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

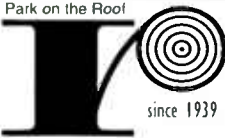
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E-40	SICK WID IT
BORN 2WICE	BIGGA
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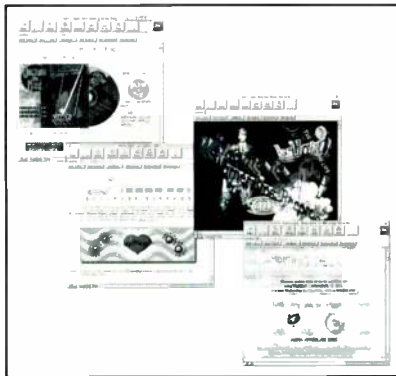
FEATURES



22 SEVEN MARY THREE

This Mammoth/Atlantic outfit, much like another Atlantic-affiliated act, Hootie & the Blowfish, has taken the grass-roots road to success. We speak with the band's Jason Ross about the group's humble beginnings and their newfound status as darlings of the alternative set.

By Traci E



26 CYBER ROUNDTABLE

We spoke with several leading music industry on-line pundits regarding this burgeoning new technology and how it is affecting the way they do business. Find out how record label staffers are presently marketing artists on-line and how they see cyber-marketing in the future.

By Tom Kidd

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FEEDBACK

Cottonmouth Blues

Dear *MC*:

We must protest your heartless review of a fine band. We refer to Cottonmouth, featured in Demo Critiques (issue #2). We have seen them numerous times and have heard their demo tape. Your review seems to be completely unrelated to the tape's content.

Cottonmouth is by no means a rockabilly band. Furthermore, the singer sings, he doesn't ever just talk through the songs. Please listen to tapes before judging them!

Anton Mass
Lovey Fond

Cherie On Top

Dear *MC*:

In regard to Tom Kidd's blurb in the Show Biz section about the Brutal Awareness Benefit (issue #2). I was there, and apparently Tom Kidd was not (although I did recognize photographer Heather Harris).

The show was a big mess that ran over two hours behind schedule. Although there was some promising talent present, there was no one there to see it. And it certainly wasn't the star-studded gala that Kidd made it out to be.

That is...until the dazzling Cherie Currie & Co. hit the stage. All of a

sudden the place was packed!! The woman electrifies a stage with charisma, talent and sex appeal galore!

Besides the versatile guitar work of talented Berton Averre, Cherie was also backed by drummer Bruce Gary (also of the Knack), bassist Craig Dusay and foxy Precious Metal guitarist Mara Fox—all of whom, he declined to mention.

I don't know if these guys are doing this for fun or planning to make a serious go of it, but I gotta tell you, it was wonderfully refreshing to see that amongst all the crappy garage bands currently overflowing the L.A. club scene, there's a tight professional band of real musicians/songwriters showing everyone how it's really done!

J. Troy
Hollywood

OBITUARY:

AC/DC's tour was canceled until further notice following the death of Brian Johnson's father. Our condolences to the family.

CORRECTION:

In issue #2, we listed the incorrect writer's name for the concert review of Bruce Springsteen's Wiltern Theatre performance. The correct writer is sage *MC* scribe Matthew J. Jansky.

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HOTLINE**

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By Trish Connery

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

Current

A gala benefit reception saluting the 40th anniversary of Cerritos College will be highlighted by a performance by music legend and world renowned "scat singer" Mel Torme on Friday, February 23, at the Cerritos Center for the Performing Arts. A pre-concert celebration will be held in the Center's Sierra Room, starting at 6:30 p.m., where Torme will be honored for his musical achievements, and attendees will be treated to a buffet donated by Radjoot Indian Restaurant. Tickets, which include the reception and concert seating, are \$50 per person. Black tie is optional. For ticket reservations, call the Cerritos Center for the Performing Arts, 800-300-4345, or 310-916-8500 and mention the Cerritos College Benefit Reception.


California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all disciplines, will present a "Cyberspace & The Law," on Tuesday, February 20, 7:00-8:30 p.m. A multimedia attorney will discuss current legal issues relating to computer technology, including copyright law, fair use and licensing of existing works and the interplay between the right to privacy and free speech. The seminar will be held at the Ken Edwards Center, 1527 Fourth St. in Santa Monica, and the cost is \$5 for Santa Monica residents and CLA members; \$15 for non-members. Also from the CLA in February is a "Tax Seminar" workshop on Saturday, February 24, 9:00 a.m.-1:00 p.m., at Barnsdall Art Park's Gallery Theater, 4800 Hollywood Blvd. in Los Angeles. This seminar will be conducted by a CPA and will address the essentials of income tax for individual artists and small businesses. Topics will include record keeping, deductions, hobby losses, home offices, Form 1040, Schedule C and much more. The cost is \$25 for CLA members; \$35 for non-members. For further info and reservations, call the CLA at 310-395-8893.

The Songwriters Guild Foundation will present "Music Technology For Songwriters," on Wednesday, February 7, 7:00 p.m., with Jon Eagenhouse of the Roland Corporation on hand to show some of their latest gear and to give demonstrations. Also from the Songwriters Guild is Ask-A-Pro/Song Critique, with Eddie Singleton, A&R Director of Warner Bros. Records, as industry guest. Finally, on Wednesday, February 28, 7:00 p.m., the Guild, in conjunction with the American Latin Music Association, will present "Getting Signed," featuring A&R representatives from Sony Records and BMG Records. This seminar will be conducted in both English and Spanish. All three events are free of charge, but reservations are re-

quired. Call the SGA at 213-462-1108 for additional information.

Noted vocal coach Lis Lewis, who is also the director of the Singers' Workshop, will be conducting a six-week long "Advanced Performance Workshop," beginning in February. This live performance workshop will meet one night per week and is specifically designed for singers who have already been performing live and who write and perform their own or other original material. The focus will be on expressiveness, movement and gestures, talking between songs, clothing and image. The class is open by audition only, and the fee is \$275. Also from the Singer's Workshop is "Studio Vocal Mic Seminar," on Sunday, February 12, 12:00 noon-6:00 p.m. This workshop is a hands-on experience for singers on how to find the vocal microphone that will best record their sound. It will be taught by industry professionals Marta Woodhull, singer/coach/vocal producer, and Phil Shenale, producer/arranger/keyboardsist. Students will go into the studio and test different mics, as well as learn what to expect from different types of microphones. The fee is \$95. Space is extremely limited; early registration is suggested. Call 213-460-2486 for more information on either event.

"How To Make A CD Of Your Own Music" is a new music industry related course offered by the Learning Annex on Wednesday, February 7, 6:30-9:30 p.m. (to be repeated on March 6, and again on April 3). This one-day class is taught two veteran industry professionals: independent producer/engineer Tony DiMito, who formed his own label, E-Tones, and composer/performer Mark Rownd, who not only has recently recorded, produced and released his own independent CD, but also heads up his independent label, Desert Waves Music. The class will cover choosing a studio, DAT vs. 1/4", mastering medium formats, creating J-Cards, pressing plants, brokering houses, assembly/shrink wrap, time and money budgeting and much more. The fee is \$39. Call the Learning Annex at 310-478-6677 to obtain additional information.

Voice teacher/author Jeffrey Allen has a new event for singers taking place in February, on Fridays, 6:00-9:30 p.m., and continuing every Friday thereafter. This is a "Singing Party/Workshop," an informal, friendly, supportive environment where singers can come and receive vocal instruction and tips from Jeffrey Allen, gain performance experience in a non-smoking situation, and network with other singers. There will be a mic and PA on hand, and refreshments will also be available. The fee is \$20 per workshop. Call the Jeffrey Allen Studio for additional info at 818-782-4332. 

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The Bobby Ball Agency

By Karen Orsi

The Bobby Ball Agency handles professional vocalists and musicians for film, television, tours and producers looking for fresh young talent, but also for TV pilots that require dancers and singers, hit recording stars that don't have bands and who need to put one together for special appearances, songs for films and just about any other occasion you can think of that requires someone to be a musician or just look like one. These are the kinds of jobs the agency can fill. Other categories represented include music directors, production and tour managers, programmers, backline and instrument techs and soundmen.

Many clients find work in commercials and jingles, TV shows, films and music videos. The agency also deals in publishing, putting bands together, choreography and voice-over talent.

Susan Salgado is head of the agency's music department. A former dancer, her knowledge of the business from both sides makes her a valuable asset for the agency and its roster. "We represent our clients both on- and off-camera," she ex-

plains. "So, everything that involves music we represent. For instance, let's say on a Coca-Cola commercial they need singers. They have a number of spots in the commercial that need singers both on- and off-camera. Dr. Pepper has a huge campaign right now that required a gospel choir group, a group of musicians and a real group that is a recording act. We booked a number of clients on that job. And that spot ran during the Super Bowl."



Susan Salgado

The agency handles a wide spectrum of singers, songwriters, musicians and producers. "We have all ages and colors. My youngest client is about five," Salgado says, "and my oldest is in his late Eighties. We cover everything from rap to country. We represent bands, artists, jingle singers and musicians from blues to jazz to rap."

