been successful in the radio business really get behind this, we can turn that around and start creating some

of tomorrow's leaders, who will come out of colleges and step into real productive level positions, as opposed to getting coffee and sweeping floors."

Pattiz says that while he will continue to try and build a better future for the radio industry in general, he also hopes Westwood One will continue to grow and expand. "Clearly, there are horizons to be sought, not only in this country, but internationally," Pattiz concludes. "I expect us to continue to do the things we are known to be good at and expand into the areas that haven't traditionally been our strengths. It's an exciting time in radio and at Westwood One, and I, for one, am having a great time."

*Westwood One Entertainment can be reached at 212-641-2052.*



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Description: The Jammer combines music theory, artificial intelligence and randomness to create new musical parts each time it is accessed. Named Editor's Choice by *Electronic Musician* in December 1992. Recorded demo: 404-623-5887.

▮ **TRACKBUSTERS, INC.**  
P.O. Box 20279  
Myrtle Beach, SC 29575  
803-293-3767  
Description: Sequences and documentation for most computer and dedicated sequencer formats.



**TRAN TRACKS**

350 5th Ave. #3304  
New York, NY 10118  
800-473-0797 FAX 201-383-0797  
**Description:** Sales and service of a large selection of popular songs for all computer formats and most dedicated sequencers.

**TWELVE TONE SYSTEMS**

P.O. Box 760  
Watertown, MA 02272  
800-234-1171 or 617-926-2480  
**Description:** Cakewalk Professional 3.0 is a MIDI sequencer for Windows. 256 tracks, SMPTE/MTC sync, custom programming language with macro recorder, MIDI remote control, system exclusive librarian and event filters.

**VOYETRA TECHNOLOGIES**

5 Odell Plaza  
Yonkers, NY 10701-1406  
800-233-9377 FAX 914-966-1102  
**Description:** Formed from a merger between synthesizer pioneer, Octave Electronics, and synthesizer repair company, Plateau Electronics, Voyetra presently focuses on licensing software technology to Sound Card OEMs, creating MIDI hardware and software for professional musicians and creating mass market audio media authoring tools for PC multimedia producers. Current product includes Sequencer Plus for Windows and Sound Factory for DOS.

**WINJAMMER SOFTWARE LTD.**

69 Rancilffe Rd.  
Oakville, Ontario, Canada L6H 1B1  
905-842-3708 FAX 905-842-2732  
**Description:** WinJammer Professional is a high-powered MIDI sequencer for Windows. Also available: WinJammer Home Musician.

**YAMAHA VISUAL ARRANGER**

800-301-7076 or 714-522-9011 FAX 714-739-2680  
**Description:** Features a mouse-driven, icon-based user interface for recording and arranging chord progressions, phrases and melodies as well as mixing sounds. Songs are created by dragging musical accompaniment Style icons from palettes and inserting them in the desired order in the Sequence display.

**SUPPORT**

**AUDITORY ILLUSIONS**

818-769-1470 FAX 818-769-1211  
**Contact:** Don Goldstein, Peter Wiltz  
**Rates:** Varies  
**Housecalls:** Yes  
**Specialties:** MIDI system design and fabrication, MIDI programming, equipment procurement, equipment rental, tour support. Primarily involved with large-scale, portable systems. Macintosh programming.

**PORTER BLACKBURN**

3376 Rowena Ave., #101  
Los Angeles, CA 90027  
213-953-2676  
**Rates:** \$35/hour  
**Housecalls:** Yes  
**Specialties:** Studio set-ups, Opcode, Mark of the Unicorn, Digidesign and Coda products; Macintosh and peripherals (DAT, CD-ROM, hard drives, etc.).  
**Comments:** Music Composition degree from Cal State Fullerton.

**CREATIVE INPUT**

4029 S. Pacific Ave., #5  
San Pedro, CA 90731  
310-548-0218 FAX 310-548-0218  
**Contact:** Geoffrey Ryle  
**Rates:** \$60/hour  
**Housecalls:** Yes  
**Specialties:** Music software and computers; trouble-shooting.  
**Comments:** Specialist for over 12 years. Teaches at UCLA Extension Electronic Music Dept., *Keyboard* magazine contributor. Author of various MIDI books. Writes manuals for Alesis, Fostex, Steinberg, Waldorf Niche. Clients include Hans Zimmer, Danny Elfman, Chester Thompson (Genesis), Paul Haslinger (Tangerine Dream), Lee Ritenour, Alan Holdsworth and Jeff Lorber.

**DRASTIK PLASTIK**

310-372-0863 FAX 310-372-0863  
**Contact:** Reek Havok  
**Rates:** \$35/hour  
**Housecalls:** Yes  
**Specialties:** MIDI studio setup. Digital sampling and editing.  
**Comments:** Sound design for movies. Clients include Motley Crue and Robert Palmer.

**ELECTRONIC MUSIC BOX**

14947 Ventura Blvd.  
Sherman Oaks, CA 91403  
818-789-4250 FAX 818-789-2361  
**Contact:** Peter Brunner  
**Rates:** Call for rates  
**Housecalls:** Yes  
**Specialties:** All computer systems, sound design, digital audio.  
**Comments:** Have worked as a consultant/Beta Tester/Sound Designer for Fender (Chromo), Oberheim, Twelve Tones, Mark of the Unicorn, Media Vision, Mimitics, Steinberg and others. Clients include Randy Newman, Giorgio Moroder, Rikki Rockett (Poison), George Tipton and others. Have experience with Atari, Amiga, Macintosh and PC computers and over 100 different music programs.

**DAN GARFIELD**

818-887-2775  
**Rates:** Varies  
**Housecalls:** Yes  
**Specialties:** MIDI system design and

construction, synth and drum programming, sampling and studio synchronization.

**Comments:** Player and programmer mostly to Fleetwood Mac, and then some to Lindsey Buckingham, Joe Walsh and Stevie Nicks. Technical consultations (Garfield Electronics, Doctor Click): Michael Jackson, Don Henley, Stevie Wonder, Eddie Money, Don Felder, James Homer, Herbie Hancock, George Duke, Toto, Al Jarreau, Chicago, David Foster, Barry Manilow, Phil Ramone, Danny Kortchmar, David Byrne, many others.

**INNOVATIVE SOLUTIONS, INC.**

408-261-8238  
**Contact:** Robert Gutermuth  
**Rates:** Call for rates  
**Housecalls:** Yes  
**Specialties:** Any Opcode, Macintosh, and MIDI software. Audio and video program specialist. Recording and post-production.  
**Comments:** Worked for Opcode Tech Support. Berkeley School of Music graduate. Clients include Herbie Hancock, Chick Corea, Tom Coster and others. "L.A. quality at non-L.A. prices."

**BONNIE JANOFSKY**

213-658-5997 FAX 213-658-6521  
**Rates:** \$40/hour in-house; \$50/hour out-call  
**Housecalls:** Yes  
**Specialties:** Expert on Finale software.  
**Comments:** All MIDI information. Expert on music notation software. Leader of L.A.-area Finale users group (SIG-special interest group of LAMG-Los Angeles Macintosh Group). Also live and MIDI composer, orchestrator and copyist. Clients include: *Tonight Show*, Moondust Productions (film and TV), Patrick Moraz, Armand Sabal-Lecco, Mark Taper Forum, Carmen Dragon Music, etc.

**CHRIS KOHLER**

13408 Bassett St.  
Van Nuys, CA 91405  
818-769-5454 FAX 818-769-5416  
**Rates:** \$50/hour  
**Housecalls:** Yes  
**Specialties:** Digidesign, Opcode and Mark of the Unicorn software.  
**Comments:** Paula Abdul, Selena, Billy Idol, Barry Mann, Ann Jillian, Giorgio Moroder, Robby Krieger, Thomas Dolby, John Tesh, LA Opera, Design FX audio.

**MARC MANN**

14947 Ventura Blvd.  
Sherman Oaks, CA 91403  
818-372-4678 (pager)  
**Rates:** \$50/hour  
**Housecalls:** Yes  
**Specialties:** Macintosh, MIDI and digital audio systems.  
**Comments:** Masters degree in music from UCLA. In business since 1985.

**MIDI LIFE CRISIS**

2379 Sunset Heights Drive  
Hollywood, CA 90046  
213-654-6246  
**Contact:** C. J. Jones  
**Rates:** \$45/hour  
**Housecalls:** Yes  
**Specialties:** ProTools specialist. Any sequencing or application. Studio set-ups.  
**Comments:** GIT graduate with extensive MIDI programming album credits. Also Macintosh specialist. Certified on technical advisory board at Guitar Center.

**METRONOME**

16661 Ventura Blvd., #120  
Encino, CA 91436  
818-990-4444 FAX 818-348-8874  
**Contact:** Morey  
**Rates:** \$50/hour  
**Housecalls:** No  
**Specialties:** Digidesign, computer-based sequencing, sampling and anything MIDI.  
**Comments:** Has own preproduction room for studio dumping.

**STU SIMONE**

North Hollywood  
818-753-5635  
**Rates:** Call for rates.  
**Housecalls:** Yes  
**Specialties:** IBM computer sequencing, drum programming and sampling. Keyboard and guitar MIDI rack systems.  
**Comments:** Also plays keyboards and MIDI guitar.

**DAN WALKER**

11054 Ventura Blvd., #213  
Studio City, CA 91604  
818-569-5405 or 818-752-0196  
FAX 818-761-2965  
**Rates:** \$50/hour  
**Housecalls:** Yes  
**Specialties:** Macintosh programs, MIDI devices in general.  
**Comments:** Have written approximately 30 books on electronic music. Film composer. Clients include Rickey Minor (Whitney Houston), Terry Wellman (Wilson Phillips).

**WEST L.A. MUSIC**

11345 Santa Monica Blvd.  
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310-477-1945  
FAX 310-477-2476  
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**Housecalls:** Yes  
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# CYBER MARKETING

## Artists and labels are gearing up for the next century with new on-line services which will change forever the way we listen to, market and purchase music

By Jeremy M. Helfgot

Now that the digital revolution is sweeping the music industry, one might expect that tiny ones and zeroes (the digital musical language) are going to be the cause of a major change in the way we listen to, record and buy music. Only this time it isn't a question of sound quality. Now the issue is a matter of sound distribution, and the traditional outlets for recorded music will have to change and adapt the ways in which they do business and distribute music.

It's hard for anyone who's alive in the '90s to not be aware of the information revolution taking place around us. Categories such as "Cyber-space," "The Information Super-Highway" and "Virtual Reality"—terms which, a mere five years ago, were found only in sci-fi novels and campy TV series—are now household words and fast becoming a regular part of the music industry's internal language.

Everyone from high-level executives to star-repertoire publishers are using the new technologies to promote their act and sell product, while even the most established of artists (as U2's Bono whistles on his Powerbook) are making use of these new "toys" to further develop

their art. The homes are being replaced by CD-ROMs. Artists such as Thomas Dolby and Todd Rundgren are leading the way for music industry mucksters who are trying to merge onto the information superhighway. Even pop star Seal, currently on tour, is now known to carry his laptop computer with him religiously, plugging into phone lines on the road so that he can stay in touch with his colleagues, label and fans through the Seal "folder" in the Warner Bros. Records area of America Online.

There's no doubt that on-line technology will become the road for the world's commerce, and in the particularly convoluted music industry.

### How It Works

Music is information, pure and simple—whether it's magnetic particles or ones and zeroes representing the given sound. But regardless of the form it takes, the sound once "captured" becomes a piece of information.

Digital recording technology stores the sound information as a series of ones and zeroes, which a playback device is able to re-interpret and synthesize into the original sound that you hear. So that's what the new digital Philips Digital Compact Cassette, which features some very high-resolution, metered seconds of U2's "Mysterious Ways" displayed in the digital format for the first few moments of the song, encompasses: several thousand ones and zeroes filling up almost an entire double-page ad spread.

In addition to a conventional compact disc player, the numerical sequences of sound "files" can be read and played on virtually any modern personal computer (with the right CD-ROM hardware) with the same digital sound quality of any standard compact disc or DAT player.

With that in mind, the home computer may be the home stereo center of the future. And when you find out just how easy it is to use a computer for the recording, editing, storing, and playing of music, you may wonder why it's taken so long for the computer to enter the world of consumer music distribution.

### Navigating The Internet

You would be hard-pressed to find any modern college student, business professional or computer-literate bored housewife who hasn't at least heard of the Internet—the network of tens of thousands of mainframe or pseudo-mainframe computers worldwide which branches off into hundreds of millions of terminals across the globe, all connected by fiber-optic cables, traditional phone lines and/or satellite transmissions. Called simply "the Net," this system allows its estimated millions of users to send files to each other for little or no cost (everything but electronic mail [email], photo-

**"The record store is still going to be an integral part of music distribution. I look at on-line distribution as being like mail order and catalog services—a real alternative to going to the mall, but not for everybody."**

—Geffen Graphic Artist  
Robert VanGoeben

### INTERACTIVE GRAMMY



Everything you ever wanted to know about the Grammys but didn't know how to access it, is contained on Mindscape's intriguing new interactive CD-ROM title, "The Grammys." Featuring select moments from Grammys past, there is also an extensive library of biographies, discographies and exclusive interviews which the user can program in any order; in effect, creating his own Grammy show (and probably more exciting than the official one)! —Keith Bearen

## CD-ROM FREEDOM



**Arista recording artist Sarah McLachlan is among the cutting edge artists who have embraced the new technology. In late March, Arista released "The Freedom Sessions," which contains exclusive photos and artwork from her personal collection, commentary by McLachlan, video clips and samples of music from her entire catalog and live footage. And of course, the CD (for Macintosh or Windows) contains music; eight newly recorded tracks (live and acoustic) featuring music from her Arista platinum release, "Fumbling Towards Ecstasy."**

—Keith Bearen

DAVID KRIST

bring me down one from any of the bands to find industry executives are using the Net to do what you do. Some use it to promote their work; but that by posting a message to one of the many "newsgroups" is one of the easiest ways to announce information or new ideas. Information will be available to millions of people in a matter of days. Some have discovered that electronic mail can be the most effective means of contacting A&R executives who might otherwise be impossible to reach through traditional means. Some jump onto the bandwagon by instant messaging with the Net's ChatIR program, hoping to make contact. Another method is to log the Internet, using a program that combines digital sound and text. Some users have even used CD-ROMs and even video to make their own "music" and post it on the Net. The possibilities are endless.

## Getting Tangled In The Web

The World Wide Web (WWW) is a network of computers that are connected to each other and can share information. It is a global network of computers that are connected to each other and can share information. It is a global network of computers that are connected to each other and can share information. It is a global network of computers that are connected to each other and can share information.

The World Wide Web (WWW) is a network of computers that are connected to each other and can share information. It is a global network of computers that are connected to each other and can share information. It is a global network of computers that are connected to each other and can share information. It is a global network of computers that are connected to each other and can share information.

**"These companies pose a major threat to the recording industry as we know it. Why would anyone go and buy a compact disc, when for a flat fee, they can hear whatever they want, whenever they want, with CD sound quality, without ever having to leave their living room."**

—RIAA Executive VP/Chief Counsel David Liebowitz

## VIRTUAL LINGO

The language of the virtual community is fast becoming a dialect unto itself with a balanced mix of technical jargon and on-line slang. Here is a quick primer to the techno-slang:

- **BAUD RATE/BPS (Bits Per Second):** The speed at which a modem operates—the higher the baud rate, the faster the transmission.
- **DOWNLOADING:** The act of transferring a file (graphical, text, sound, etc.) from a mainframe computer to your personal computer via telephone or other connection.
- **ELECTRONIC MAIL (e-mail):** A system by which one user can send text, graphics, sound, etc., to other users over the Internet. A mail program allows you to compose mail, address it to the intended recipient and mail it. The text of the mail can then be downloaded and printed in hard-copy format. Unlike the U.S. mail, e-mail travels virtually instantaneously.
- **ETHERNET:** Fiber-optic network connection which can run at nearly the speed of light. Many businesses and universities support these types of hookups for high-speed data transmission.
- **FILE:** Any collection of data that is sent as a group. Files may contain sound, data, text, graphic data, software, etc.
- **FILE TRANSFER PROTOCOL (FTP):** A program which allows computers connected by the Internet to swap files at extremely high speeds. This is one means by which music could be sold and delivered over the Internet.
- **INTERNET ("The Net"):** The worldwide network of commercial and personal computers, which links millions of users together to converse, exchange mail and visit on-line data archives which contain everything from pictures to videos to sound-clips.
- **INTERNET RELAY CHAT (IRC):** A program through which an unlimited number of Internet users can come together and converse in "real time." A group of people can gather on screen and discuss their work on a conference call.
- **MAINFRAME:** A large, and very powerful, central computer. Rarely is off-line or an analog terminal, where the individual workstation connects to a personal computer connected to the mainframe via modem. The Internet is only a few years away from being supported by the net.
- **MODEM:** A telecommunication device used to connect to the Internet via a computer. It is a device that converts digital data into analog data for transmission over a telephone line.
- **SHARED ACCOUNT:** A type of Internet account that includes access to email, Internet, IRC and some access to the World Wide Web. Currently, this is the most common type of Internet account or e-mail account. Shared accounts provide (not including the graphical interface services such as CompuServe, America Online, etc.)
- **TERMINAL:** An individual workstation or mainframe computer. A personal computer can "emulate" a terminal by dialing into a mainframe with a modem and the proper software. Most Internet access is obtained by this method.
- **USENET:** The collection of bulk e-mail-board systems/groups on the Internet. One can post a message to a Usenet group and it will be available to any of the readers of that group. Similarly, a subscriber to a particular group can read and respond to anything posted to said group.
- **WORLD WIDE WEB (WWW, "The Web"):** A collection of "pages" established on the Internet by individual users or companies and linked together so that one can move from page to page using a standard Internet account. A "page" can contain anything which the designer chooses to include—sound, graphics, text, video, etc. The possibilities are virtually endless! Available through the use of a WEB BROWSER, a program which allows you to access and navigate the Web.

artists' biographies and discographies and other pertinent information in text form.

Already, the company allows browsers of their Web site to purchase music on-line, though it comes in the form of CDs or cassettes delivered by traditional mail or shipping services. "We're not at the point of actually delivering music orders over the Net yet," comments VanGoeben, though the possibility of such delivery modes may be possible in the future. "The most important thing to remember is that despite the lure of the new technology, it's still about the music, and the musical quality is our top priority. With the existing technology, we don't have the bandwidth to transmit the highest-quality digital music in a timely fashion, and we won't let anything less out there. We owe that to our artists and to the consumers."

Though he does believe that as data-transmission rates (the speed with which files can be sent between major computer hubs and home computers) may someday make the Net a viable alternative to traditional music retail outlets, VanGoeben is very vocal about his belief that the retail record store is in no danger of extinction. "The record store is still going to be an integral part of music distribution," he points out. "I look at on-line distribution as being like mail-order and catalog services—a real alternative to going to the mall—but not for everybody." VanGoeben points out that Geffen continues to update its Web site on a daily basis and will remain on top of the growing technologies, particularly internally where everyone on the label's staff has a high speed ethernet-connected computer on their desktop. He also mentions that electronic mail is fast replacing the company's traditional internal-mail system.

Another of the companies making headlines by pioneering music on the Web is IUMA, the Internet Underground Music Archive, a collection of World Wide Web "pages" which represent unsigned acts. According to IUMA's Director of Marketing Will Hobbs, unsigned artists can have an IUMA page set up for them for a fee of \$100 a year, which includes set-up of the site (the group or individual artist must provide the text, graphics/photos and sound material which they would like included) and site maintenance, allowing Net users worldwide access to the site via a link from the IUMA "home page," which can be accessed via any Web browser. (IUMA can be reached at 408-426-IUMA)

Hobbs believes that this is the way that the music distribution community will be going in

## CYBER JOINT



Multi-Grammy winning producer/artist Quincy Jones has climbed aboard the CD-ROM bandwagon. Q's company, QD7, in conjunction with multimedia company 7th Level, is currently developing a CD-ROM with the working title "Q's Jook Joint," which will offer a sweeping view of American music through animation, historic footage, interviews, vintage photography and musical performances. Pictured (L-R): 7th Level partners Scott Page and Bob Ezrin, Jones and partner David Salzman. —Keith Bearen

the not-too-distant future, with acts able to market themselves over the Internet without the need for or help of a record label—major, independent or otherwise.

Hobbs shares VanGoeben's belief that music stores will remain a part of society, but in a slightly different form. "Music stores will always be there, because people see them as a hang out and like to go and have tangible items to hold onto," he explains. "But much of what the music stores of the future will be selling will probably be T-shirts and posters and rare vinyl releases, along with other collectibles. People will always need those types of memorabilia, but for their music, they'll likely be turning to more direct modes of delivery like the Net and satellite broadcasting. There are even companies developing means for delivering digital stereo sound into your living room through your cable box. Eventually you'll have one little box with huge memory capacity that will allow you to carry your whole music collection anywhere and give you the option of expanding it by plugging into any computer or telephone or satellite link."

As it stands now, IUMA is designed to make people aware of the music that's out there, with more and more emphasis being placed on the future of options such as File Transfer Protocol

(FTP) archives, which allow mainframes to transfer data and files to each other at rates of thousands of characters per second, and can then be downloaded from a user's base mainframe to their personal computer hard-disk. Because these sites can be set up for either public access or limited to subscribers with a proper id. and password, the likelihood of widespread use of subscription FTP sites for paid music distribution is very strong.

## Cyber Jukebox

For those who'd like to receive the digital quality sound available on the Net, but who find even "user-friendly" computers more difficult to understand than the signing of Dink, there is no need to fear. If you aren't up to downloading the music into your computer, services are being developed to beam the tunes directly into your living room.

One of the top current legislative priorities of the Recording Industry Association of America (RIAA) is the "Digital Performance Right In Sound Recordings Act of 1995" (see MC news story, Issue #3) which has been introduced to protect artists' interests in the digital broadcasts of their music via non-advertising-supported digital broadcasters, according to RIAA Executive Vice President and Chief Counsel David Liebowitz. The companies being addressed are subscription services that could transmit CD-quality digital sound into your living room via satellite beams or over cable television lines without paying royalties to the artists. According to Liebowitz, companies already exist and others are being developed which would allow their paid subscribers to call up on a phone or other interactive device, punch in the selection number for a particular song (presumably from a catalog of thousands) and instantly have that song transmitted to them with the same sound quality of a compact disc, and without ever having to leave their couch.

"These companies pose a major threat to the recording industry as we know it," points out Liebowitz. "Why would anyone go and buy a compact disc, when for a flat fee, they can hear whatever they want, whenever they want, with compact disc sound quality, without ever having to leave their living room. And as a result of this, artists and record companies will lose out because they won't be compensated for



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EL MAESTRO	EXPLICIT
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SIR MIX-A-LOT	AMERICAN
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ICE CUBE	PRIORITY
DR DRE	DEATH ROW
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the loss in album sales that the broadcast services could cause, unless those services pay proper royalties to those who own the rights to the songs.

Again, this presents serious competition to the record companies, as consumers are far more likely to stay at home and listen to anything they want from a complete catalog, opposed to going out and paying \$15.99 for a whole disc with only one thrilling song on it. When the time comes to a complete album, their doors will

## The End Of The Album?

If the introduction of the Internet and satellite jukeboxes does not prove to be enough, the main stream mode of music distribution will next locate itself in a niche, will be the format of the album. If a consumer will come lay down the ability to collect music and buy it—yes, and our work album too—will he or she not cease to exist altogether?

"They wanted to do play-n-reCORDs because they didn't think they could do it. But when it had more of us and more money, they realized it really didn't cost that much more money to do it," comments IUMA's Hobbs. "When a kid finds the end of the album, he's not going to be 'Absolutely'."

Nevertheless, there's a long standing format—and often the source of solid compositions that may be overlooked, because they never made it to radio—the album may still live yet in the technological revolution in music. But there's no

question that the format of the album will be changing with the times as more and more artists—and labels—become familiar with the versatility of the new technologies.

## It's A CD-ROM World

In addition to being able to market and distribute music in CD format, record companies are just one of the CD-ROM interactive bandwagon (CD-ROMs—which look just like their audio counterparts—have the ability to store a whole lot of information, including music, which can then be accessed by any person, on their

**"There are companies developing means for delivering digital stereo sound into your living room through your cable box."**

—Will Hobbs,  
IUMA Director of Marketing

media, equipped with the right software.

Earlier this year, we reported on the AudioVision CD's (News, Issue 2), produced by Argent Records in conjunction with Philips Media Album by the band Two Miracles Hate and Techno-Squad. Its Parliament was issued, both CDs containing music, videos, and other assorted interactive goodies.

And fledgling artists aren't the only ones getting into the act. Veteran cutting-edge artists (D'Viv, Bowie, Peter Gabriel) and the not-formerly-known (himself) and now-civil Bob Dylan have embraced the digital future and have CD-ROM titles in the marketplace, featuring not only audio, but also videos, brief-of-car information—etc.—and, well, music, for the digitally-illiterate.


Our multimedia cover story, Todd Rundgren's (a.k.a. TRJ) debut, is a good example of how these things are going to be done. His new album, exclusively on the CD format, was funded by IUMA & BMG distributed interactive label, and billed himself as the first interactive album.

But, and into the future, it's not too hard to envision that every major artist will have CD-ROM titles in the marketplace before too long.

With all of this commercial technology now available to the public, there is now another hobby for musicians—who may have found their way to a digital studio, or live—to market their music. But don't think that record companies will be going the way of the Ed. As just yet, they have the money, clout, and resources to build their big record field and let them level up on their own, and very, very, interesting. (S) Cherry


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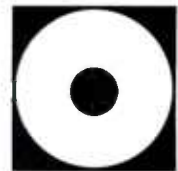
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◀ 21 Todd Rundgren

computers, but in order to redefine myself as an artist, I knew I should make the move into the new technology."

But, although his enthusiasm for and personal involvement in multimedia remains strong, he's not convinced that record labels are currently doing enough to explore the use of the new technologies. "Record labels are very unimaginative when it comes to their involvement with the new technologies. Labels look for something to market; something goofy or controversial. They like it better if an artist craps onstage or says fuck 30 times on the Letterman show.

"During the end of my time on a major label, it was tough getting certain people at the label excited about me as an artist. In the end, a standard label is not the answer for me these days. In the past, I'd been coasting on certain assumptions regarding my success on a label. I'd been avoiding integrating the copious knowledge I'd gained about computers and interactive issues with the music I'd been making. They were the two things that consumed the most time in my life, but I treated them separately.