A couple of the singing nuns from *Sister Act II* were Salgado's clients, and she was able to book them on a couple of live dates as well. Half of the orchestra musicians in one of Barry White's latest videos were real musicians from Bobby Ball. Five of these musicians and background

singers were also booked for Karyn White's tour. "Karyn White needed background singer/dancers," Salgado recalls, "and we were able to provide those as well."

"It's a one-stop shop," Salgado explains. "A lot of people love the fact that they can look for choreographers and dancers from our dance department, and we can also offer them service in the music field with background singers and musicians."

However, for your basic rock band playing gigs on the Strip, there is not much hope for representation here. "We don't get many calls for rock bands for commercials or live shows," she says. "We don't book them for local clubs. But we are working on a major project for Malaysia where they are looking for self-contained acts. They loved fifteen of the twenty acts we submitted to them. They want to book these people on an ongoing basis for three months at a time. They are using solo artists and bands, ranging from blues to rock."

If there is a promoter that is looking for a roster of artists, for the House Of Blues, for instance, the agency is able to satisfy that request with its roster of recording talent.


Ball's recording artists roster includes Karyn White, Brownstone, Adina Howard, Club Nouveau, Billy Preston, Blackgirl, Def Jef, the Coasters and Jennifer Batten. There is also an impressive list of well-respected musicians and vocalists that have worked with some of the most famous names in the business. "As

far as songwriters are concerned," Salgado says, "we are able to hook up some of our producers with some of our recording artists. There is a collaboration going on with Blackgirl right now for a record. It's a service we provide for our producers."

Bobby Ball is an especially good outlet for young solo artists with a complete package—namely, the look, the voice and songwriting ability. "We are not competing with William Morris, ICM or CAA because a lot of their acts are recording artists," she explains. "What we are able to provide for our non-recording artists who are ready to get signed are showcases for record companies. Randy Jackson from Columbia has seen three showcases from us that he fell in love with. Unfortunately, the acts that he fell in love with had other offers that were more lucrative."

She says that more and more producers are looking to the agency for artists they can sign for production deals. They were able to secure 30 record deals in that manner during the last year alone.

The agency does accept unsolicited tapes and inquiries—just submit a picture, resume and a demo. The package is reviewed and if the submission is accepted, an appointment is secured for an open audition. The decision is made with the possibility of representation within a couple of weeks.

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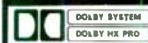
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New RIAA Division Focuses on Emerging Technologies

By Keith Bearen

New division will evaluate the impact of emerging technologies, including enhanced CDs and the new DVD format

Washington, DC—The Recording Industry Association of America has established a new technology division that will focus on evaluating all aspects of existing and emerging technologies as they pertain to the music industry.

"This is an important move for us, and we're confident that this new division will be of great service to our membership, as well as the industry overall," said RIAA President/COO Hilary Rosen.

"We've been monitoring technological advances for years, but decided that the time had come to put a name on the division and to significantly expand its scope. It will serve to protect the copyrighted works of our record companies as they venture into the complex business environment of the future. Another benefit is that it will help us to implement the performance rights bill, which was signed into law by President Clinton last November."

David W. Stebbings will head the new division. Stebbings was formerly with Sony Music Entertainment Inc., where he worked as one of its top scientists for fourteen years.

The RIAA will also focus on

several new projects, including the creation of Copyright Management Systems, which will help protect the copyright owners of sound recordings when music is electronically distributed and performed. This will encompass examining encryption systems that will be used for security and identification purposes with the computer and electronics industries on important worldwide standards.

"While these new projects are underway, we'll continue to work closely with Congress and the Clinton administration on legislation for the National Information Infrastructure," added Rosen. "Fortunately, we've been a part of the NII discussion from the beginning. As a result, this new division will see its role in the ongoing intellectual property negotiations as a significant one."

Another project that the RIAA has been spearheading is the industry's enhanced CD activities, including the recent release of recommended enhanced CD specifications. Rosen also reports that the trade group is now exploring the types of characteristics that it believes should be built into the new DVD audio format. **MC**

Ticketmaster Launches Entertainment Magazine

By Sue Gold

New monthly magazine will list regional events and will be available at newsstands and Ticketmaster outlets

Los Angeles—Ticketmaster has launched *Live!*, a monthly national entertainment magazine which will include regional listings for live concerts and events. The magazine focuses on all aspects of entertainment except television and home video.

"*Live!* celebrates the world of entertainment outside the home," said Editor-in-Chief Annie Gilbar about the new publication. "It's different from other magazines because we don't do criticism or reviews of people's work. Instead we do features and give behind-the-scenes information on concerts, films, sports, theater, ballet, opera, fashion, radio, amusement parks and all other types of entertainment."

Ticketmaster CEO Fred Rosen, who came up with the idea for the magazine, added, "It will focus on the positive aspect of why people leave the house and do things. There are enough places already to find negative news."

Ticketmaster will use its data-

base of 23 million ticket customers to market the magazine. The company already has more than 500,000 subscribers for its regional guides, which list upcoming local events. All of these people will automatically receive the magazine, which will include a bound listing of regional events.

However, unlike the regional guides, *Live!* will be available throughout the country at newsstands and Ticketmaster outlets. It also will be offered to people who order tickets to events through Ticketmaster.

"This gives us a wide base of consumers around the country and offers us a different way of marketing the magazine," Gilbar explained. "We'll also have inserts about the magazine with ticket orders, so we have a lot of direct marketing approaches available to us."

Among the magazine's regular columnists are Neil Simon, Carrie Fisher, Pat O'Brien and journalist Robert Palmer. **MC**

HARD ROCK PRESENTATION



Hard Rock Cafe International's Vice President/Creative Director Steve Routhier presents a check for \$261,190 to R.E.M. frontman Michael Stipe. Stipe chose Artists For A New South Africa (ANSA) as the charity of choice to receive the proceeds from sales of his Hard Rock Cafe Signature Series T-shirts.

HEAVY PROMOTION



Heavy D has been appointed President of Uptown Records. Heavy D was previously the label's VP of A&R. He is pictured with MCA Music Entertainment Group Chairman/CEO Doug Morris.



R&B Foundation Honors Diddley and Womack

By Sue Gold

Several R&B artists, songwriter and producers will receive Pioneer Awards for their influence on modern music

Hollywood—Singer Bo Diddley will receive the Lifetime Achievement Award from the Rhythm & Blues Foundation at its Seventh Annual Pioneer Awards. The ceremony, which will be held on February 29, 1996, at the Hollywood Palladium, will also bestow awards totaling \$225,000 to twelve other R&B legends.

Among the 1996 award recipients are Betty Everett, best-known for the song "The Shoop Shoop Song (It's In His Kiss)," the Isley Brothers ("Twist And Shout"), Eddie Floyd ("Knock On Wood"), Johnnie Taylor ("Who's Making Love"), Doris Troy ("Just One Look"), Bobby Womack ("It's All Over Now"), the Cadillac ("Speedoo"), the Chantels ("Maybe") and the Flamingos ("I Only Have Eyes For You").

Also being honored are trumpeter and bandleader Dave Bartholomew, who was one of the primary architects of the New Orleans R&B sound and who produced and co-wrote many of Fats Domino's hit singles, pianist/vocalist/band leader Jay McSharn, who scored hits with "The Jumpin' Blues" and "Hootie Blues," and guitarist Johnny Watson.

Among Diddley's many notable songs were "I'm A Man," "Say Man" and "Who Do You Love."

The Pioneer Awards will be co-hosted by past award recipients Darlene Love and Mavis Staples. Newly elected Rhythm and Blues Foundation Chairman Jerry Butler will preside over the evening's festivities.

The Rhythm & Blues Foundation is a non-profit organization dedicated to fostering wider recognition, financial support and historic and cultural preservation of R&B music through various grants and programs in support of artists of the Forties through the Sixties. The Pioneer Awards recognize legendary artists whose lifelong contributions have been instrumental in the development of R&B music.

Past honorees include James Brown, Aretha Franklin, Hank Ballard, Doc Pomus and Hadda Brooks, among others.

Award recipients are nominated and selected by the Foundations Board of Trustees and its Artist Steering Committee. Among those on the Artist Steering Committee are Bonnie Raitt, Anita Baker, Bruce Springsteen, Ruth Brown and John Fogerty. MC

GOLD SOUL



EMI act Blessid Union Of Souls—(standing) lead singer **Eliot Sloan** and percussionist **Eddie Hedges**, (kneeling) guitarist **Jeff Pence**, keyboardist **C.P. Roth** and bassist **Larry Braverman**—are pictured receiving gold record plaques for their debut album, *Home*. EMI President/CEO **Oavitt Sigerson** is pictured in the middle, standing.



By Steven P. Wheeler



Val Azzoli

Val Azzoli has been named Co-Chairman and Co-CEO of the **Atlantic Group**. With this appointment, Azzoli, who was most recently the President of the Atlantic Group, will join Atlantic founder and Co-Chairman/Co-CEO Ahmet Ertegun in heading the company. Atlantic's New York offices can be reached at 212-275-4000 and their West Coast offices can be reached at 310-205-7450.

Veteran publicist **Jill Siegel** has announced the formation of her new company, **Jill Siegel Communications & Entertainment Public Relations**, a full-service agency based in New York (212-289-8533) that will focus on music and the recording industry. Siegel was most recently with Susan Blond, Inc.