"But, until I came upon this interactive music idea, I hadn't figured out a way to integrate the two. I had to have a justification for merging my music with new technology. I simply recognized that there have been changes in the way people listen to music these days. Regardless of the kind of music I made, I wanted to connect with these changes."

Being an avid consumer of technology and an innovator gives Rundgren an appreciation for what he feels the consumer wants to experience when it comes to musically oriented multimedia projects. "I think the consumer wants additional experiences, but I think they'll be shortchanged in the short term. Initially, artists and record companies are going to tend to put out CD-ROMs that are filled with useless information just to be able to fill the pipeline with CD-ROMs.

"Why would anyone want to buy music that isn't that great and then have to suffer through the biography of the poor person who put out this boring music? It's going to be a case of giving people a chance to pay money for a double dip of boredom. There's

too much of an inclination on the label's part right now to put out filler material for additional content on CD-ROMs. Most will fill the disc with feckless biographies that will be meaningless except to the most die-hard fan. Right now, nobody knows what they're doing in regard to multimedia and music. All that these companies know right now are games. Nobody has even really made any money off of the high-profile music titles that are out.

"I look back on some of my early ventures into this area as somewhat naive. There was some trial-and-error involved with my at-

tempts to merge interactivity and my music. Phase One was to develop a way to start dealing with the initial problems. We built the technology necessary to do that, and I recorded the music necessary to demonstrate the technology. Now I'm into Phase Two, developing ways to improve upon my initial forays into these ventures.

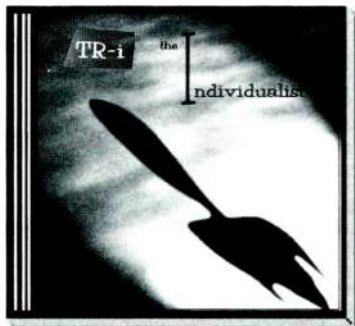
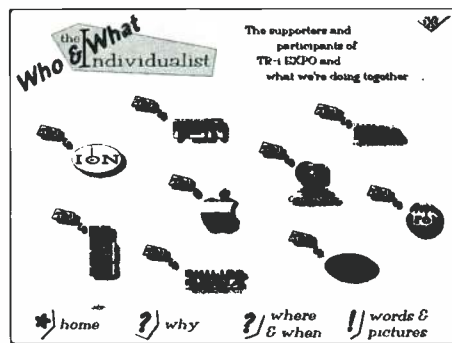
"Initially, the goal was to get a reaction and make adjustments based on those reactions. The long-term goal is to fully satisfy the desire for people to re-purpose music; to make it more vital than the drawing room experience that artists and labels have tried to characterize it as, which it no longer is."

Rundgren also feels that there will be numerous further developments beyond the current development of CD-ROM and CD+ titles that are edging their way into the music mainstream. "All of that stuff will have a short-term effect because these discs will never have enough capacity for the amount of data that people want to have available to them. That's why all of the phone and cable companies will be offering the consumer internet services at terrifically fast speeds. A record store will simply be a giant file server someday.

"What most people don't realize is that the disc that they buy is not a piece of property that they own. They own the plastic, but they don't own the sound on it. All that this represents is a license to listen to the sound on it, but the record company owns the sound, so all you want as the consumer is the sound, not the piece of plastic. In the future, people will pick up their TV remote like they're looking for their favorite TV channel, except they will want music."

When it comes to the current crop of interactive music offerings available, Rundgren points out that interactivity is still in its nascent stages. "There aren't that many titles available right now. So because the pickings are slim, it's hard to comment. But it'll get better as time goes along and the technology is integrated more fully into the mainstream.

"The advantages to the merger of new technology and music is the re-definition of



the listening experience to something that reflects the particularly tailored presentation of music that is appropriate to the situation one is in. The situation may be something the consumer is already used to. For example, one might want to hear *Abbey Road* from beginning to end. If it's not in one's record collection, all one'll have to do is just dial it up on the Internet and listen to it, without having to pay for the whole record. The only payment is for listening to it once. One will also be able to use the new technologies for reference matters as well. The possibilities are limitless."

Although Rundgren undertook an interactive approach for his No World Order tour, whereby the audience participated in the evening's show by virtue of interactive means, he'll be fronting a rock band in the standard format when he tours this summer. "I felt the interactive tour was successful on many levels. The material itself always reflects ideally the content I want to convey, but obviously the live interactive performance was a radical attempt to alter the form.

"Content is always more important than form," says Rundgren. "The message is the most important thing. An entertainer can't tart up the message and suddenly make it meaningful or entertaining. The musician has got to have something to say, something that the artist believes in and is important to sing and write about. I'm not concerned at all that, at least in my case, the use of technology will override any of the emotional or intellectual content of my music."

The inventor laughs softly when asked if he considers himself to be of an iconoclastic nature. "I suppose in as much as I have a disregard for the rules, yes. There are certain rules one should follow, but music business rules are mostly unenforceable, anyway. Besides, I'm having to make up lots of my own rules as I go along my chosen path." Spoken like a true renaissance man.

Todd Rundgren will be appearing at the *House Of Blues* for a two-evening concert stint, June 12-13. In addition, from 11:00 a.m.-4:00 p.m., on June 12, Rundgren and representatives from several companies, including Apple Computer, will demonstrate their multimedia wares.





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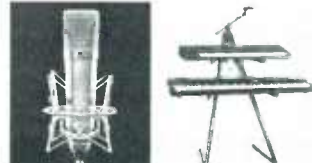
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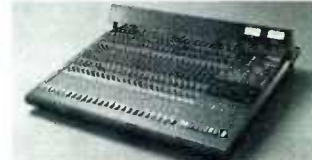


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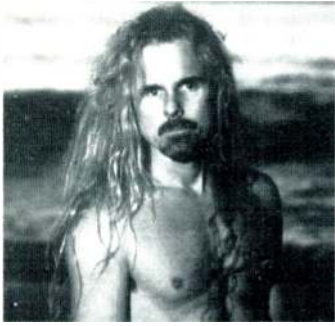
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## DEMO CRITIQUES



**Tod Howarth**

Contact: Artist Hot Line  
619-224-8797  
Seeking: Label/Management Deal  
Type of music: Hard Rock

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

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Currently Cheap Trick's keyboardist, Howarth also worked with former Kiss guitarist Ace Frehley (which better describes his solo sound). Yet there is a somewhat dated "hair band" enigma that can't help matters. Obviously talented, Howarth—who played all the instruments—should seek out collaborations before finalizing his future plans.



**East Side Indians**

Contact: Artist Hot Line  
209-445-1657  
Seeking: Label Deal  
Type of music: Blues/Rock

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

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Covering the territory between Big Head Todd and the Black Crowes, there are some very derivative sounds (such as the opening riff taken directly from a Faces' song). In addition, a powerhouse lead vocalist is often the difference between success and failure in this genre, which brings us to a question mark. Still, there is potential here.



**Mark Speciale**

Contact: Artist Hot Line  
818-342-7519  
Seeking: Mgmt /Band/Producer  
Type of music: Pop/Rock

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

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: This versatile singer-songwriter played all the instruments and did all the vocal work (as well as the graphics for the package). His songs need some improvement, but he does understand song structure, and having other musicians along for the ride will greatly improve this demo submission, as no man is an island.



**Junkie Blue**

Contact: Artist Hot Line  
310-477-9551  
Seeking: Management/Label Deal  
Type of music: Alt. Rock

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

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: This band has produced a "low-fi" recording filled with familiar riffs (especially the cop of Billy Squire's "Everybody Wants You"), nonsensical lyrics (focusing more on rhymes than original thought) and elementary arrangements. This band needs better songs, tighter grooves, stronger vocals and more money for a better production.



**Sugar Babys**

Contact: Yard Sale Management  
602-252-2313  
Seeking: Label Deal  
Type of music: Alt. Rock

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

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: This Arizona-based trio mixes Annie Lennox-styled vocals (without the soul) with traces of the acoustic-based stylings of 10,000 Maniacs. The musicianship is the strongest aspect of the band, but the mix suffers from the somewhat-flat vocals being way out front, instead of lying comfortably within the textures of the music. Not yet.



**P.L.O. Crackwagon**

Contact: Brian Kelly Management  
818-842-3949  
Seeking: Label Deal  
Type of music: Experimental Rock

Production ..... 3  
Lyrics ..... 3  
Music ..... 3  
Vocals ..... 2  
Musicianship ..... 3

Average

1 2 ★ 4 5 6 7 8 9 10

Comments: This strange act brought a wide array of opinions from our executive committee. Seemingly influenced by the likes of Frank Zappa, band leader Dutch Oachboen doesn't possess that same artistic vision in this collection of feedback, broadcast snippets and incoherent vocals. We must admit that this one went over our collective heads.



**Sofa**

Contact: Artist Hot Line  
801-375-4609  
Seeking: Label Deal  
Type of music: Funk/Rock

Production ..... 4  
Lyrics ..... 1  
Music ..... 2  
Vocals ..... 2  
Musicianship ..... 3

Average

1 ★ 3 4 5 6 7 8 9 10

Comments: If this is one of the "most popular bands" on Utah's music scene, then it is safe to say that the current music meccas are in no danger of being toppled by the Land of the Salt Lake. Featuring meaningless lyrics, sloppy grooves and heartless vocals, this unit has a long way to go if they're planning on a career in the business.

## SUBMISSION GUIDELINES

To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio, a lyric sheet, a contact name and phone number to: Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

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. Dnce again, we cannot guarantee that every submission will be reviewed.



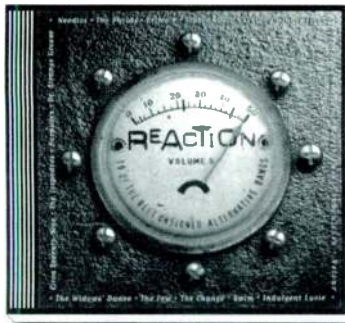
# DISC REVIEWS



**Dwight Yoakam**  
*Dwight Live*  
Reprise

1 2 3 4 5 6 7 ★ 9 10

**Producer:** Pete Anderson  
**Top Cuts:** "Lonesome Roads," "Two Doors Down," "Miner's Prayer."  
**Summary:** Everything DY does turns to platinum. And this, his first live album, is no exception. Recorded in San Francisco at the end of last year's tour, the feel of the crowd, the power of the music, the charisma of the performer are all evident on this recording, which was masterfully produced by guitar wizard Pete Anderson. From the first cut, "Little Sister," to the encore, "Suspicious Minds," Dwight commands the listener's attention. His patter between songs is just as infectious as his musical musings and vocal gymnastics. This is as near perfect as a live album can get!  
—*Jana Pendragon*



**Various**  
*Reaction Volume 5*  
Reaction

1 2 3 4 ★ 6 7 8 9 10

**Producer:** Various  
**Top Cuts:** "Teardrops Dissolve," "Better Off."  
**Summary:** This is the fifth release from Reaction—an artist funded label based in New York. And while there are occasional glimpses of signable talent amongst the nineteen unsigned artists represented here (all but one of the included artists are from the New York and Jersey areas), most of it is run-of-the-mill alternative rock from the East Coast. Prime 8 and Swim have the standout tracks here. As with all compilations, this is a very hit-and-miss affair. You can call the label at 212-741-3198 or contact them by mail at 49 Charles St., Suite 2, New York, NY 10014.  
—*Ernie Dean*



**Milestone**  
*Milestone*  
Street Pride

1 2 3 4 ★ 6 7 8 9 10

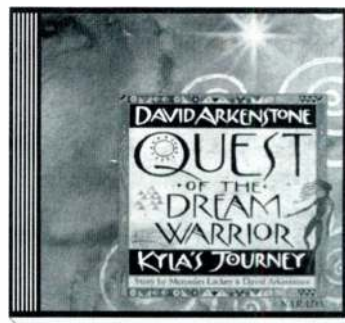
**Producer:** David Michael  
**Top Cuts:** "This And That," "Push On."  
**Summary:** Utilizing 3D recording techniques, Milestone combines slick production and subtle textures with rudimentary musical ideas that encompass metal, rap and a variety of other styles. As a showcase for the technology, this album works well. Unfortunately the songwriting talent and other musical factors don't reach the same level of accomplishment. Only on a few of the tracks is the listener grabbed by the music, rather than the sonic landscape. This is one group that really needs to focus itself. For further info, you can write to P.O. Box 1082, Sunland, CA 91041-1082.  
—*Paul Stevens*



**Butch Hancock**  
*Eats Away The Night*  
Sugar Hill

1 2 3 4 5 6 ★ 8 9 10

**Producer:** Gurf Morlix  
**Top Cuts:** "Junkyard In The Sun," "Boxcars," "Baby Be Mine," "Welcome To The Real World Kid."  
**Summary:** The word genius applies to Butch Hancock in every regard. This latest release, while starting off slow, is evidence of his diversity and his great depth as a songwriter. Actually, Hancock tells stories in the best tradition of the cowboy poet—he just happens to set his stories to music. Moody as well as uplifting, Hancock is a more accessible artist than many, and more mysterious than most, because he is an outlaw whose music surfaces when you least expect it. Wild and free, Hancock is a breath of fresh air.  
—*Jana Pendragon*



**David Arkenstone**  
*Quest Of The Dream Warrior*  
Narada Productions

1 2 3 4 5 6 7 ★ 9 10

**Producer:** Michael Whalen and David Arkenstone  
**Top Cuts:** "Tallis The Messenger," "The Journey Begins."  
**Summary:** Mixing elements from the experimental pop-rock sounds of the Alan Parsons Project with some classical and new age textures, Arkenstone has released a compelling work. The versatile musician, composer and arranger shows that he definitely has a future in soundtrack work if he so desires, as evidenced on the rhythmic "The Journey Begins," as well as on the various other orchestrations. A very interesting and complex album. You can write to Arkenstone at P.O. Box 180, Woodland Hills, CA 91365.  
—*Paul Stevens*



**Charlie Haden/Hank Jones**  
*Steal Away*  
Verve

1 2 3 4 5 6 7 8 ★ 10

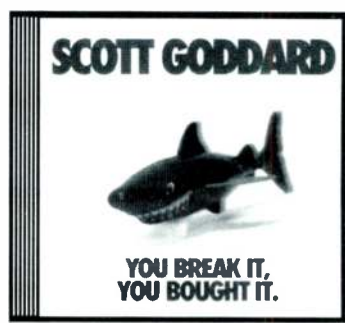
**Producer:** Charlie Haden  
**Top Cuts:** "Nobody Knows The Trouble I've Seen," "Wade In The Water," "I've Got A Robe."  
**Summary:** This is a most unusual recording. When one thinks of Hank Jones and Charlie Haden, you think of a veteran bop-based pianist and a versatile-yet-often-avant-garde bassist from different generations. However, on this set, the two jazz greats perform traditional black spirituals, hymns and folk songs which mostly date from the 1800's, along with the bassist's "Spiritual." The interpretations are thoughtful, melodic and full of emotion (lots of inner intensity) and taste, giving a jazz feel to these timeless, passionate and still relevant themes.  
—*Scott Yanow*



**The Ants Will Love It**  
*Start In The Middle*  
Why Go On

1 2 3 4 ★ 6 7 8 9 10

**Producer:** The Ants Will Love It  
**Top Cuts:** "Start In The Middle," "In The Water I'm Fine."  
**Summary:** This EP shows quite a bit of promise, although you might wonder if it's not too rooted in the new wavish sounds of the Eighties—although they are smart enough to avoid continued comparisons. Interesting stuff, yet the songs tend to meander, and they would surely be more effective if they were cut by a minute here and there. There are obvious reasons why this band hasn't secured a major label deal, but who knows what the future holds. For further information, you can reach the record label at P.O. Box 5416, Santa Monica, CA 90409-5416.  
—*Ernie Dean*



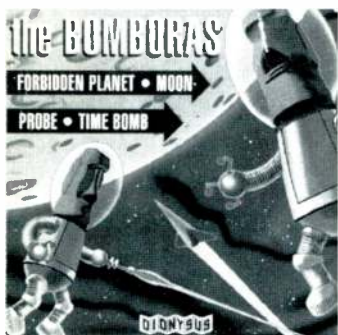
**SCOTT GODDARD**  
*You Break It, You Bought It*  
Oglio

1 2 3 4 5 6 ★ 8 9 10

**Producer:** Various  
**Top Cuts:** "Cowpunk," "10,000 Camaros," "TJ Weekend."  
**Summary:** This greatest hits collection by the eccentric new wave artist of the late Eighties is an entertaining and enjoyable listen, if irreverent music doesn't offend you. Featuring the bonafide alternative hit "Cowpunk," and much-lesser-known material (including four new songs produced by Concrete Blonde's Earl Mankey), this is good-time music for those who miss the sounds from KROQ's new wave era. But new tracks such as "10,000 Camaros" and "Hair Club For Men" show that Goddard's hilarious songwriting is still intact. For further info, call 800-COOL-CDS.  
—*Paul Stevens*



ROCK



Burbank-based Dionysus Records has released *Forbidden Planet*, a three-song 7-inch by local band the Bomboras, which features organ-driven spacey-surf music. You can get a catalog from Dionysus by writing to them at P.O. Box 1975, Burbank, CA 91507.

Boston will be doing their first tour in who knows how many years. They land at the *Irvine Meadows Amphitheater* on July 15th. For nearly a decade following its release in 1976, their self-titled first album was the best-selling debut record ever.

Bar None Records held a recent cocktail party to celebrate the release of *Senor Juan Esquivel's Music From A Sparkling Planet*. Esquivel is a pioneer in the space age bachelor pad music fad.

Exene Cervenka has released *Surface To Air Serpents* on the new 213CD label founded by Henry Rollins. *Surface* is described as "a dark and resounding soundscape of spoken work and music." You can contact 213CD through Alyson L. Careaga at 213-969-8131.

Pretty singer-songwriter Stacy Robin has really picked things up with her new eleven-song tape, which was completed a couple of months ago. Robin, whose voice is similar to Kate Bush, has been drawing them

in for a few years at area nightspots such as *Genghis Cohen* and *Highland Grounds*. Also, Robin has renamed her band, *Imaginary Friends* (it used to be called the NYL as in the Name You Like!), following the departure of one of the key members. You can reach Robin at 310-281-7812.

Y'know, so many music journalists are so advanced in the art of ass kissing, that their greatest expense comes in the form of dry cleaning bills to get the chapstick out of the seats of people's trousers. But not *Lounge* magazine's man-on-the-street, *Mick McCollum* (who looks a lot like regular columnist Erik Stein).

In the current issue of the laid-back cocktail music connoisseur's mag, 'McCollum' describes trendy rich-kid hangout the *Roxbury* as "a cheesy euro-trash dance club overflowing with sleazy Arab guys and gold-digging skanks, with five bars, including the VIP bar where only Shannen Doherty type-ilk can get in, serving incredibly overpriced drinks." Check out the current issue of *Lounge* for the rest of 'McCollum's' spot-on diatribe.

Local blues-rock band *Blue By Nature* recently put down some tracks with veteran producer *Jack Douglas* (Aerosmith, John Lennon, Sammy Hagar) at the helm. The group is pictured below with Douglas at *Sonora Studios* in Glendale.

Local band *Is* is taking a short break from their touring activities to record their first full-length album, due out in August. The album features the band's new drummer *Hector Herrera*, and is being produced by *Mark Christian*.

And *Red Sky* is working on an EP to be released this summer, at which time they will hit the road again. Both *Is* and *Red Sky* are managed by *ABG Entertainment*. You can contact *Cindy Gardner* for further info at 818-932-1488. —Tom Farrell



Blue By Nature with producer Jack Douglas (middle, sitting)

COUNTRY



Ellie Mae

The women in the L.A. country & roots music community are out in full force this spring. Producer *Wendy Waldman* has returned from Nashville where she, along with partner and husband *Brad Parker*, did some work with hot L.A. duo *Bare Bones*. Both Wendy and Brad are excited about the project and will return to Nashville soon. Wendy can also be found working in the band *Bryndle*, which includes *Karla Bonoff*.

Another lady who recently returned from Music City is *Janna B. Landry*. Janna cut some sides and made the rounds.

*Angie Monroe*, who hosts the Sunday night jam at *Jack's Cinnamon Cider*, has a song on hold for cowboy singer *Chris Le Doux*. "Bladerunner" is dedicated to Native Americans, and Monroe has pledged 50 percent of her earnings from the song to Native American charities.

*Ellie Mae* of the band *Ellie Mae's Biscuits* is writing with Elton John's lyricist, *Bernie Taupin*. Ellie Mae will have a record out soon. Catch her live. She is a hoot!

Songwriters *Reeva Hunter* and *Kiltie Reeves* have penned a dynamic song entitled "What's It Gonna Take To Rope A Cowgirl's Heart." Reeva and Kiltie have recorded a demo.

Missing in action until recently is *Patty Booker*. Patty came out to the

*Palomino* to help *Rick Shea* celebrate the release of his new album, *The Buffalo Show*. Here's hoping that *Patty* shows up a lot more often onstage and in the recording studio.

Another talented lady who has been missing from the recording studio is *Kathy Robertson*. Kathy, who can now add yodeling to her list of talents, should be in the studio this summer.

*Sharonmarie Fisher* is still out there swinging and played at the Pal when she took part in the *Songwriter's Circle*.

Some other very hip and talented ladies around town to keep an eye on include *Ren Ashley* and *Susan Rey*. Both have crystal clear voices and charisma to spare. *Robin Pearl* opened a show at the *Coach House* for *Pete Anderson* on Mother's Day. Robin, a mom herself, did a terrific job.

Look for *Rosie Flores* to show up around town in all the right places. She and *Katy Moffatt* will perform August 23 at the *Long Beach Museum Of Art Concert Series*. You can also expect to see *Candy Kane* and *Laurie Lewis* in that same series. For information and dates call 310-439-2119.

Also in Long Beach is the *Foot-hill*, another timeless honky tonk that has managed to endure. *Steve Zepeda* does the booking and he has some fabulous acts on tap for the summer months, including *Southern Culture On The Skids*. Call 310-984-8349 for show info.

Supergroup *Meisner, Rich & Swan* blew everyone away a few weeks back when they performed at the *Palomino*. Expect a return engagement toward the end of June, with former *Byrd*, *John York*, opening. This is a not-to-be-missed show.

Finally, our own *Trish Connery* is presenting *One Night Of Country* on June 10th. This event will benefit the *Hope Lutheran Church* (at the corner of *Melrose* and *Mansfield* in Hollywood) and will feature lots of dancing, prizes, food and music. Call *Trish* at 213-462-2126 for tickets to this worthy country extravaganza.

—Jana Pendragon



Patty Booker and Rick Shea

**JAZZ**



**Mark Miller**

The number of jazz harpists in history number around seven and these days only three come to mind: **Lori Andrews**, Deborah Henson-Conant and Corky Hale. Andrews, who has performed Wednesday and Thursday nights regularly at the **Warehouse** (310-823-5451) in Marina Del Rey for over two years, is an exciting musician who plays her amplified instrument with power, creativity and swing.

Her quartet—featuring the talented **Ann Patterson** on various reeds, dancing electric bass lines from **Bart Samolis** and lightly funky drumming by **M.B. Gordy**—performed jazz standards, Latin pieces and originals with the highlights including "Take Five," "Song For My Father," Chick Corea's "Spain" and "The Jungle Blues." Lori Andrews is a very appealing performer. I strongly advise catching her at the Warehouse.

Also quite rare these days are talented male jazz singers under the age of 60. **Mark Miller**—who performed at the **Gardenia Club** with a trio consisting of the legendary pianist **Jane Getz**, bassist **Steven Venz** and drummer **Fritz Wise**—is a supe-

rior vocalist, one of L.A.'s best. Miller is at his best on ballads as he showed on "The Thrill is Gone," a very expressive rendition of "East Of The Sun," "All Too Soon" and "Moonlight In Vermont." He was fine on the medium-tempo pieces too, giving Getz a generous amount of solo space and really living the lyrics.

**Freddie Hubbard** was arguably the top jazz trumpeter during the Seventies and ranked as one of the greats for much of the Eighties. However, during the past five years not only have Hubbard's chops deteriorated (resulting in what was once a glorious tone becoming pitiful), but his "personal problems" have resulted in him becoming extremely unreliable.

Last January, Hubbard did not show up for a scheduled appearance with **Bebop And Beyond** at the **Jazz Educators Convention**, one of many gigs he has missed. The trumpeter was booked recently to play at **Catalina's** with the **B Sharp Quartet** and apparently he was at the sound check, but came showtime, once again he was nowhere to be found. **B Sharp** put on a fine performance anyway (they always sound good), but the successful self-destruction of **Freddie Hubbard** is one of the saddest events in jazz of the Nineties.

**UPCOMING:** The **Playboy Jazz Festival** (June 17-18) at the **Hollywood Bowl**; **Catalina's** (213-466-2210) has **Elvin Jones** (June 13-18), **James Carter** (June 19) and **Kenny Garrett** (June 20-25); the **Jazz Bakery** (310-271-9039) presents **Susie Hansen** (June 13), **John Pisano** (June 15) and a rare L.A. appearance by **Yusef Lateef** (June 16-17); the **Bel Age** (310-854-1111) features **Black Note** (June 14-15) and **Charles McPherson** (June 16-17); and **Pedriani's** (818-289-0241) continues its Saturday afternoon series of free jazz concerts with **Lorez Alexandria** (June 17).

—**Scott Yanow**



**Lori Andrews**

**URBAN**



**Havoc + Prodeje**

Hip-hop is continuing to make great strides with movie soundtracks. Standouts so far this year include the soundtracks for **Friday** and **Panther**, and joining them is **Tales From The Hood**. Unlike a lot of soundtracks which are filled with songs already available on other albums, **Tales From The Hood** features all new and original songs from the soundtrack's artists. The artists on **Tales From The Hood** represent a diverse mix of rappers: **Wu-Tang Clan**, **Face Mob** with **Scarface**, **Domino**, **Spice 1**, **O' Dirty Bastard**, **NME & Grench The Mean 1**, **Havoc & Prodeje**, **MC Eiht**, **Gravediggaz**, **N.G.N.**, **the Click** and **Bokie Loc**.

**Tales From The Hood** is the first major movie of its kind because it's the first action/horror anthology film told from a black urban perspective. Think of it as **Tales From The Crypt**, the African-American version. **Spike Lee** served a executive producer on the film, and the soundtrack is on Lee's **40 Acres And A Mule** label, distributed by **MCA**. This soundtrack is a must-have for anyone who wants a superior collection of songs from some of hardcore's best artists.