Virgin Records appointed **Stephanie Seymour** to the position of Manager of National Video Promotion. Based in New York (212-586-7700), Seymour was previously an assistant in the department.



Richard Palmese

Richard Palmese has rejoined Arista Records as Senior Vice President of Promotion. Most recently the President of MCA Records, Palmese previously worked at Arista from 1975 until 1983. In other Arista news, **Elizabeth Bailey** has been promoted to the post of Vice President, Video Production for the label, where she will oversee production of all music videos. Both Palmese and Bailey are based in New York (212-489-7400).

BASF Magnetics Corp. has announced the appointments of **Tom Burrows** and **Leslie Vaughan**. Burrows is now Studio Account Manager and Vaughan is Product Manager, Studio Products. Contact BASF at 617-271-4197.

Rob Dalton has been named Senior Director, National Country Promotion, **Epic Records Nashville** (615-742-4345), where he will be responsible for the development and coordination of Epic artists. MC

Rhino Records has appointed **Barry Benson** to the newly created position of National Manager/Urban Radio and Video, where he will create and implement strategies to target younger radio listeners. Rhino's L.A. offices can be reached at 310-474-4778.

Angee Jenkins Smith, formerly VP/Public Relations of the MCA Music Entertainment Group, has been named Executive Vice President of **Linda Dozoretz Communications**, where she will be primarily responsible for the agency's interactive and music areas. She can be reached at the L.A.-based firm (213-656-4499).

Ardent Media has named **Nick Gutfreund** as the Memphis-based company's Vice President, Business Development. Ardent Media (901-725-0855), along with Ardent Records, are divisions of Ardent Studios.



Carla Hay

Carla Hay has been named Songworks columnist for **Music Connection** magazine, where she will cover the publishing and songwriting industries for the publication. She can be reached through MC's Hollywood offices (213-462-5772).

Ray Lepper will assume the role of acting President for **KH America**, during the company's on-going search for a permanent presidential appointment. Lepper will continue to serve as Managing Director of KEF Audio (UK). The announcement comes in the wake of Peter Wellikoff's resignation at KH America. Contact Celestion Industries at 508-429-6706 for further info.



Brian MacDonald

Brian MacDonald has been promoted to the post of Senior National Director, Alternative Promotion at **Capitol Records**, while **Mary Divney** joins the label as National Director, Alternative Promotion. MacDonald will work out of Capitol's Hollywood offices (213-462-6252), while Divney will be based in New York (212-492-5300). MC



Russ Regan

Title: President/CEO
Duties: Talent Acquisitions
Years With Company: 6 years
Company: Quality Records
Mailing Address: 15260 Ventura Blvd., Suite 980, Sherman Oaks, CA 91403
Phone: 818-905-9250
FAX: 818-905-7533

Dialogue

Background: For Russ Regan, the past four decades have been an exciting ride on or near the top of the charts, spending time at Capitol (as a writer-artist-producer), Buckeye Record Distributors (where he learned the promotion game from good friend and then-unknown Sonny Bono), Warner Bros. Records (where he was the General Manager of their soul label, Loma Records), Uni (where, as General Manager, he signed two Tin Pan Alley-styled unknowns named Neil Diamond and Elton John), 20th Century Records (where he signed Barry White and the Alan Parsons Project), PolyGram Records (where he was the General Manager of West Coast Operations and scored multi-platinum success with such soundtracks as *Flashdance*), Motown Records and finally to his present position as President/CEO of Quality Records, where he has been since February of 1990.

In short, Russ Regan is one of the few industry execs whose career has bridged the pop schlock of the early Sixties, the psychedelic sounds of the late Sixties and early Seventies, the disco craze of the mid-Seventies, the techno-pop of the Eighties and the urban sounds of the street in the Nineties. We took this opportunity to talk with the veteran record man regarding all aspects of his career and Quality Records.

A&R Roots: "In '66, I went to Warner Bros. Records to be the General Manager of their soul label, Loma Records. I stayed there for about a year, and that's where I learned about A&R. The only really good thing I did that year was I found the song 'That's Life' for Frank Sinatra.

"Back then, I think A&R was more



song-oriented, and I was trained by a great songwriter named Berry Gordy, who I worked with when I was at Buckeye, because we distributed and promoted Motown Records on the West Coast. In fact, we broke the Supremes and Marvin Gaye in Los Angeles first before they broke in Detroit. Jerry Moss was the top promotion guy on the West Coast until 1963, when he started A&M Records with Herb Alpert, and that's when I became the top promotion guy on the West Coast."

Promotion Today: "The closest thing I can equate a record promotion person to is a lobbyist in Washington DC. Lobbyists take these senators out for dinners and drinks, and the idea is to better your company through legislation. And a record promotion person's job is to get their record played so the public can hear it and go out and buy it. A lot of it is romancing the people with dinners or going to football games or baseball games or whatever.

"A lot of people misconstrue that as something dirty, but in terms of actually handing money to a DJ to get them to play your record, I don't think that's going on anymore. But if that did happen in the Sixties, I would have wanted no part of it. My experience in those days is that a lot of those radio guys would pick up their own dinner tabs because they didn't want to be obligated to play your records. I think a lot of all the payola stories have been blown up by the media over the years."

Uni Years: "I left Warner Bros. in '67 and went to Uni, which was a young, hip, West Coast label affiliated with Decca Records, which was owned by MCA. I went from Director of Promotion to General Manager.

"One of the first records we put out was a song called 'Incense And Peppermints,' by the Strawberry Alarm Clock, which was a subliminal drug song, and that became Uni's first million-selling record. That song was not written by the group; in fact, I bought the song for \$2,500, and everybody at the label thought I bought a stiff. Everybody hated that song, but that record took off. We were close to a million dollars in the hole when that record hit Number One, and the success of that record enabled us to go on."

Elton John Signing: "I was fortunate enough to sign Neil Diamond in 1968, and then I signed Elton John in 1970. I'm not gonna say that I knew he was gonna be a superstar when I first wanted to sign him, but when I heard the *Elton John* album, I knew he was gonna be a superstar. When I took it over to the powers-that-be at MCA Records at the time, they thought the album was too slick

and overly produced because of the heavy orchestration. They just lost sight of how great the songs were—I mean 'Your Song,' 'Border Song' and 'Take Me To The Pilot' were all on there.

"When we planned on bringing him to the Troubadour in Los Angeles to introduce him to the American public, we had reservations about how Elton could duplicate the heavy orchestration onstage with only a three-piece band. But as you well know, Elton's first American show at the Troubadour was one of the ten greatest nights in rock & roll history.

"When Elton came onstage with Nigel Olsson on drums and Dee Murray on bass, and they started playing, it was just unreal. I kept shaking my head, mumbling to my wife that I couldn't believe this was happening. I was just over the moon with delight that I had found an artist of this caliber for our label, because they don't come along very often.

"The last two acts I signed to Uni in '71 were Olivia Newton-John, who had a hit with 'If Not For You,' and Love Unlimited, who hit with 'Walkin' In The Rain With The One I Love.'"

First Failure: "Next I went to 20th Century Records, and I was there from '72 to '77 when we had nothing but success after success, but I left because I had always wanted to have my own label.

"I started Parachute Records in a joint venture with [the late] Neil Bogart and promptly had the only failure in my entire career. We were only there for fourteen months, and when we didn't have a hit record in that short time frame, they closed us down. They should have given us three years, but when it didn't happen overnight, they got impatient and closed us down.

"I left there very disheartened, and for a year I didn't do a whole lot, and then I ended up going to PolyGram Records in 1980."

PolyGram Period: "I was the General Manager of West Coast Operations, and my first really big project there was being the music consultant for the film *Flashdance*. I had the final approval on every song in that picture, and it was very successful.

"I was concentrating on motion pictures. I'd say that 70 percent of my time at PolyGram was spent trying to find a good movie to do a soundtrack to, and then I'd also go to Broadway to find a Broadway show that we could back.

"But I had been involved before in films when I was at 20th Century Records. In fact, we won Academy Awards with Maureen McGovern for 'The Morning After,' from *The Poseidon Adventure*, and 'We May Never Love Like This Again,' from *The Towering Inferno*."

Motown Memories: "After six years at PolyGram, my old teacher, Berry Gordy, talked me into coming back to Motown. The first project I worked on there was for the film *Dirty Dancing*, with Danny Goldberg, but that turned to dust when Danny left the project. So that fell apart and the project ended up at RCA.

"That picture was going to be my swan song because I had a piece of the project, which I never had before, so that was going to be my ticket to ride and losing that project cost me a lot of money. I don't even like to talk about that anymore [laughs]. But in hindsight, it was a good thing because if *Dirty Dancing* had worked out, I probably would have retired, and wouldn't have had the chance I've had here at Quality."