In last issue's column, I raved about what an inspired idea it was to have the **Beastie Boys** and **Bad Brains** on tour together. Sadly, this matchup turned out to be short-lived. Not long after we went to press, **Bad Brains** left the tour on their first concert date with the **Beasties** in Montreal after **Bad Brains** lead singer **HR** had a run-in with the law. After

being involved in a fight in which he allegedly broke his manager's nose, **HR** was later stopped at the Canadian border, reportedly for marijuana possession. With rumors swirling that **HR** has quit the band, all we know for sure is that state of **Bad Brains** is in limbo once again. Given the group's chaotic track record, this really shouldn't come as a shock to anyone.

It's official: **Urban Aid**, the all-star tribute concert prompted by the death of **Eazy-E** from **AIDS**, will take place October 5th at New York City's **Madison Square Garden**. Performers scheduled to appear read like a "who's who" in hip-hop: **Mary J. Blige**, **Brandy**, **Heavy D**, **Warren G**, **Jodeci**, **Queen Latifah**, **LL Cool J**, **Method Man**, **Naughty By Nature**, the **Notorious B.I.G.**, **Run-DMC**, **Salt-N-Pepa**, **Soul For Real** and **TLC**. Proceeds from the show will go to **Lifebeat**, the music industry **AIDS** charity organization.

The concerts keep rollin' on: **Boyz II Men** will be at **Irvine Meadows** August 20th...**Earth Wind & Fire** have a two-night stand at the **Greek Theatre** on July 12 and July 13. Noted frontman/songwriter **Maurice White** has opted not to tour with **Earth, Wind & Fire** this time around, but many of the band's principal players (including **Philip Bailey**, who's taken over lead vocals) are on the tour and will be performing at these shows...**House of Blues** is hosting an outstanding set of upcoming reggae shows, including **Maxi Priest** on August 1st, **Third World** on August 10th, **Ziggy Marley & The Melody Makers** on September 5th and **Burning Spear** on September 9th.

**Sons Of Soul** have a self-titled album (on indie label **Raging Bull Records**) that's packed with romantic slow jams and funk on the lighter tip. This R&B group has it all: solid songwriting, a striking presence and appealing vocals that can perk up even the most jaded ears. Although the current marketplace is crowded with up-and-coming groups that are trying to claim the **Boyz II Men**-**Jodeci** throne, **Sons Of Soul** stands up to any major label release that's out there. For more info, contact **Raging Bull Records** at 818-566-1388 or the **Lee Solters Company** at 213-651-9300.—**Carla Hay**



**Sons Of Soul**

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## CLUB REVIEWS



Shades Of Blue: Chicago blues meets southern rock.

## Shades Of Blue

House Of Blues  
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Doug Deutsch: 213-469-2520

**The Players:** Deano George, guitar, vocals; Marty Crowe, harmonica; John Vera, bass, vocals; Jimmy Thomas, drums.

**Material:** This band is billed as a straight-ahead, Chicago-style blues

act, but there's also a southern rock influence at work here. Shades Of Blue's set featured original numbers for the most part, but their choice of covers was unusual and revealing. They did a couple of Allman Brothers tunes, and a searing version of Jimi Hendrix's "Voodoo Child." The southern influences were also evident in Shades Of Blue's own material—the break in "Jealous Blues" sounds more than a little like the vamp in the Allman's "Southbound." Interestingly, they often use the harmonica for lead lines that a second

guitar would normally play, which adds an interesting dimension to their sound. It's also nice that their songs aren't all at the same tempo.

**Musicianship:** These guys are polished pros at the top of their game. Deano George's playing is astoundingly accurate. Jimmy Thomas turned in a performance that was far above and beyond a blues drummer's normal duties. On bass guitar, John Vera played it a bit safe, and you sometimes wished he would have cut loose and played some busier lines. Marty Crowe's harp playing stood out because of his crisp, speedy, staccato style, though his sound may have had a hair too much mid-range. Vera's vocals were more accurate than Deano's, but it's nice that Deano really belts when he's behind the mic.

**Performance:** Sure, it would be nice if the band members moved around a little more, but they've all got great stage presence, which is far more important. Vera's patter between songs may have been a little low-key, but the guy does have a quiet class that's much more convincing than the forced "let's party" attitude adopted by some bluesmen. It was also interesting that Shades Of Blue changed their set list halfway through the show in order to adapt to the response of this particular crowd. This kind of professionalism and attention to detail is just one of the reasons why this band earned such a wildly enthusiastic response.

**Summary:** Shades Of Blue hasn't been together very long, but they've come up with a surprisingly original set. They've really managed to come up with their own sound, which is no small accomplishment in this genre.

—Matthew J. Jansky



The Muffs: Hard, fast punk/metal.



Sleeper: Resurrecting British rock.

### The Muffs

The Palace  
Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Jim Baltuts, Warner Brothers: 818-953-3223

The Players: Kim Shattuck, vocals, guitar; Ronnie Barnett, bass; Roy McDonald, drums.

Material: The Muffs are a band that is recycling the same material that has been going around for the past 15 years and it wasn't all that good to begin with. The music is hard and fast, lodged firmly between punk and metal with a lot of feedback just for its own sake. After the first 15 minutes all the songs began to sound the same, and in fact with no break in between songs for most of the set, they all just seemed to blend into one long, bad medley.

Musicianship: Once again, what difference does musicianship make when you are playing the same three chords over and over again. Kim Shattuck does a passable job on the

guitar, but her vocals range from a screech to monotone chanting. With all the feedback and distortion that surrounds the band, it's also very hard to dig the vocals out of the mix. Ronnie Barnett on bass and Roy McDonald on drums keep the beat moving along, but they never seem to vary their tempo one bit.

Performance: While the Muffs are an energetic band, most of that energy is wasted. Is it really necessary for Barnett to keep spitting in the crowd to show his contempt of them? Is the constant moving back and forth between the amps also necessary? The audience saw very little of Shattuck's face, because of the amount of time she spent fiddling with her amp.

Summary: The Muffs highlight many of the problems inherent in the alternative movement today. The music is often repetitive or derivative. Bands often lack imagination and tend to rely on tricks like feedback and screaming into the microphone to make up for this. The Muffs are just another product of the system.

—Jon Pepper

### Sleeper

The Whisky  
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Jordan Zevon, Arista Records: 310-789-3900

The Players: Louise Wener, vocals, guitar; Jon Stewart, guitars; Andy MacLure, drums; Did Osman, bass.

Material: Currently being depicted as Elastica's "rival" in the British music press, Sleeper proved they can stand on their own, thank you. But if a Sleeper song came on the radio, you'd still probably think it was Elastica. Both bands have that same earthy, tuff-girl aura of prime time Pretenders, but Louise Wener couldn't help it. She wore those Chrissie Hynde influences as well as the ankle bracelets around her shiny black high-heel shoes for this gig, servicing us with noisy guitars which accented tunes about oral sex ("Swallow," "Bedhead") and what must be Beavis' favorite song, the self-explanatory "Pyrotechnician," which featured the lines: "Give me your lighter to keep me amused/Kiss your fingers goodbye/I'm burning them" (those silly kids!). Wener has also OD'd enough on American culture to write a song mentioning Sinatra, Elvis and Las Vegas, but that's not necessarily a good thing.

Musicianship: It remains to be seen whether Sleeper can steal enough American press away from Elastica, but they deserve some of the credit, too, for resurrecting proper Brit-rock. Wener wields the power and authority of her electric guitar charmingly, tossing off a punky, familiar-but-different buzz. Stewart cuts the air with some sharp, piercing notes of his own. Osman knows just where to fill in the bottom, and MacLure is a diverse, powerful drummer who in one song went from playing hardcore alt-rock to disco to near-jazz without missing a...well, you know. Often, Sleeper's glorious pop hooks even outlast Elastica's.

Performance: The band was introduced by KROQ's Rodney Bingenheimer, so they had that high-quality seal of approval right from the start. What they played on stage wasn't radically different from what's on their debut album, *Smart*, and the crowd seemed to be expecting something more. Some threw matches on stage during "Pyrotechnician," and a slam pit (that's what we used to do before "moshing") broke out. During "Delicious," some tossed candy at Wener, which was interesting, but since the song is another Sleeper ode to fellatio, wouldn't it have been more appropriate to hurl some big rubber dildos? Guess Wener must have been pretty horny, since her quite rhythmic vocals on "Bedhead" made it sound like an orgasm in progress. We all can only hope she left satisfied.

Summary: A fun, but too-short, 35-minute set, but then, they only have one album. Oh well—they'll make more.

—Rich Kane

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## CLUB REVIEWS



Polara: A buzz band.

### Polara

The Whisky  
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Michelle Roche, Restless Records: 213-957-4357

The Players: Ed Ackerson, guitar, lead vocals; Jennifer Jurgens, keyboard, guitar, backing vocals; Jason Orris, bass; Matt Wilson, drums.

Material: Minneapolis' Polara were one of the big "buzz" bands at this year's South By Southwest conference. They've got lots of nifty, moody pop hooks in songs like "Source of Light" and "Counting Down," delivered via a synths-and-guitars crash that is probably what New Order would have evolved into had they not peaked a decade ago. Songwriter Ed Ackerson has a knack for creating a great riff and riding it out the distance, such as on "Avenue E." "Anniversary 6" is a sadly beautiful ballad about Ackerson getting dumped, dipped in droning-but-pretty melodies. "Letter Bomb" is pretty, too—pretty nasty anyway, and also about Ackerson getting dumped, but this time he's taking violent, bloody revenge. Therapy, Ed, therapy!

Musicianship: Ackerson may not be a Twin Cities legend along the lines of Paul Westerberg, Dave



Veruca Salt: Future stars.

Pirner, Bob Mould or Prince, but he clearly has the talent to eventually join their club. He enjoyed messing with his guitar onstage, squeezing out all sorts of weird, deranged feedback and effects throughout the set. Orris and Wilson kept the rhythm chugging along, and Jurgens added some mesmerizing, early Eighties' new wave keyboard spices to the musical soufflé.

Performance: A great, efficient 45 minutes, with no real complaints. A low vocal mix got things off to a sputtery start, but that was quickly remedied. Ackerson's herky-jerky moves made him look like he had to take a leak really bad, but fortunately he was content to relieve himself through his playing. After they finished, Jurgens plugged the T-shirts for sale at a table in the back, then they all packed up and loaded out their own gear, which reminded us that in spite of how good they were, Polara is still largely an unknown band. Maybe not for much longer.

Summary: Unknown, yes, but Polara is undoubtedly Ackerson's band, and from the press clips we read, he's even more of a dictator than Billy Corgan. But like Ronald Reagan's relationships with Central American strongmen, we're willing to ignore that as long as he delivers the goods. The buzz is deserved, the hype, believable. —Rich Kane

### Veruca Salt

The Palace  
Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Dennis Dennehy, DGC: 310-285-2723

The Players: Nina Gordon, guitar, vocals; Louise Post, guitar, vocals; Steve Lack, bass; Jim Shapiro, drums.

Material: Veruca Salt plays a great, imaginative mix of the elements that make up alternative music today.

These are sons and daughters who range from the hard edge of punk tension to the moody and introspective sound that has trickled down from the Velvet Underground. Veruca Salt's music is creative with an eerie innocence. But the innocence is beguiling, because it is innocence that knows better. Almost like watching a pornographic movie starring a girl scout troop. The instrumental melodies thread their way through the vocals of Nina Gordon and Louise Post, which entwine themselves together at the same time. This is music that has a driving force behind it.

Musicianship: If one had to say that Veruca Salt had a weak point, the playing of the four individual players would probably be it. While the vocals of Gordon and Post are strong and interesting, they occasionally sound a little bit whiny. And while all four musicians are good, there are sometimes errors that occur when not enough attention is being paid to the notes being played. The drumming of Jim Shapiro is strong and keeps a solid beat going, but never really impresses in any way.

Performance: What the band lacks in skill they make up for in sheer energy. Now while this show could have been glossed over as an industry showcase, the band still delivered the kind of punch that would be expected in front of a crowd of wild teens. The band, especially Gordon and Post, really connects with the crowd, talking to them and carrying on a dialogue that runs throughout the show. The band is excited, bouncing up and down when playing as if the music were new to them, too.

Summary: This is the best show that I have seen this year. This band has lived up to the hype of being the next big thing in a very difficult arena. With live shows like this and albums like their last one, they should become very big stars in the very near future.

—Jon Pepper





Wolfgang Press: Unique and interesting alternative music.

### Wolfgang Press

*The Roxy*  
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Rob Moore, 4AD Records: 310-289-8770

**The Players:** Michael Allen, vocals; Andrew Gray, guitar; Seg Jennings, bass; Craig Vear, drums; Rew Richardson, guitar, keyboards; David Curtis, keyboards.

**Material:** Wolfgang Press serves up underground-psychedelic-techno-grooving tunes with a splash of R&B for good measure. This is one powerful mixture. Lyrically, they explore the darker side of the human condition with a slightly deranged perspective. They take stabs and jabs at everything from religion to love gone awry. The best songs of this set were "Going South" and the Lou Reed-flavored "People Say," both taken from their latest release, *Funky Little Demons*.

**Musicianship:** Each member contributes an integral part of what becomes the satisfying sound called

Wolfgang Press. Standouts here are the intense guitar textures of Andrew Gray and biting, baritone vocal prowess of Michael Allen.

**Performance:** Singer Michael Allen is the consummate frontman for this musical style. His quirky stage manner and deep, low vocals meld with the dark mood of the lyrics. The added emphasis on guitars in the live mix takes the material to a higher expanse. This, coupled with the synthesized, techno-tinged rhythms and keyboards pushed this show to the ethereal.

**Summary:** Throughout this set, I couldn't stop thinking that I was in the middle of a scene from a movie. You know the one; the cooler-than-thou underground club with ultra-hip band on stage. The difference here is that with Wolfgang Press, the scene works perfectly. Forget the current parade of pseudo-alternative rockers playing rehashed Seventies' sounds. Wolfgang Press plays real "alternative" music from the gut, blending varied influences into a unique, interesting sound. Hear this band.  
—J. J. Lang

### The Goops

*The Roxy*  
Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Hillary Smoot, Scoop Marketing: 213-381-2277

**The Players:** Eleanora, vocals; Brad Worrell, guitar; Jason Knuckles, bass; Jeff Bennison, drums.

**Material:** What these guys are selling is basically straight-ahead punk rock seasoned with some interesting arrangements and plenty of cool guitar breaks. The tunes have a lot of drive and good dynamics. In this set, unfortunately, many of them were at the same high-speed tempo. There are some clever lines scattered throughout the lyrics, but in general, the Goops are trying too hard to shock their audience. Occasionally, we'll be rewarded with a tidbit of ironic social commentary, but the references to violence usually seem phony, cartoonish, and gratuitous. We're supposed to believe this is authentic punk cynicism in the style of Iggy Pop, when in fact it has none of the wit, insight, or style.

**Musicianship:** Halfway through the set, it became clear that this is a tight, but deeply flawed band. Eleanora does have some vocal range, but her voice often sacrifices accuracy for attitude. She slides away from notes she's perfectly capable of hitting, and winds up sounding sloppy. As for Worrell, it certainly is annoying that such an obnoxious performer also happens to be killer guitar player. His sound may lack variety, but it's very effective for this kind of music, and his feedback breaks are really powerful. Bennison's a hard-hitting drummer who's always right in the pocket; he's not always terribly creative, but never dull. Knuckles is a punchy, interesting player who sometimes uses the bass like a lead instrument.

**Performance:** After the first few songs, they took their shirts off—simultaneously, as if on cue. Eleanora dribbled water down her chin, and made lame blow job jokes. Worrell opted for feeble, tough-guy posing, encouraging the crowd to slam the "music geeks" in the audience. Knuckles' audio cut out, his strap came off—it seemed like one stupid mistake after another. In a less pompous band, annoyances like these are easier for an audience to forgive. For these guys, it was death—it made them look more unprofessional than they actually were. The mosh pit thinned out slowly but noticeably, and the audience and service staff gradually became more hostile. Waitresses flicked booze at patrons they imagined had insulted them, and drunken louts shoved people very hard if their sight-lines were even slightly obstructed.

**Summary:** The Goops have proven that it is possible to have great chops and even some decent songs—and still manage to put on an irritating show that made people feel angry and hopeless.—Matthew J. Jansky

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LOS ANGELES COUNTY

ANTICLUB

4568 Melrose, Hollywood, CA 90028
Contact: Reine River, 213-661-3913
Type of Music: Rock, alternative, acoustic.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
Pay: Negotiable.

BOURBON SQUARE

15322 Victory Blvd., Van Nuys, CA 91411
Contact: Gina, 818-997-8562
Type of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club or call.
Pay: Negotiable.

CROOKED BAR

8121 Sunset Blvd., Los Angeles, CA 90069
Contact: Rich, 213-874-6650
Type of Music: Original acoustic, folk.
Club Capacity: 50
Stage Capacity: 4-5
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape to: P.O. Box 931053, Los Angeles, CA 90093
Pay: Based on door. No guarantees.

FM STATION

11700 Victory Blvd., N. Hollywood, CA 91606
Contact: 818-769-2221 Attn: Booking
Type of Music: Rock, alternative.
Club Capacity: 500
Stage Capacity: 10-12
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman.
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

IGUANA CAFE

10943 Camarillo St., N. Hollywood, CA 91602
Contact: Tom, 818-763-7735 (leave message)
Type of Music: Original acoustic, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Call for audition information.
Pay: Negotiable.

LIGHTHOUSE CAFE

30 Pier Ave, Hermosa Beach, CA 90254
Contact: Xavier, 213-376-9833
Type of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call Monday or Friday, &/or mail promo package.
Pay: Negotiable.

MANCINI'S

20923 Roscoe Blvd., Canoga Park, CA 91304
Contact: Matt Smyrnos, 818-341-8503
Type of Music: Original rock, alternative, all styles.
Club Capacity: 240
Stage Capacity: 12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send package to club or call for info.
Pay: Negotiable

NATURAL FUDGE CAFE

5224 Fountain, Hollywood, CA 90029
Contact: Brenda, 818-765-3219
Type of Music: Rock, alternative, Top 40, acoustic, jazz, C&W, world beat.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call Brenda Roberts.
Pay: Negotiable.

PELICANS RETREAT

24454 Calabasas Rd., Calabasas, CA 91302
Contact: David Hewitt, 818-679-1452
Type of Music: All types, except heavy metal.
Club Capacity: 400
Stage Capacity: 10-12
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape, promo kit to David Hewitt or call.

SACRED GROUNDS COFFEEHOUSE

399 W. 6th St., San Pedro, CA 90731
Contact: Rain Dog, 310-514-0800
Type of Music: Jazz, blues, reggae, alternative, folk, pop.
Club Capacity: 90
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo or call.
Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance Hupb or Zack Zalon; 310-276-

1158, Tues.-Fri. 2-6 pm

Type of Music: All types
Club Capacity: 350
Stage Capacity: 10-12
PA: 36 input Venue Board, EAW 4 way concert system, independent 16x8 monitor mix, complete effects system, house engineer.
Lighting: Yes
Piano: No
Audition: Send tape & bio or call.
Pay: Negotiable.

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N. Hollywood, CA 91602
Contact: Eva, 213-650-4555
Type of Music: Acoustic format, all styles.
Club Capacity: 200
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo to above address.
Pay: Negotiable.

THE UN-URBAN

3301 W. Pico Blvd., Santa Monica, CA 90405
Contact: Various, 310-315-0056
Type of Music: Rock, acoustic, jazz, C&W, world beat, blues (unplugged only).
Club Capacity: 50
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo.

MISCELLANY

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

MAJOR ENTERTAINMENT PR firm seeks a motivated & responsible intern. Great opportunity to learn the business. No pay. Must be enrolled in school. Elizabeth, 213-651-9300
PR/CELEBRITY booking/TV production company. Learn the business. Some experience preferred but not necessary. No pay. Work your own hours for college credit or experience. 818-905-5511
PR/OFFICE assistant needed by established

contemporary Jazz artist. Music business experience, computer, fax, modern skills required. P/T pay. 818-831-9735, fax resume 818-831-9759
POPULAR REHEARSAL/recording studio needs intern P/T. Some pay or will trade for time. Excellent communication skills, friendly, knowledgeable of recording/engineering a plus. Phil, 213-466-4216

COLLEGE STUDENT wanted. P/T work with West Los Angeles sound & lighting company. Mostly weekends with some weekdays. Heavy lifting, long hours, low pay. Candidate will gain job skills. 310-827-3540

INDIE METAL label seeks retail interns for non paid training program. Have your own desk, phone, business cards, complimentary tickets, CD's. Tim Yasui, 818-763-8397

MUSIC MANAGEMENT/publishing company is seeking interns two days a week for tape duplication & general office work. Laurent Besencon, 213-933-9977

SALES POSITION available with indie record label. Experience required, some computer knowledge. Excellent phone manner. Internship for one month with P/T job possible. Ceasar, 213-467-7737

INTERNS WANTED for TV taping of "The Sampsell Showcase" - a music show featuring singers & songwriters. No pay, but great opportunity. Gareth, 310-394-0957

INTERN WANTED for music label. Organizational skills a must. Computer literate. No pay, but excellent experience. Aline, 805-252-1643

ARTIST, MUSICIANS, actors. Need more time to pursue your dreams? Earn F/T pay working P/T. Great opportunity. 818-905-7668

MAJOR RECORDING facility seeking interns. Flexible hours. Recording studio knowledge required. Tami or Patrick, 310-260-3171

IGNITION MARKETING company. Faith No More, L7, Primal Scream, Lollapalooza, Biohazard, seeks responsible & enthusiastic interns. Lots of potential, networking, fringes, college credit, experience. 213-937-1727

HELP ME! Publicity department needs a hand with mailings, phone calls, & press kits. Responsible college students welcome for college credit. No pay, but perks! Janeane, 310-841-4100

MINISTER OF music needed for American Lutheran Church in Burbank. Responsible for music ministry of congregation. 12-15 hours per week. Salary is \$8,000 to \$10,000 per year. 818-846-0295

INDEPENDENT RECORD company seeks sales person. Experience necessary, vision & persistence a must. Fax resume to Red Handed Records, 818-771-0336

OUR PRO PLAYERS GET CALLS! SEE PAGE 44

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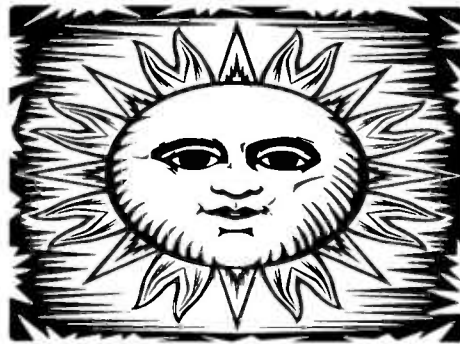
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<b>FRANCESCA CAPASSO - Vocalist</b> Female vocalist with wide vocal range. Lead & background. Light percussion. Dynamic voice & exotic looks.	805-268-1022	✓/✓/✓/✓/✓	10 years of studio stage & songwriting experience in U.S. & Europe. Worked for JVC, Sony & BMG. Worked with Carmine Appice, Randy Jackson & Bobby Taylor. Various album, single & 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.	✓/✓/✓/✓/✓ The voice. The look
<b>ROBERT COPELAND - Producer/Arr.</b> 16 - 48 track, Mac Performer, Vision, Cubase, Finale, K-2000, Ensoniq, Proteus, RM-50, Roland JV-80, R-8, EFX.	213-217-8469	✓/✓/✓/✓/✓	Recent credits include Danny James, Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBD. 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓/✓/✓/✓/✓ Ballads, dance, rap & funk
<b>KLAUS DERENDORF - Gtr./Prod./Wtr.</b> Custom Strats, Bradshaw system, Egnater, VHT, TC 2290 etc. Also, acoustic/electric. Crispy clean to balls-out dirty.	818-981-9997	✓/✓/✓/✓/✓	Virgin recording artist, international touring & recording experience. Worked with members of Elton John, Billy Idol, Blue Murder & many others. Tunes on TV shows. Excellent ear, read chord charts, tight grooves to smokin' leads plus Spanish flamenco type stuff. Specialty: fluid in Spanish & German. Cool image!	Great feel, easy to work with, fast learner! Also available, tight rhythm section, lessons, fully soundproof rehearsal, demo studio at my pad. Fax # 818-990-7065	✓/✓/✓/✓/✓ Great funk & blues!
<b>ERIC FERRY - Drummer</b> Endorse Tama drums & Zildjian cymbals.	818-781-0238	✓/✓/✓/✓/✓	Did many studio sessions for ABC. Played with Cinderella as well as members of Foreigner, David Lee Roth, Joe Satriani, Quiet Riot, Rough Cut, MSG & Talas.	Hard worker, great player, easy to work with, can groove excellent or play with amazing chops. Very open to different situations. Top notch pros only!	✓/✓/✓/✓/✓
<b>LISA FRANCO - Medieval Strings</b> Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓/✓/✓/✓/✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T. graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓/✓/✓/✓/✓ Old instruments, modern sound
<b>PETER G. - Drummer/Vocals</b> School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.	818-761-9081	✓/✓/✓/✓/✓	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.	✓/✓/✓/✓/✓ Just do it!
<b>MAURICE GAINEN - Producer</b> Fostex 16-trk, 40 ch mixer, Mac w/Logic Audio, DAT w/editing, sax, flute, Ensoniq EPS16+ samp, Alesis D4, Korg M-1, FX Acc piano, Atari comp.	213-662-3642	✓/✓/✓/✓/✓	Read music, Berkeley College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist, LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Complete demo & master production. Live sounding tracks. Keyboards, arranging, composing, & woodwinds. MIDI & studio consultation. No spec deals. Pro situations only.	✓/✓/✓/✓/✓ New jack swing, MIDI-rock
<b>JOE GOFF - Drums/Percussion</b> Yamaha drums, Zildjian cymbals, percussion.	310-577-0004	✓/✓/✓/✓/✓	11 years experience. Extensive touring & recording. Read music well. P.I.T. Honors graduate. Studied with the best. Specializing in session & demo work at reasonable rates, casuals, club work, touring & substituting.	Versatile player, multi-purpose image. Demo & resume available. Very strong in variety of styles.	✓/✓/✓/✓/✓ Making a band groove.
<b>CARLOS HATEM - Percussion/Drums</b> Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓/✓/✓/✓/✓	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!	✓/✓/✓/✓/✓ Dance music, Latin styles
<b>CHRIS JULIAN - Producer/Writer/Eng</b> Real cool Automater! 48-track studio overlooks Pacific from Malibu hills. MTR900i, drums, piano, top mics, heavy MIDI/samples, history of hits!	310-589-9729	✓/✓/✓/✓/✓	Young, skilled, fair \$\$. Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBO, Fox TV, Elektra, Atlantic, 20th Cent, Fox, many more. Chops on guitar, bass, piano/synth, voice, Mac. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel & looking!	✓/✓/✓/✓/✓ Developing artists, scoring
<b>STEVE KAHN - Bassist</b> Fender J's: fretted/fretless. Guild Staircase II bass for that vintage sound.	800-827-8522	✓/✓/✓/✓/✓	Ten years professional stage & studio experience in varied situations. Reader (notes & charts), improviser. Great ears, fast learner. Demo tape & resume available. Additional vocals & cello. A real team player (for example, I would play backup on Cage's 4:33).	Especially interested in jingles and short-term recording work. Specially feeling, intellect, enthusiasm, craftsmanship.	✓/✓/✓/✓/✓
<b>KEITH KAPLAN-Prod./Arranger/Guit.</b> Producer, arranger, guitar. Great studio & great gear for all your needs.	310-392-4233	✓/✓/✓/✓/✓	My demos & sessions get deals. 24 years music experience. Film, record, TV & touring credits. A team player. Latest project landed \$1.2 million record deal.	I'm a producer/player that spotlights the artist, not myself.	✓/✓/✓/✓/✓ Making it sound great
<b>BOB KNEZEVICH - Producer/Musician</b> Akai sampler, Panasonic DAT, TSR-8, Alesis/Tascam boards, Roland/JL Cooper seq, Equitek/Shure mics, D-40, Roland synth, many guitars/basses.	310-312-0125	✓/✓/✓/✓/✓	25 years playing, writing, recording & teaching. Studio Music/Jazz degree. U Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative team player. Know's today's sounds. Studio opening in Westwood. It's not the plane, it's the pilot.	Songwriters. Song development through finished masters. Band members. Show your band exactly what you're hearing, not just a sketch to be butchered by a committee.	✓/✓/✓/✓/✓ Hot CD quality mixes
<b>LEIGH LAWSON - Bassist</b> Electric & acoustic fretted/fretless basses. MIDI pedal keyboard, Boogie & SWR rigs, Fender, Gibson, Alembic, Washburn, Rickenbacker, Tenor vocal.	714-373-1400	✓/✓/✓/✓/✓	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.	✓/✓/✓/✓/✓ Paid gigs only please!
<b>WADE MARSHALL-Bass/Keys/Vocals</b> Fender P-Bass, Roland RD-500, amps & PA.	310-424-5484	✓/✓/✓/✓/✓	Solid musician, formal training, read music, chord charts & play by ear.	Happy, fun originals. Top 40, classic rock, alternative, new wave. Easy going too!	✓/✓/✓/✓/✓ Also, back breaking labor!
<b>LISA ANNE MILLER - Orchestrator</b> Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.	213-650-9888	✓/✓/✓/✓/✓	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival & awards from ASCAP & BMI. Member of Society of Composers & Lyricists.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	✓/✓/✓/✓/✓ Making you sound better
<b>JEFF MOSZER - Drummer</b> Drums & percussion, double kick acoustic kit, Riser, microphones, & flight cases.	714-895-3289	✓/✓/✓/✓/✓	Extensive live & studio experience. Performed with the Tease Boys, Jim Dandy, Krokus, MSG, Overdose, Elvin Bishop, Talisman.	Well-tuned drum kit & great showman. Photo & video available on request. Pro situations only please!	✓/✓/✓/✓/✓
<b>GARY MYRICK - Gtr./Slide/Lap Steel</b> Guitars, vintage Fenders, custom, lap steel.	818-382-4792	✓/✓/✓/✓/✓	Credits include Jackson Browne, Queen Ida, Wilson Pickett, Steve Wonder, John Waite, Havana 3 A.M., plus numerous solo albums & much more.	Also writer, producer.	✓/✓/✓/✓/✓ Blues, rockabilly, swamp, roots
<b>STEFAN NEARY - Prod./Eng./Gtr.</b> Complete 24-track digital, 24-track analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampéq, etc.	818-782-5096	✓/✓/✓/✓/✓	Clients include Warner Brothers, IRS, Atlantic, EMJ & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓/✓/✓/✓/✓ Industrial, Alt., Metal