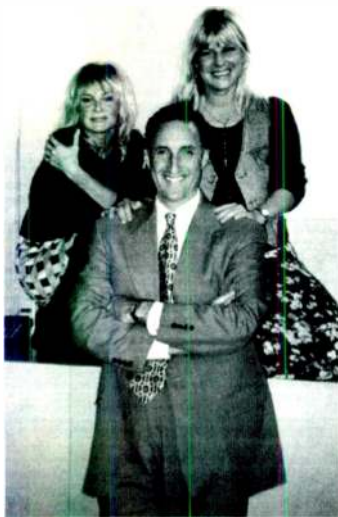
Quality Records: "I took about a year off after Berry sold Motown, and I worked as a consultant to Clive Davis and other labels for motion picture projects and then I got the call to start this label in 1990.

"Life is all friendships, and I'm blessed with a lot of good friends. So

UNIVERSAL APPEAL



Universal Records, the newly formed, newly re-named division of MCA Music Entertainment Group formed by Doug Morris, has signed their first artist—singer-songwriter Samantha Cole. Pictured putting ink to paper is Cole surrounded by MCA Music Group Entertainment Group Vice Chairman Mel Lewinter, lawyer Bob Epstein, Universal Records Executive Vice President/General Manager Daniel Glass and MCA Music Entertainment Group Chairman/CEO Doug Morris.



Discovery Records has announced the signing of Voice Of The Beehive—Tracey Bryn and Missy Belland—to the label's roster. The duo's inaugural effort, *Sex & Misery*, will be released on March 27th. Pictured with Voice Of The Beehive is Discovery Records President/CEO Syd Birenbaum.

I got a call from a friend in Canada, asking if I could start a label for X-amount of dollars, and I said I could.

"We started out in February of 1990, and our first record was 'Time After Time' with Timmy T, which sold over 400,000 copies, then his second record was 'One More Try,' which sold 1.1 million. In fact, I stopped pressing it at 1.1 million. It probably would have sold more, but we had a platinum single—the first platinum single by an indie in nine years.

"I stopped pressing the Timmy T record because the most disastrous thing that can happen to any record company is 'returns.' People always seem to forget about 'returns.' And I'm concerned about that, so I figured that we had already sold more than a million, which was enough for us, and I didn't want to get anything back. Whereas a major label has to justify that huge system they have and the big overhead they have, and they have to gamble for those bigger numbers, but they might also get burned by the returns. We don't have any overhead."

Indie Pros & Cons: "The pro of being an independent is that you can move very quickly with indie distribution. But the negative side of being an indie is that it takes longer to get paid, although you do eventually get paid, and you sometimes don't get the market penetration that you do as a major.

"I prefer to move at my own speed, so I like independent distribution, and I've always been a champion of indie distribution. I think you can get more 'tonage' out of a big branch distributorship, but I still wouldn't sacrifice that for the personal feeling of being an indie."

Label Size: "We did expand a little in '93, but we didn't have the catalog to

back us up through the lean periods. Every record company has a lean period, I don't give a damn who you are—nobody's infallible.

"So we went through a lean period in '93, and we were a little top-heavy, so we did let some people go and we got lean and mean again, and we're gonna stay that way for a while. I like people to wear more than one hat. I wear about three different hats, and I like people who can wear at least two different hats, and sometimes three. We're a small label."

Musical Focus: "We're sort of focusing on street music and dance music. I love the rock area and I love R&B, but promoting those two genres of music is much more expensive than we can get into right now."

Roster Size: "We have a small roster. At the moment, we only have about ten acts. Our ultimate goal is to have about twenty, and that's about it, unless an act or a record comes our way that we just can't live without. But you can't sign the world, and I think one of the mistakes that some A&R people make is signing too many artists. The best word you can learn in A&R is 'no.'"

A&R Focus: "You know what, it's never changed for me. The one thing that makes something a hit is the song. After that, it comes down to the artist, and then the production. If you've got the right song and the right artist, just about anybody can produce a hit."

Talent Search: "I find talent either through demos coming in from friends, lawyers, agents, managers or going out to the clubs and seeing people live. Those two things haven't changed since I've been in A&R.

"There isn't much of a live scene for street music, those signings tend to mostly come from demos because a lot of these kids have these ADATs and they make some pretty incredible demos in their houses. But I'll go to the clubs to see the more pop-oriented acts."

Career Summary: "I guess I know certain things that help me decide about signing certain acts, and I guess I can say that I'm no accident [laughs], because I've had eighteen Number One hits in my career and at least a hundred Top 20s.

"Let's put it this way, I'm a student, and I'm still a student. The reason why I'm still around is that I've never become a teacher, although I probably could if I wanted to. But I've always wanted to stay a student. I've always felt that I could still go to work and learn something. I've never become a know-it-all."

Upcoming Projects: "We have an incredible rap group called TIP (Totally Into Pleasure) coming out next month. We have a new female Hispanic singer named Sonia coming out in March, and we have an urban group called Boiz 'N Blaq coming out, too."

News

Expect an official announcement soon that the original members of **Kiss—Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss**—will reunite and hit the road for a worldwide tour. And what will make this tour, which is expected to last several years, even more special is the fact that the members—who for many years frowned on the idea—will be performing in full Kiss makeup and regalia.

News of the upcoming tour, the details of which are still being finalized, will be greeted by "it's about time" by devout fans who long for the good old days, and as a dream come true for late-arriving Kiss fans who may not have been able to see their heroes in full Kiss garb and makeup.

One wonders if Kiss mainman Gene Simmons finally caved in on the idea of a reunion tour after seeing the big bucks pulled in by other veteran outfits.

Virgin Records has announced the signing of **Janet Jackson**—who now appears to have a hotter recording career than her brother—to a new, mega-millions, long-term worldwide recording pact. While the signing has been viewed by some industry pundits as a wise business move—Janet has certainly proven to be a consistent and long-term hit artist—it remains to be seen whether she will be at the pinnacle of her career for the life of this long-term deal and if Virgin, who has shelled out a hefty sum to keep her, can make any money on it.

As of presstime, **Capitol/Apple** is still finalizing release plans for the second single fashioned by the three remaining **Beatles** from an unreleased **John Lennon** demo, "**Real Love**," which was recently scheduled to hit the stores on February 12, but which is now, along with the second two-disc installment of Apple/Capitol's multidisc **Anthology** series, pushed back to a still-being-finalized later date.

And just like the "Free As A Bird" CD single, the "Real Love" CD single

will, no doubt, contain several bonus tracks (reportedly including a version of "**Yellow Submarine**" with a spoken word intro by Ringo) that won't be included on **Anthology 2**.

Incidentally, many industry pundits have raised the question as to whether the new **Anthology** installment will be able to match the phenomenal sales numbers of its predecessor, especially since there's no great marketing hook like the Christmas holidays, which undoubtedly helped the sales performance of **Anthology 1**.

A finalized track listing is now circulating for **Anthology 2** (which, by the way, closely resembles the tentative track listing that **Music Connection** ran in last year's year-end issue), indicates that the second set—which looks to be a goldmine of studio outtakes and live performances—is an even better collection of outtakes than the first and should be of equal or more value to anyone who purchased and enjoyed the first set.

Deals

Salem, MA-based indie label **Rykodisc** has acquired the catalog of the **Tradition** label. Rykodisc will commence the reissue process with ten albums, including **Odetta's** first album and the hard-to-find debut album from **Liam Clancy** and **Tommy Makem**. Essential recordings by **Big Bill Broonzy**, **Leadbelly**, **Woody Herman** (with **Charlie Byrd**), **Coleman Hawkins**, **Carlos Montoya**, **Errol Gardner** and two albums by **Lightnin' Hopkins**, complete the initial batch of reissues.

On The Move

Hollywood Records has announced the appointment of **David Wolter** to the post of Director of A&R. Wolter, who was previously A&R Manager for Mercury Records, will work out of the record company's newly opened New York offices (212-645-2722). MC

SILVER SIGNING



Impulse! Records President Tommy LiPuma is pictured with recent label signee/legendary piano master Horace Silver. Silver's first album under the new pact will be *Hard Bop Grand Pop*, set for a June release. The duo is pictured working on the new record.



PHILADELPHIA FREEDOM



Veteran soul music songwriting team Kenny Gamble and Leon Huff were recently honored with the Lifetime Achievement Award for 1995 by the National Academy of Songwriters in Los Angeles. Pioneers of the immortal Philly Sound of the Sixties and Seventies, the duo is responsible for writing such pop-soul hits as "Expressway To Your Heart," "Me And Mrs. Jones," "If You Don't Know Me By Now" and "Love Train." Pictured at the ceremonies are (L-R): Barbara Cane, Asst. VP, Writer-Publisher Relations, BMI; Del Bryant, Sr. VP, Performing Rights Writer-Publisher Relations, BMI; Stephanie Huff; Leon Huff; Cheryl Dickerson, BMI's Sr. Director, Writer-Publisher Relations, West Coast; and Kenny Gamble.

BMI Donation

BMI has presented almost 800 rare musical manuscripts, along with funds for cataloging and preservation, to Harvard University's Houghton Library. An exhibition celebrating this donation will be on view at the library throughout the month of February.

"We are most excited by this major gift, which will augment our already considerable capacity at Harvard to provide primary musical sources for teaching and research," says Richard Wendorf, Librarian of the Houghton Library.

"This collection is the most valuable collection of music now at Harvard," added Professor

Christoph Wolff, Dean of the Graduate School of Arts & Sciences.

Since its incorporation in 1940, BMI has been one of the principal organizations in protecting composers' rights to receive royalties on the performance or broadcast of their work. In support of both classical and popular music embraced by BMI, former BMI President Carl Haverlin (1899-1985) added the collection and display of music classics in early and first editions. Parts of the collection were displayed to visitors in the BMI corporate offices and sent on tour to many cities.

Beethoven, Schubert, Wagner, Bach, Mozart and Chopin are among the 175 different composers represented in the collection, with

RAISING McCain



Lava/Atlantic recording artist Edwin McCain—who was backed by Hootie's Darius Rucker on his hit, "Solitude," from his debut, *Honor Among Thieves*, and is currently on tour with the Grateful Dead's Bob Weir—recently inked a deal with EMI Music Publishing. Celebrating at EMI's New York offices are (L-R): Richard Crabtree, Co-Manager of McCain; Bart Weiss, Sr. Director Business & Legal Affairs, EMI Music Publishing; Evan Lamberg, Sr. VP Creative, EMI Music Publishing East Coast; Edwin McCain; Robert H. Flax, Executive VP, EMI Music Publishing Worldwide; Rick Krim, Sr. VP Talent Acquisition & Marketing, EMI Music Publishing; Dean Harrison, Co-Manager of McCain; and Matt Jones, Tour Manager.

works ranging from full symphonic and operatic scores to waltzes and songs.

BMI President/CEO Frances W. Preston noted, "The donation of the Haverlin Collection to the Houghton Library by BMI will insure that these valuable works will be properly preserved and made available to interested students and scholars for decades to come."

Rarities in the Haverlin Collection include a nearly complete set of Chopin's works in the scarce Paris editions (Chopin published his works simultaneously in Paris, London and Leipzig), and opera arrangements by a teenage Brahms, published under the alias G.W. Marks.

The exhibition at Houghton Li-

brary is free and open to the public. Beyond Harvard's campus, the music community is invited to make use of the collection for on-site study or via the Internet. The records can be found in Harvard's HOLLIS database. For more information, contact Barbara Wolff at 617-495-2449.

Songwriter To Artist

Veteran Nashville songwriter Gretchen Peters has finally inked a record deal with Veritas Music Entertainment, and her recording debut is due out in March. This will come as welcome relief to those who have heard Peters perform her own material.

Most country music fans only know

HORSIN' AROUND



Warner/Chappell Music Publishing executives gathered recently to celebrate the signing of A&M recording artists 16 Horsepower to an exclusive worldwide publishing deal. Pictured at the signing are (L-R): Kenny MacPhearson, Sr. VP, Warner/Chappell; 16 Horsepower's Keven Soll and Jean Yves-Tola; Shari Saba, Sr. Director, Creative, Warner/Chappell; 16 Horsepower's David Eugene-Edwards; Amy Berg, Steve Stewart Management; and Rick Shoemaker, President, Warner/Chappell.

CROSSFIRE SIGNING



Songwriter Dave Berg recently signed an exclusive songwriting agreement with Crossfire Entertainment. Berg's song, "I Want My Goodbye Back," was cut by Ty Herndon. Pictured at the signing are Crossfire's Ken Levitan, Dave Berg, Almo Irving's David Conrad and Crossfire's Betty Rosen and Will Botwin.

WALTER AFANASIEFF

Grammy-nominated songwriter-producer finds niche with pop artists and Sony Music



Walter Afanasieff (or Walter A., as he's known to colleagues and friends) will be the first person to tell you that his ego takes a backseat when collaborating with such superstars as Mariah Carey, Michael Bolton, Kenny G, Barbra Streisand, Luther Vandross and Celine Dion.

In fact, the longtime Bay Area native's work on Mariah Carey's latest album, *Daydream*, recently landed him three Grammy nominations: Record of the Year ("One Sweet Day"), Album of the Year and Pop Album of the Year. "I started playing guitar in a band when I was a teenager," he says about his origins, "but my favorite instrument was the piano and back then it wasn't too macho to admit you liked to play keyboards. I eventually switched to keyboards and started playing more pop music in different bands."

In the early Eighties, the classically trained Afanasieff toured with the likes of Jean-Luc Ponty before auditioning as a keyboardist for Grammy-winning producer Narada Michael Walden (Whitney Houston, Aretha Franklin), an encounter that led to a longtime collaboration as a songwriter, arranger and session player for Walden's studio projects.

"Working with Narada at that time was really the catalyst that took me from live gigs to working more in the studio," he explains. "A lot of record company people and artists were coming to the studio and noticing who I was and what I could do. So I started writing for a lot more people and getting into more versatile directions outside of Narada's projects."

In 1989, while working on Mariah Carey's first album, Tommy Mottola (Sony Music President and Carey's husband) took an interest in Afanasieff and offered him an exclusive songwriter-producer deal with Sony Music.

"I've always been interested in doing my own album, but I don't have any aspirations to go onstage and become the next Yanni or John Tesh. I'd just like to do a nice recording with a bunch of people I've met over the last few years—write some songs, record them and put out a CD for people to enjoy."

But Afanasieff distinguishes himself from other songwriter-producers who periodically release solo projects. "Quincy Jones is an entrepreneur of talent. He does an incredible job of putting undiscovered young people on his albums and giving them record deals. I'd rather do an album strictly for the composition sense, the songs. If I were to discover new talent, I'd prefer to work with them first on their own albums and have them develop from there instead of having them on my album."

As for producer-songwriters like Babyface and Teddy Riley, who have a signature sound, Afanasieff says, "I'm not that kind of producer at all. The songs I write for artists aren't songs I would write for myself. It would be very hard for me to write the same songs that could be done by a number of different people. The way I approach songwriting with an artist is, 'This is the song that was only meant for you.'"

Because Afanasieff is known primarily for working with pop artists, does he worry about being pigeonholed as a pop songwriter?

"I really don't have any restrictions," the veteran says. "My first big love is classical music and jazz. I'd love to work on more country music, too."

Although he's produced or co-written music on top film soundtracks such as *Aladdin*, *Beauty And The Beast* and *A License To Kill*, Afanasieff admits that the one musical goal he would like to accomplish is to score film.

"Scoring a film would allow me to let my imagination run wild. When you're working with artists on pop albums, there are rules and regulations you have to strictly follow. But in film scoring, there are less restrictions because it's less about writing hit songs and more about capturing the mood of the film. You can have synthesizers, you can have orchestras, any kind of music."

Afanasieff goes on to say, "The sense that there are less boundaries in film scoring really excites me. But to do a film score you have to devote yourself almost exclusively to it. Because of all the other projects that come my way, I really don't have the time to score a film, even though I'd very much like to."

The songwriter has also seen some dramatic changes in the contemporary music landscape. "Pop music used to mean people like Paul McCartney, Toto, Olivia Newton-John. Now the artists who are running the show all have an R&B base—Boyz II Men, TLC, Mariah Carey, Whitney Houston."

"The lesson we've learned from this is that we've come back to pop singers having powerhouse voices. Aretha Franklin and the Temptations crossed over in the Sixties but they aren't making records today like they used to. Pop music has always thrived on new talent and what we have now is the sound of the younger generation."

Contact Afanasieff through Jonathan Wexler at 510-601-5829.

MC



The Second Annual International Achievement Awards, benefiting the Michael Bolton Foundation, were held at the City Center in New York. Pictured at the ceremonies are (L-R): Humanitarian Award recipient Tom Gleason, Managing Director of American Airlines/Eastern United States; Whitney Houston, recipient of the Distinguished Achievement in Music and Film/Video Award; Celia Lipton Farris, Executive Producer of the International Achievement Awards; recording artist Michael Bolton; and Humanitarian Award recipient Frances W. Preston, President/CED of BMI.

of Peters as a songwriter, who is a current Grammy nominee for "You Don't Even Know Who I Am" (recorded by Patty Loveless). Her first Grammy nomination was for the powerful anti-spousal abuse epic "Independence Day" (recorded by Martina McBride).

Peters even crossed over to the rock arena recently with "Rock Steady," which she co-wrote with pop-rock veteran Bryan Adams (the song was the first single from Bonnie Raitt's current live album *Road Tested*). For further information on Peters, you can contact Veritas Music at 615-244-9585.

DISNEY DIAMOND



BMI recently hosted a cocktail reception in Los Angeles honoring Disney Music Publishing's top songwriters. Shown receiving plaques for the Grammy-nominated smash hit "I Can Love You Like That" (a hit by both Blitz recording act All-4-One and Atlantic country artist John Michael Montgomery) are (L-R): BMI's Barbara Cane, Asst. VP, Writer/Publisher Relations, L.A.; Brian Rawlings, Creative Director, Disney Music Publishing; Susan Borgeson, VP, Disney Music Publishing; BMI songwriter Steve Diamond, Disney Music Publishing; Tim D'Brien, President/CED Blitz Records; and Teri Muench, wife and manager of Steve Diamond.