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TIMOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
<b>JOHN NEVOLO - Guitarist</b> Fender & Gibson electrics, Martin & Ibanez acoustics 6 & 12 string, Marshall & Boogie amps, analog & digital effects	805-298-3696	✓✓✓✓✓	2 1/2 yrs exp. Traveled worldwide on various tours with BMG & MCA artists. Specialize in solid rhythm work & melodic solos	Easy to work with! Available for album projects, demos & gigs. Call for resume & demo. Pager # 818-315-6839	✓✓ ✓ ✓✓ ✓ ✓
<b>MARK NORTHAM - Pianist/Keybrds.</b> Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT	213-650-9997	✓✓✓✓✓	Film, TV, album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music & albums. Also live performances. Pager # 310-917-1616	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time	✓✓✓✓ ✓ ✓ ✓✓ ✓
<b>P &amp; E - Producer Engineer Team</b> 24-track, 2" MCI, MCI console, 12 Neve mic pres, EQ's, Tube mics, stereo compressors, live room, etc	213-856-6104	✓✓✓✓✓	10 years studio experience. Album credits include B-52's, Bette Midler, Soundgarden, Ice Cube, Sting, Ernie Isley, & many more	We bring out the best in an artist. Song arrangement, loop, drum programs, vocals comfortable environment. 213-655-4346. Pager # 213-814-435	✓✓✓✓ ✓ ✓ ✓ ✓
<b>GEORGE PATRONO - Producer/Drums</b> Yamaha recording. Remo timbales, Octapads, trigger pedal, MIDI studio ADAT, Mac, Ensoniq endorsee & ASR-10 demo developer	310-314-9664	✓✓✓✓✓	Two time Grammy nominated Artist/Producer 90/92. Worked with Misha Segal, Chir, Corea, Mark Isham, Randy Crawford, Michael Dunlop, Commercial, Tylenol, ABC, KNBC, ESSO, Tri Tac, Nissan. Ethnic scoring: Heart of Darkness, Ice Runner, African Lions (CNN). Languages: English & Spanish	Drum lessons, MIDI studio available for programming, production, great demos. Best ethnic grooves (African, Latin, Brazilian) alternative & beyond	✓✓✓✓ ✓ ✓ ✓ ✓
<b>WILL RAY - Country Producer/Picker</b> Electric & acoustic guitars, mandolin, lap steel, vocals, String benders & slide rings on both hands make my guitar sound like WWIII thru a Fender	818-848-2576	✓✓✓✓✓	Many years country, rock & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16.24.32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Helicateras. Friendly, professional, affordable	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established talents as well. Let's talk	✓✓✓ ✓ ✓ ✓ ✓
<b>DAVID RICARDO - Bassist</b> 4 string Ibanez Roadstar II fretless bass, 5 string Music Man fretless bass, 4 string Music Man fretted bass, Roland Super Cube amp with direct out	714-543-2691	✓✓✓✓✓	Graduated Long Beach City College. Studied commercial music performance - 3 semesters of Berkeley, 3 musicals, worked with several groups with different styles, primarily pop & rock	Read charts, good at arranging. Flexible attitude, easy to get along with, I play for the song	✓✓✓ ✓ ✓ ✓ ✓
<b>RUDY SARZO - Prod./Comp./Musician</b> Session B, Mac, Logic Audio, Guild acoustic, Fender, Rickenbacker & Peavey 4 & 5 string basses. Complete digital MIDI home studio	818-557-4289	✓✓✓✓✓	Member of Whitesnake, Quiet Riot, Ozzy Osbourne Band. Recording sessions with Paul Rodgers, Alice Cooper, Sam Kinison, Desmond Dunsip. Composed film score for 'The Social Disease'. Specialty: I speak fluent Spanish!	I'm looking for rock, pop & R&B Anglo & Latin artists to write songs with & produce. Available for TV/movies & CD-ROM soundtrack productions. Pager #818-557-4289	✓✓✓ ✓ ✓ ✓ ✓
<b>DAVE SCHEFFLER - Producer/Prog</b> 24.48-track automated production, large MIDI setup with lots of loops, samples & drum sounds. Trident board, best mics, outboard gear	818-980-1675	✓✓✓✓✓	Expert MIDI programmer/arranger. 15 years as keyboardist. 8 years with MIDI production. Degree from Berklee School of Music. Recent credits include: The LA Boys, Mollia Franklin (Clinton/Parliament), Volume Teii, Steve Reid (The Rippingtons), TV Paradise Beach	Urban R&B/tunk/rap/dance tracks are my specialty. Creative, fast & consistent. Album quality	✓✓✓ ✓ ✓ ✓ ✓
<b>NICKI SIMS - Vocalist</b> Male baritone, tenor. Great lead & harmony singer.	310-915-5146	✓✓✓✓✓	Toured & recorded with Glenn Yarbrough, The New Christy Minstrels, plus many others. Released indie record. Over 20yrs of concert, nightclub & session experience. I also read well & play guitar & bass	Great ballad singer, warm, soulful style. Everyone loves my voice, and so will you!	✓✓✓ ✓ ✓ ✓ ✓
<b>"STRAITJACKET" - Violinist</b> Acoustic violin, electric violin, digital signal processing. Vocal range: tenor	818-359-7838	✓✓✓✓✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger, Wayne State University, Michigan, Ravi Shankar School of Music, L.A. City College. Demo/ho available	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen	✓✓✓ ✓ ✓ ✓ ✓
<b>"TAKA" TAKAYANAGI - Keys./Prod.</b> Complete MIDI studio, keyboards, sampler, drum machine, DAT, B-track	213-878-6980	✓✓✓✓✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style	✓✓✓ ✓ ✓ ✓ ✓
<b>TREVOR THORNTON - Drums &amp; Percus.</b> Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming	818-380-0453	✓✓✓✓✓	Top English drummer now available in USA. 18 professional years. Many album credits: World tours including Asia Aqua tour, 1992-93, Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London	Very professional. Solid inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543	✓✓✓ ✓ ✓ ✓ ✓
<b>TOM TORRE - Violin/Fiddle, Guitar</b> Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar	818-340-6548	✓✓✓✓✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request	Quick ear & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger	✓✓✓ ✓ ✓ ✓ ✓

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- Acous 370 bass hd, 400 watt, w/18" spkr in row cab, will sell for \$435. obo. John & Twizzle vintage tone. Fran. 213-851-6165
- Acoustic bass amp, 125 rms power cab w/one 15" JBL. \$395. 818-990-2328
- B1-amp 1221 mixer 12 chan stereo, 3 aux sends, 4 band EQ per chan, xlnl cond, \$475 or trade for guit stuff! Mess 805-269-0917
- Boogie Mark IIC hd & 1x12 cab, all options, exotic wood, cab 100 watt, anvil & vinyl cases, supreme cond. \$1100. Clint. 818-990-4695
- Carvin bass stack, Peavey 300 incl one 15" spkr. 410's & 118, awesome custom sound, \$750. 310-575-4581
- Crown 800 CSL pwr amp, 400 watts per side, \$500 firm. 310-372-7921

- Fender series 4200 mixing console, 4216 model #, 16 chan, xlnl cond. 3 bands EQ w/ sliders, w/anvil case. Jimmy Q. 818-992-6346
- Fender Sun 6 chan PA, effects loop, EQ, compression system. Two Yamaha 420 watt spkrs. Nade 201 wireless mic. All brand new, \$1000. Mike. 213-460-4797
- Marshall hd, vintage, 1969 super lead 100 watt w/sm gold logo, org RCA EL 34 tubes, \$1000. Steve. 310-479-6559
- Peavey SP-5PI PA cab w/ 1x15 & horn, brand new, \$600. pr obo. 310-837-5973

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bluesy, funky, dangerous, dirty ballsy, angry, w/appetit for destruct. Kinda like Snake Pit 818-843-3711