ENCORE STUDIOS: Tom Lord Alge was in Studio A mixing a variety of projects, along with assistant engineer Mauricio Iragorri. Some of the artists included Island's Tracy Bonham, I.R.S.'s dada, Radioactive's Dig, Atlantic/Tag's Fuzzy and Big Beat's Guff...In Studio B, Capitol's Tracy Spenser was in tracking with engineer Milton Chan and assistant Joe Warlick...Warren G was also in Studio B producing Elektra rapper YoYo and Def Jam's the Five Footaz. The YoYo project was engineered by Milton Chan and assisted by Mauricio Iragorri, and the Five Footaz's project was engineered by Greg Geitzeauer and assisted by both Joe Warlick and Mauricio Iragorri.

RECORD PLANT: Porno For Pyros completed mixing and overdubbing their new album. Band keyboardist Tom Johnson engineered the album with Perry Farrell producing. James Saez assisted in Record Plant's SSL 2...Mike Ness and Social Distortion finished their guitar and vocal overdubs in SSL 3 for their upcoming Epic release. Michael Beinhorn produced, John Travis engineered and Bandon Harris assisted...Celine Dion was in SSL 1 mixing a song for the

LIGHTING CANDLES UNDERWATER



Candlebox lead singer Kevin Martin is pictured during the shooting of their latest video, "Understanding," which was shot almost entirely underwater by director Gus Van Sant (who has directed the motion pictures *Drugstore Cowboy* and *To Die For*). At one point, Martin sang underwater for 56 straight seconds without coming up for air. Now that's dedication!

upcoming Robert Redford film *Up Close And Personal*. David Foster produced, Humberto Gatica engineered, while both Kyle Bess and

Paul Boutin assisted...Producer Paul Fox and engineer Ed Thacker were in mixing a Ziggy Marley song for the upcoming film *Muppet Treasure Is-*

land in SSL 1; Mike Reiter assisted. **AMERAYCAN STUDIOS:** The North Hollywood-based studio has been hosted Elektra recording artist Melieck Britt, who has been working with producers Livio Harris, Charles Jordan II, Carl Roland and Al Fouse and mixer Rob Chiarelli on the track "Just A Little Something." Ross Donaldson assisted on the project. **ROCKET LAB:** Paul Stubblebine recently mastered two new recordings featuring the late Grateful Dead focal point, Jerry Garcia. A cover of "Blue Yodel #9," Garcia's last recording (which will be included on Sony's Jimmy Rogers tribute album), as well as Garcia's work with David Grisman in the Seventies bluegrass band, Old And In The Way. That project due out on Acoustic Disc is the second album of previously unreleased live material from the band...The sophomore effort for Runaway Slave/MCA act the Newtrons was mastered by Ken Lee. **FOX FIRE RECORDING:** Chris Hillman, formerly with the Desert Rose Band and the Byrds, has just completed tracking and mixing his latest album for Sugarhill Records. Herb Pederson produced and Rudi Ekstein engineered. **MC**

RIDING THE RAILS



Austin band the Derailers are in the studio finishing up their debut album for Watermelon Records with producer and ex-Blaster Dave Alvin. The eponymously titled album is scheduled for release this month. Pictured in the studio are (L-R) Derailers Tony Villanueva, Brian Hofeldt, producer Dave Alvin and Derailer Vic Gerard.

'DROP THE CAMERA OR ELSE'



Fred Schneider, founder and frontman of new wave icons, the B-52s, has recorded his second solo album (*Just Fred*) with producer Steve Albini of Nirvana fame. Pictured (L-R) in Brooklyn's Exello Studios are Schneider and Albini. The album, which is due out in April, features new Schneider-penned tracks, as well as a rendition of the late Harry Nilsson's "Cocoonut."

YAMAHA ELECTRIC GUITAR FORUM

YAMAHA REVISTS ITS CLASSIC GUITARS DURING 30TH ANNIVERSARY CELEBRATION

Probably more than any other lines manufactured by Yamaha, the SG Series electric guitars and FG acoustic guitars have convinced musicians that Yamaha is a high-quality guitar manufacturer. In honor of the 30th anniversary of Yamaha Guitars, these popular styles are being revisited with the un-

veiling of the "new" SBG1996 and FG30LTD.

The SBG1996 features a Tune-O-Matic stop tail bridge allowing for incredible sustain, easy adjustment and intonation. Two Alnico V humbucker pick-ups in conjunction with two volume and two tone controls produce a wide variety of classic sounds.

A Mahogany body and set-in neck make for comfort and a solid feel. With a highly-figured maple top, gold hardware, body binding from head to toe, and an awe-inspiring Red

Sunburst Translucent finish, the SBG1996 will turn heads.

The Yamaha FG30LTD acoustic guitar is designed after the popular FG180, which was extremely popular in the 70's. With a Spruce top and Mahogany back and sides, the sound that so many songs have been written on is back for a limited engagement. The neck is also crafted from Mahogany and the fingerboard from Rosewood. Chrome die-cast tuners accent the headstock.

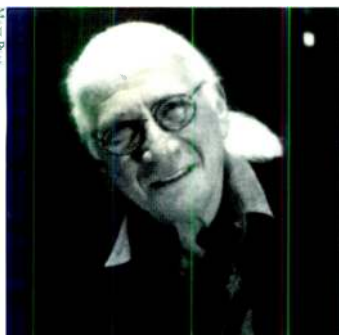
In its 30th year, Yamaha offers its

most comprehensive range of acoustic and electric guitars and electric basses. Yet each model, including these two commemorative editions, showcase the meticulous quality and affordability that has come to characterize Yamaha guitars.

For more information on the SBG1996 Electric and FG30LTD Acoustic guitar, write Yamaha Corporation, Guitar Department, P.O. Box 6600, Buena Park, CA 90620-6600 or call (714) 522-9011.

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ART PAUL



JERRY GOLDSMITH

Legendary film composer refuses to slow down with numerous movie projects in the offing

By Jonathan Widran

Even after all these years, it's still an amazing thing to be paid to compose music and hear it played by some of the world's best musicians," says Jerry Goldsmith, reflecting on his legendary career.

With a resume that reads like a celluloid encyclopedia from 1960 to the present—with an Oscar, four Emmys and over 30 Oscar, Emmy, Grammy and Golden Globe nominations to his credit—you might think this amazingly prolific film composer would simply slow down his breakneck pace.

Not a chance. A cursory glance at the past year alone is proof enough that despite that gold statuette for 1977's *The Omen* and countless certificates heralding the brilliance of scores for some of the most popular films ever made (*Poltergeist*, *Alien*, *Patton*, *Planet Of The Apes* and *Basic Instinct*), Goldsmith is simply too much in demand to think of living off his laurels. His most recent scoring work includes the Richard Gere/Sean Connery epic *First Knight*, Michael Crichton's *Congo*, the upcoming Al Pacino drama *City Hall*, Kurt Russell's thriller *Executive Decision* and last year's controversial *Powder*.

Ironically, the very reason Goldsmith is able to finish so many films every year is also one of the most frustrating aspects of film scoring today. "For a long time after I first started out, the studios gave me a timetable of ten weeks to do a score," explains the veteran composer, who has also conducted symphony orchestras throughout the U.S. and the Royal Philharmonic. "Now that's down to five weeks or less, because pictures are so expensive to make these days, there's not a lot of time between that huge investment and their need to get it out there, break even and turn a profit."

On the other hand, wasn't his classic, Oscar-nominated score for *Chinatown* written in only eight days? "Well, yes, but in most cases, I always feel I could do better work with more time," he replies. "Sometimes my first ideas are the best ones, but the luxury of trying out new things again would be nice. I try not to worry about all the high risk aspects of modern filmmaking and concentrate on writing music—that's what it always must boil down to."

Despite the enormous complexities of motion picture production, it comes down to Goldsmith feeding off the emotions of the script he has read. "The story must excite and inspire me, otherwise the score won't work very well. I have to relate to the subject matter, and I draw the line at extreme gratuitous violence, otherwise, it's just a matter of preference."

Once he commits to a project, Goldsmith discusses with the director the exact purpose of the music. Then, alone at the piano, he draws on the all-important main theme, which will thread through the entire story. "Everything in the score is based on that theme. To me, there is no incidental music, each strand relates back to the main motif."

Although it's a good bet that Goldsmith has far more industry experience than anyone his music is serving, he believes the only way to collaborate creatively is to never assume that anyone is smarter than anyone else.

"Most of the time, I get along very well with everyone—working on changes and redoing things when they feel it is necessary. Sometimes, they have a hard time expressing themselves in musical terms, but I don't get upset and often times I'll admit I was wrong about something. Surviving in this business takes a certain amount of controlling your own ego."

Once the basic piano score is agreed upon, Goldsmith enters the most rewarding phase of the musical production, the all-important orchestration. The studio is where his simple musical feelings come to glorious life.

"Even as I write at home, I hear the instrument I want in my head," he explains. "If you want a big sound, you go for booming brass or sweeping strings. To me, the written music is just the idea. The instrument is what interprets those notes and makes them work. Without them, the score is like a gun without bullets. And all the time you keep in mind that it's just one element of the whole movie. A film is truly a sum of its individual parts."