- Bst forming** single gut bluesy hr band only, have songs, image, equip, into AC/DC, Black Crows, practice place in Hillwyd, 310-358-6982
- Estab grp** w/CD & contract seeks open minded melodic sngwrtr/gut for med perf & poss future collab Josh, 213-225-9790
- Fem gut wtd**, lead/rhythm, Summer gigs, blues, rock, all, funk, Mitchell, 213-876-1548
- Fem lead gut wtd** for new grp, under 28, infl Go-gos, Bangles, Pretenders 818-501-4021
- Flamingo** & Latin style gut nkd for theater dance prod David, 310-273-1319
- Front man** w/chansma, looks, passion, hit songs, seeks musicians w/same Bon Jovi, Blowfish, Bryan Adams, 213-829-4978
- Front man** w/chansma, looks, passion, hit songs, seeks musicians w/same, Gin Bloss, Brian Adams, Petty, Rich Marks, 213-829-4978
- Guit plyr** wtd by sngwrtr to join ultimate rock band, serious only, 213-663-5617
- Guit plyr** wtd, singing a +, Infl The Band, Leon Russl, Joe Cocker 818-830-2748
- Guit plyr**, 20-25, wtd for rock project Have mgmt & rec deal, 213-955-1788
- Guit w/young R&R** image wtd to form blues based rock band Stones, Aerosmith, anything that grooves. No gut gigs or control freaks 213-966-8170
- Guit wtd** by signed artist, Infl Beatles, old Yes Great melodies, divers styles, no full time plyrs or hired guns Greg, 818-963-7855
- Guit wtd** for 50's, 60's oldies band, pref vintage equip, must really know material, Wally 213-257-0549
- Guit wtd** for all band, must be serious, into heavy & subtle sound Nirvana, REM, Radiohead, Beatles, Pgr 818-542-0688
- Guit wtd** for proj, similar to Dead Counting Crows Hootie Knyte, 310-574-3898
- Guit wtd** intell, movy wtd, dedicat sngwrtr, transpo, equip snging also necss. Hard pop w/Hendrx, Beatles, Zep infl Poss Euro tour, Scott, 310-397-0589
- Hard rock**, punk, rap, hip hop band, CD in stores. Gut wtd mad, pissed, dedicat, we mean war, all nationality 818-769-9666
- Infl** by stuff like The Fall, Sid Barrett, gut, fem, seeking similar types for band, Pgr 213-968-6270
- Lead gut plyr** w/28 yrs exp looking for lead sng/lead bst & drmr to form Amer/Bnt pop band Infl Who Pasadena area Robert, 818-797-4356
- Lead gut wtd** by rhythm gut infl Black Crows, Steely Dan, Super Tramp, Beatles 213-463-8963
- Lead gut wtd** for all org heavy band Infl Aerosmith Motley, Motorhead, etc. Ages 20-25 213-851-7751
- Lead gut wtd** for all org heavy rock band Infl Aerosmith, GNR, Motor head, Motley, Zep Ages 20-25 213-851-7751
- Looking** for well rounded versatl gut ala Hendrx, Clapton, to back chansmate blues rock voc Brian, 213-969-0935
- Major label sng/sngwrtr** seeks gut/slide for Sthrn mid-West rock band, lawyer/mgmt secured pub & artist deal in works 615-383-9595
- Melod groove gut** seeks audio artists for emotionally spiritually express bands, HR w/integnty! Pumpkins, King's X, Cure, Therapy? Image is nothing Obey your heart Tony, 213-413-2377
- Nasty drmr** who is actually exp gut seeks musicians serious about jamming & partying in danceable rock, funk, metal, blues, cover band, Tony, 213-413-2377
- Pro aggrsv** punk infl gut to complete punk infl R&R band, no grunge, all dedicat psychos only Jimmy, 818-607-9878
- Pro mod rhythm gut** sought! Must be white, 5'11" and thin, Must sing/play well, gear must be xint Mess, 818-451-4304
- Salt Lake City Utah**, 21-28, commitment, Ramones, Cult, Cure, No flakes or drugs, must relocate Steve, 801-272-8664
- Sitreddin gut wtd** for S.O.H. a house techno/rock band Madonna meets U2, Major label deal pending Boyney, 310-316-9458
- Three pc power** trio seeks gut plyr, pref Fender Strat or Gibson Les Paul thru Marshall, nice sound, must be capable of learning songs, 818-789-1042
- Unique soulful R&B** fem voc/lyncst seeks gut/sngwrtr for collab, Infl Tracy Nelson, Toad, 70's R&R, etc No drugs, no bull, have demo, 818-954-8622
- Young gut wtd** to form highly experimental glam metal band, big hair, King Crim, ELP Jeff, 404-636-1147 before 7 PM PST

- 20 yrs exp** bass plyr/lead voc avail for paid st, studio, live, current, classic rock, top 40, 6 str, SWR gear, Brian, 818-715-0423
- AAA style** bass, stick, upright & voc avail for paid rec, four, live club work, aggrsv to melodic pop, totally pro, first reher free 213-851-9095
- Avail bst**: Infl Joan, Osborne, Albert Collins AAA, Valley pref 818-344-8306
- Avail**: bass plyr for trad blues band. Pros only, Dan, 714-574-4262
- Avail**: bst, very versatl, into jazz, rock, funk R&B. Avail for rec gigs showcases, plays fret/less bass, Joseph, 818-763-8078
- Bass plyr** looking for working, blues rock band, John, 310-390-2573
- Bst grad** avail for jazz, blues or rock gigs 310-390-2573
- Bst avail** for indus proj, infl Ministry, Screw, NIN Chrs, 818-785-2420
- Bst avail** for paid touring/rec w/estab band, call for demo 213-782-0334
- Bst avail** for rec/perform All styles, fretted/less, jazz, funk, blues, sight read, etc Pros only 818-909-4952
- Bst avail** for session or showcase work, major rec credits, tall/young/long hair image, serious pros only 818-382-2805
- Bst avail** jazz, fusion, background Looking for intell musicians to play with Dave, 213-664-3000
- Bst avail** plays upright, elec, fretless, 5 str Can play all styles, no grunge metal senseless funk Pro sit 818-892-1531
- Bst avail** to join/form band, infl Black Crows, Zep, Kravtz, Doors 310-479-0146
- Bst avail**, plays fret/less, upright, kybd bass. All styles, paid gigs pref Mark, 310-391-5223
- Bst looking** for dark atmos pop band, similar to Smiths, U2, Cure, but harder. Pref one gut band, serious only, Louie, 310-768-8223
- Bst looking** for hip hop band Infl Dre, Beasties Good groov, laid back w/LA area Scotty C, 310-574-6536
- Bst looking** for dark atmos pop band, similar to Smiths, U2, Cure, but harder. Pref one gut band, serious only, Louie, 310-768-8223
- Christian funk** bst looking for Christian funk band, Lightfoot, 310-630-3048
- Elec bst** avail age 27, fretted/less, into acid jazz, soul, groove, impro, Exp rec/touring 213-962-8468
- Five str** bst seeks groove onem band, top gear, b/u voc, infl A thru Z, open minded, team plyr, signed or estab acts only 310-837-5973
- Fourteen yrs exp** bst/voc w/exp touring & rec exp, currently working w/signed band descretly seeking another touring top notch act, 309-872-6378
- Funk R&B** bst looking for working band, partic funk, R&B, oldies/goodies, some current tunes Lightfoot, 310-630-3048
- Intermed** bst seeks other musicians to practice with Looking for low pressure sit for fun in any rock, pop, blues styles, Kartar, 310-559-0055
- Pro bass & drum** team w/xint image & equip seeks pro rock band, Rob, 310-594-6176
- World class** bst, strong b/u voc, gear, image, seeks signed band, paid sit Very creatv, killer groov, responsl team plyr, extensv credits, Tad, 310-391-1704

**10. BASSISTS WANTED**

- #1 bst wtd** for alt band w/CD, Good level, U2, Simple Minds, Jesus Jones 310-208-3772
- #1 bst wtd** for artist w/demo & contacts, under 27 w/good equip Verve, Johnny Marr, Suede, Bowie, Neil, 213-854-7012
- #1 bst wtd** for extrem aggrsv band, pro quick style playing req for fast tech material, demo pending, Mike, Jim, Robert, 310-430-3829

**JAMIE GLASER**  
Guitarist (Seinfeld, Married With Children, Jean-Luc Ponty and Bryan Adams) offering lessons for limited time. Specialist in solo techniques (all styles), funk styles. Memory expert. Career planning.  
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 •Sng'r, 27, good range, good tone, good MC, seeks working hr cover band, 70's, 80's & 90's rock pref. Some travel OK Jonathan, 213-728-2299  
 •Sng'r/lyricist avail, pwrful, dirty, trained tenor, great front

man, play hard, looking for happening gig. Sly, Who, Stones, James, Cracker, Petty John, 310-821-5374  
 •Soulful bluesy male voc seeks pro act w/label & mgmt. Tommy, 714-969-9295  
 •Star perf signaling gut genius of brown and will. Hendrx. Zep, Beatles, Bruce Lee Write me: Joe, P.O. Box 1272, Hillwyd CA 90078  
 •Talented pop R&B fem voc, strong lead/back/s, for demo, session, gigs, three octave range, sight sing, harmony by ear, pro ait. 310-669-4797  
 •Theatrically trained voc seeks indus, ska or funk band Infil Fishbone, Bongo, Cramps, Primus, The The Marz Richards, 213-664-9307  
 •Voc avail for blues band, cover sit perf, w/gigs, doubles on harp. 818-763-1801  
 •Voc poet, deep dark voice, stage presence, seeks trans-indus metal dance proj. No former Leather Poodles Mark, 213-666-6668  
 •Voc w/years of exp rec avail for pro sit, session, label, demos. Have wide range, all styles, 310-289-4734

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 •Artist w/label deal seeking very tainid lyncs/sng'r Lamar, 310-440-5011  
 •Band or voc who seeks ong songs, most styles, incl cntry, for current album or demo. Call sngwrt'r w/material, 11AM - 8PM only. 818-901-8218  
 •Blues/boogie voc w/ability to play instrument wtd for cover band. Starting-part time proj. Jeff, 818-348-6671  
 •Blues power sng'r w/soul ala Kravitz, Crowes, Sly, Hughes wtd for imed rec proj. Must be 100% dedicatd & pro. No metal or pop sngrs pls. Dag, 818-981-5212  
 •Cntry voc, male, wtd by sngwrt'r to rec up tempo cntry songs in SF Valley, must have exp snging cntry. Gary, 818-342-9993  
 •Do what thou wilt Star voc into Magic shot by gut/sngwrt'r/kybst to form 21st cent super grp. NIN, Bowie, Pumpkins, Crowley, Phoenix, 213-883-1937  
 •DUFFY BROS rock gut duo, 22 & 23 yrs old. It's simple, we are the best and most unique. Are you? Duff, 213-969-0549

•Dynamic male/fem voc neded for theater dance prod. Must be able to sing in Spanish/English. David, 310-273-1319  
 •Estab high energy org dance band seeking orig style lead voc. 818-718-1931  
 •Fem backing voc, two replac ned, w/coat att, warm voice, hot looks, sought for spots Euro summer tour. Shari, 310-288-3562  
 •Fem lead/back for 50's, 60's R&R band, must really know material. Wally, 213-257-0549  
 •Fem lead/back voc wtd for 16 track studio, R&B ballad & hip hop songs. Owen, 800-814-6936  
 •Fem sng'r wtd by melodic alt band for gig/rec upcoming CD. Chadwick, 310-306-6160  
 •Fem sng'r wtd by melodic alt band for gigging/rec upcoming CD. Chadwick, 310-306-6060  
 •Fem voc w/soulful blues gospel style & rock roots wtd, org material, have mgmt, studio time, demo avail, polished pros only. Dan, 310-273-8882  
 •Fem voc wtd by compos/guit for collab & demos. Jazz, blues, new age, ballads. Mess, 310-285-3687  
 •Fem voc wtd by prodcr/sngwrt'r/artst to form proj/duo, Infil KCRW, eclectic ambient groove melodic, have studio, etc. 818-906-8367  
 •Fem voc wtd for sng'r/sngwrt'r to collab or jam/form band, infil psychedel folk rock, looking for coffee hse gigs & future. Andrew, 213-463-1263  
 •Fem voc wtd, alto, 5'8" or taller, mature, sensous, good looks, harmony a must- for fem voc grp. 818-973-2240  
 •Fem voc wtd, young, blond, glam rocker, to front hot top 40/org band Benetar, Madonna, Lauper, Blondie. Video, movie proj in works. Ernie or Cory, 805-964-3035  
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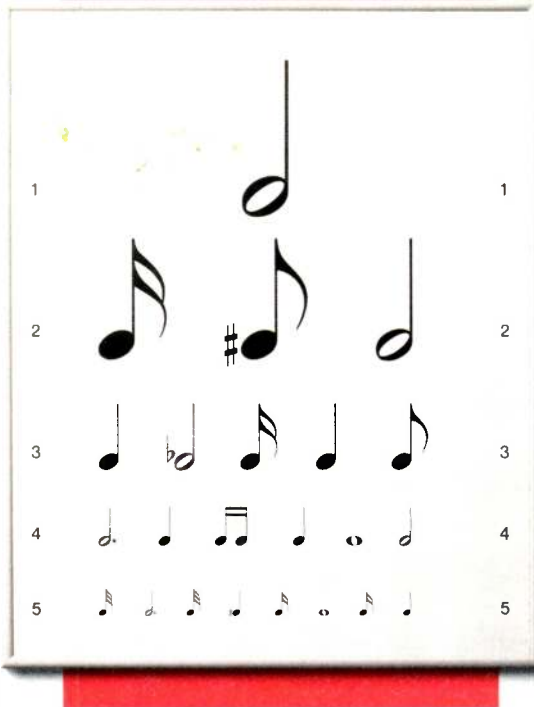
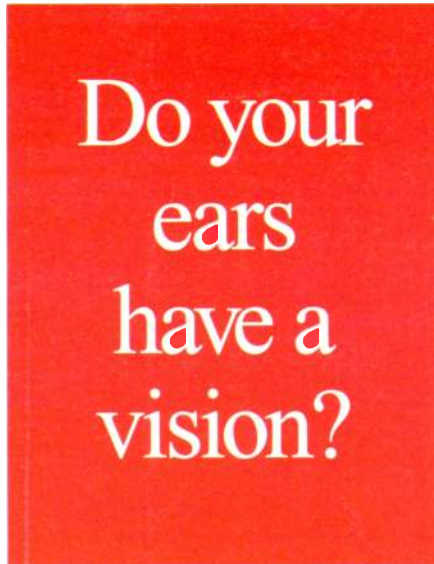
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