Though he's been nominated for sixteen Oscars, Goldsmith is still in the dark as to the academy's voting process. "You'd think I'd get this, but I don't," he sighs. "Basically, if a movie is high-profile, the Academy will look at the title and assume the score is good for some reason. But some of my favorite scores, for *Rudy* and *The Russia House*, were better to me than my work in some that did get nominations. There is little logic to the way the music branch folks vote, except when popularity is concerned. Of course, this year, if *First Knight* gets a nod, then they are all geniuses. If it doesn't, then, like any other time you don't win, you wonder if they went deaf."

Contact Paul Baker at 310-277-6200.



Spectraflex Two New Lines

Two new lines of Spectraflex instrument cables are now available. The new Vintage Series have the same high quality components as the standard Spectraflex cables but use brass connectors and are available in earth tone tweed colors. The new Fatso Flex cable, also with brass connectors, uses three additional layers of nylon braiding for maximum flexibility, strength and lower noise. You can contact Spectraflex Cables at 57 Crooks Avenue, Clifton, NJ 07011. Call them at 201-772-3333 or FAX at 201-772-5410.



B.C. Rich's Handmade Acoustic Guitar

B.C. Rich has re-introduced founder Bernie C. Rico's original handmade acoustic guitar line. The B30-C has a single cutaway and features a very select spruce top and highly figured quilted maple back and sides. The guitar has an inlaid abalone sound hole, tortoise color binding and herringbone purfling. You can also get this one in a dreadnought shape called the B30-D. The retail price is \$1,695.

Speaking of dreadnoughts, the model B35-D at \$1,995 has a three-piece rosewood and flamed maple back and ebony fingerboard and headstock. At the top of the line are models B41-C and B41-D at \$2,495 and \$2,895 which are cutaway and dreadnought guitars with AAA select spruce tops and rosewood back and sides, bound and inlaid ebony fingerboards and headstocks.

For more information about these and all of the B.C. Rich guitars and basses, contact B.C. Rich International, Inc., 17205 Eucalyptus, B5, Hesperia, CA 92345. Phone them at 619-956-1599 or FAX at 619-956-1565.



Drum Workshop's Cymbal Stacker

All the new DW cymbal accessories fit the DW 9000 Series Stands as well as any metric threaded cymbal stems. The 904 (\$29) four-inch straight, 906 (\$29) six-inch straight, the 909 (\$89) Angle Adjustable and the 835 (\$32) Quick Release are all good additions to your cymbal set. DW also makes the Closed Auxiliary Hi-Hat (C-Hat) Holders like the 9212 (\$68) which will replace standard 1/2 inch diameter boom cymbal arms.


For more information about these accessories as well as many other SmartPack Accessories, contact Drum Workshop, Inc., at 101 Bernoulli Circle, Oxnard, CA 93030. Phone them at 805-485-6999 and FAX them at 805-485-1334.

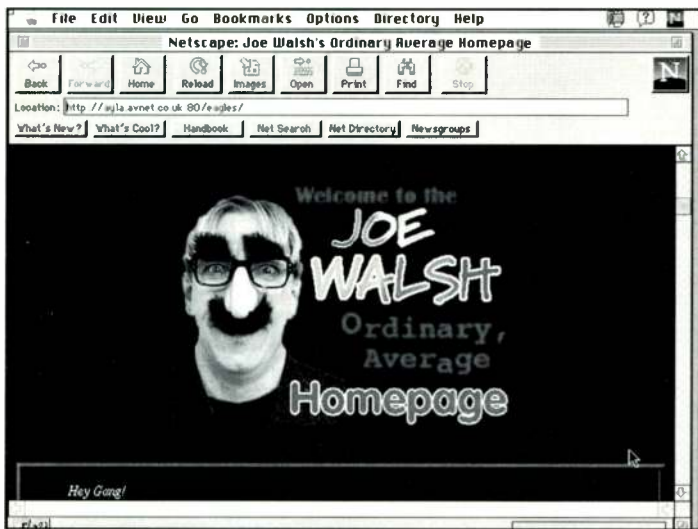


Spirit's Live 8 Console from Soundcraft

The Live 8 is a new, eight-buss live mixing console that is available in four frame sizes: 16, 24, 32, and 40 microphone channels (with up to 64 inputs on the 40 version). The console comes with a standard meter bridge that shows input, group and master levels. There is 48 volt phantom mic powering on each channel, along with the new UltraMic+™ mic pre-amps that handle any type of input signal from synth line levels to low level microphones with up to 66db of gain.

All the mono inputs have four-band equalizers with two swept midranges, an in/out bypass switch and a 100Hz high-pass filter. There are direct outs that are internally selectable pre- or post-fader for direct multitrack recording.

Along with the eight group busses, the Live Eight has six auxes, four mute groups, a 10X2 matrix section for additional mixes, four stereo inputs with two-band equalizers and eight stereo returns. Spirit Corporation is located at 8760 S. Sandy Pkwy, Sandy, Utah 84070. 



Joe Walsh's web site enables you to ask Eagle questions in "Ask Joe."

This issue marks the beginning of a new column in Music Connection. In keeping with the worldwide fascination with life in cyberspace, and more specifically, the music industry's growing interest in the realm of on-line technology, CD-ROMs and enhanced CDs, Music Connection has now jumped headlong into the fray. "Cyber Music" will focus its attention on the latest in CD-ROM or enhanced CD releases, as well as the rapidly expanding universe of cyberspace.

We also look forward to your on-line tips regarding good web sites which deal with the musical world—tips that we will gladly pass on to our readers.

EAGLES HAVE LANDED: Led by their zany and multi-talented guitarist and longtime computer nerd, Joe Walsh, the Eagles are topping off their hugely successful reunion tour and album with their own web site (<http://www.joewalsh.com>). Construction is currently underway for a stateside web site (<http://www.joewalsh.com>). What makes this one different than most band-related web sites is that it is personally maintained by one of the band members—in this case, the aforementioned Mr. Walsh.

In addition to the usual things that you'll find in these types of sites (set lists, tour dates, discographies, etc.), Walsh answers visitor questions in the "Ask Joe" section. Sample questions include asking Walsh what kind of guitar Don Felder used during the recording of "Hotel California."

The band recently cancelled the remaining dates on their European tour, and rumors are that they might jump back in the studio. Maybe you should "Ask Joe." Incidentally, Walsh also has a great new compilation disc out on MCA, appropriately called *Look What I Did: The Joe Walsh Anthology*, which spans his entire 25-year career.

MORE POISON PENS: If you've ever found yourself cussing out local scribes who have lambasted your favorite band, now America Online is offering you the opportunity to share your critical prowess with millions of rock fans across the country in their Music Space area. AOL is starting a Member Reviews section for informed "critical commentary," not "one fan's ecstatic support of



their favorite band." So loosen up those fingers and load up those poison pens, because America Online is now accepting submissions.

dent users. Sting's interactive effort takes the user through a mystical landscape, with the former "Policeman" making various appearances



America Online's Member Reviews for the critic in all of us.



STING ME: Sting's new two-disc CD-ROM, *All This Time*, designed by Starwave Corp. and Sting, is a powerful look at the possibilities this new technology has in store for pro-

ducers as a knight, a sailor and even a bartender, offering comments about his work through these various characters.

And there's also plenty of music, including new performances of some of his classics, such as acoustic renditions of "Message In A Bottle" and "When We Dance," as well as entirely new material. The two-disc CD-ROM set for Windows 95 (there are no immediate plans for a Mac version) carries a suggested retail price of \$50. For further news on Starwave's other upcoming projects, check out their web site (<http://www.starwave.com>).

ROCKnROMMIN': Michael Wadleigh, director of the classic rock film *Woodstock*, has put together *ROCKnROM*, a major addition to the CD-ROM front. This is the ultimate research tool for music journalists, fans and musicians alike. Compiling information on "every single recording, album and album track from the last 40 years of popular music," Wadleigh claims to have amassed 500 million facts (and who's gonna count 'em to verify it?).

This single CD-ROM disc contains information on 800,000 recordings, 90,000 artists, 30,000 publishers, 100,000 songwriters, 9,000 arrangers, 10,000 producers, 6,000 labels, etc., etc. For research purposes, the user can simply spotlight a particular artist and get a list of all the songs he or she has recorded and released. Or you can pick a particular song and discover the writer, current owner and artists who have recorded the song in the past. There's much more to find here.

Of course, the \$1,500 price may pop your bubble of delight, but if you



AVIVA CORBIN

The Stones' *Voodoo Lounge* CD-ROM is not much of a "gas, gas, gas."

are packing the big bucks, *ROCKnROM* is available through direct mail for Windows 3.1 or higher, and it is Windows 95 compatible. A Macintosh version of *ROCKnROM* is slated to be released in late February. You can order by calling 800-780-0091 or check out the web site at <http://www.rocknrom.com> for further info.

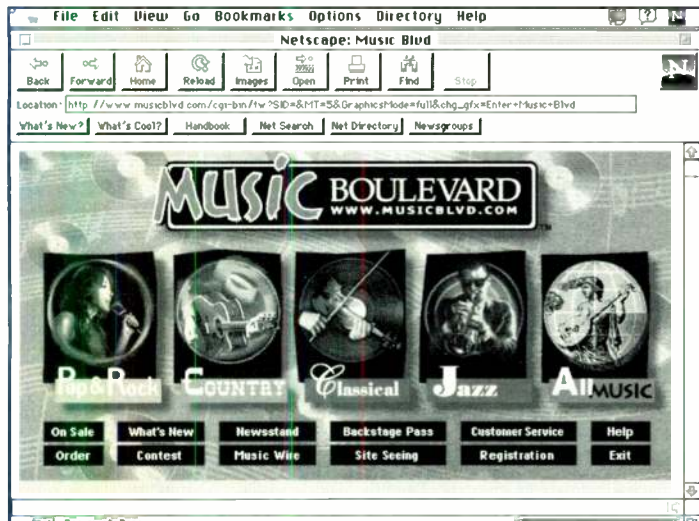
But seeing strange things grows tiresome rather quickly, and overall, *Voodoo Lounge* leaves you scratching your head. This would have been much more effective as an enhanced CD, in that you'd at least have a CD of music to play on your stereo. This CD-ROM is short on fun and long on hype, and with a price tag of \$49.95, it is certainly for hard-core fans only.

LADIES AND GENTLEMEN...THE ROMMIN' STONES: That's right, you've probably heard of the world's greatest rock & roll band's first venture into the CD-ROM universe by now, but the Rolling Stones' *Voodoo Lounge* CD-ROM (produced by **Second Vision New Media**), which was released late last year, is ultimately a lot like their recent album of the same name—fun for a moment, but in the end, it leaves you unfulfilled.

Mick Jagger described the CD-ROM in question this way, "The *Voodoo Lounge* is a fantasy piece. You get to move around the world with the Rolling Stones and see strange things."

MUSIC BOULEVARD CONTEST: It's that time of year, and music-related web site **Music Boulevard** (<http://www.musicblvd.com>) has announced a special Valentine's Day contest and promotion.

Users can find the contest in the web site under **Cupid's Treasure Hunt**, where a quiz will test your knowledge of love songs. Five lucky winners will receive a dozen roses and the CD of their choice, all of which will be delivered to the doorstep of their favorite Valentine. Additionally, there will be a discount promotion on Valentine's Day, when 20 albums featuring some of the all-time great love songs will be made available at discount prices. **MC**



Take a Valentine's Day drive on Music Boulevard.

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SUPERMODELS In The Rainforest



Join us now as we view some of the true wonders of the world. Yes, we're talking about supermodels, including *Victoria's Secret* models **Frederique Van Der Wal** and **Brenda Schad**. These two join their friends, **Sabrina Narnett**, **Nicole Breach**, **Leilani Bishop**, **Brooke Boisse**, **Tasha Moto Chunha**, **Darja Lingenberg** and **Rebecca Romijn**, for *Supermodels In The Rainforest*, a new video and enhanced CD from **Capitol's Right Stuff** division. The project is, depending on how you

look at it, either a brilliant way to bring rainforest consciousness to a segment of the public not accustomed to thinking with their heads or a transparent excuse to get women in revealing wet clothing. The producers do provide background information on the plight of the rainforests, though most of that is incomplete information in the under-financed B-Roll footage. The supermodels speak out for the rainforests, though not with the "insightful narratives" promised by the press release. Music is by **Duran Duran**, **Enigma** and **Soul II Soul**. Proceeds from sales of the video, filmed in the Costa Rican rainforest, will assist efforts in preserving this important vanishing resource worldwide. An imperfect product that is nevertheless for a good cause.

Show Biz favorite **Vivian Smallwood**, best-known to our readers as **Rappin' Granny**, filmed a special guest appearance for the **Wayans Brothers'** new comedy movie, *Don't Be A Menace To South Central While Drinking Your Juice In The Hood*, in a scene directed by **Keenan Ivory Wayans**. Smallwood has also completed work on three other feature films due out this year. She was most recently seen in **Comic Relief's** alternative event, *Urban Exposure*, which fea-

tured art, poetry and performances, and benefited the homeless. Smallwood can be reached through **Tim Greene Entertainment** at 213-368-8100.

Scotti Bros./P.A.R. Records has the soundtrack to *Big Bully*, **Morgan Creek's** new comedy with **Tom Arnold** and **Rick Moranis**. Though the mostly urban-flavored disc features everything from old-school soul to contemporary funk and hard-core hip-hop, the album is well worth having for a one-off collaboration between the **Dramatics** and **Angels Of Venice**. These are expressive soul vocals against an authentic string quartet (what Show Biz imagines we'll hear when **Eric Burden** gets to heaven). *Big Bully* stars Moranis as a novelist who returns to his hometown only to meet up with his childhood nemesis (**Arnold**), causing both men to regress into childish behavior. Wherever you re-live your youth.

Low Pop Suicide and **Sky Cries Mary** are among the **World Domination** artists contributing to the soundtrack to *The Harvest*. The disc features an eclectic mix of mood-altering music to enhance the thriller set in Latin America. On hand are **Dave Allen (Gang Of Four, Shriekback)** and **Rick Boston (Low Pop Suicide)** performing as the **Crash Baptists**. Boston and former Go-Go focal point **Belinda Carlisle** also team up, this time for an upbeat ethereal ballad called "One By One." The film is now screening on **HBO, Showtime** and **Cinemax**, and is also available for rental and sale on videocassette.



A prize-winning opera by a Jewish composer who died at **Auschwitz** has been re-discovered. **Hans Krasa**, a Czech, won the Czechoslovak State Prize for *Betrothal In A Dream* in 1933 for the production in **Prague's New German Theater**. **Hitler** came to power that same year and eventually Krasa was shipped to the phony Nazi showplace town of **Theresienstadt**. As Germany was losing the war in 1944, he was shipped to **Auschwitz**. He died in the gas chamber two days after arriving at the death camp in Poland. The work was performed in **Washington D.C.** and sung in German under the baton of the Israeli conductor who found the manuscript.

The all-but-forgotten TV series set to star **Dolly Parton** is, according to the singer's manager, a "go" for this year. The production has started and stopped production twice and has been in the planning stages since 1993. Its latest incarnation finds Parton playing a country singer who moves back to her hometown to open a restaurant and club after her husband dies.

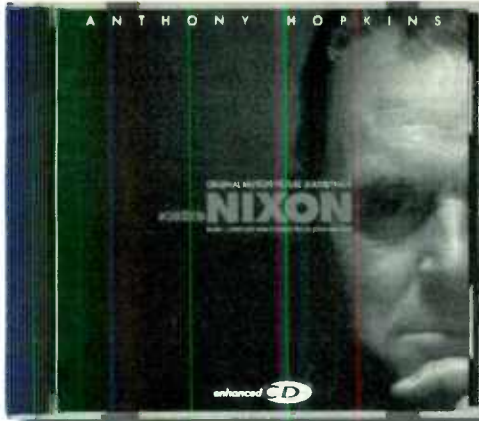
TNN has a new series. Narrated by Grammy-winning country artist



Rappin' Granny



Sky Cries Mary



by Aretha Franklin and Phil Collins (one is up-beat, one traditional and both are worth having). The set was produced by David Pack and engineered by Alan Sides and our own New Toys Editor, Barry Rudolph.

Hollywood Records has the soundtrack for Oliver Stone's new film, *Nixon*. This first-ever release of a soundtrack on enhanced CD features

Mary Chapin Carpenter and the Band's drumming vocalist Levon Helm. *The Road* will follow today's hottest country artists as they take their music to the people. The one-hour series kicks off February 7 with Patty Loveless, Rodney Roster and Diamond Rio, airing at 5 p.m. (PST).

The score for Carl Dreyer's silent 1928 classic, *The Passion Of Joan Of Arc*, has just been released on Sony Classical. A live tour featuring the film with live performance of the score is set to debut in Orange County during the fall of 1996.

More than two dozen pop stars have joined together for RCA Victor's excellent new compilation, *The Songs Of West Side Story*. Featured performers include All-4-One, Patti Austin, Tevin Campbell, Chick Corea, Kenny Loggins, Brian Setzer, Selena and Steve Vai. The disc, dedicated to honor the memory of composer Leonard Bernstein, was inspired by a Los Angeles concert benefiting AIDS Project Los Angeles. Among those repeating their performances on record are Kenny Loggins and Wynonna (a duet of "Tonight"), plus Natalie Cole, Patti LaBelle and Sheila E. Of special note are the separate versions of "Somewhere"

all the attention to detail one expects from the Disney organization, if not from director Stone. The film stars Anthony Hopkins (in the title role) in the story of the rise and fall of American President Richard M. Nixon. Those who don't have a computer will still want the disc for another towering orchestral score from Academy Award-winning composer John Williams.

London Records will release the score to the current tour of Rossini's *La Cenerentola*, starring Cecilia Bartoli. Performances of the legendary opera have proven popular. The Houston Grand Opera was recently forced to erect a video screen for 5,000 people who couldn't get into their auditorium.

The soundtrack to *The Last Seduction* should be in stores via the new independently financed label Pure Records. The film is a John Dahl-directed and Linda Fiorentino-starring film that garnered attention when first shown on HBO. October Films subsequently picked up the movie for theatrical release, despite it already being available on video. This is the first time the score by composer Joseph Vitarelli (*Posse*, *Pulp Fiction*) has been available. For the soundtrack, Vitarelli assembled an all-star jazz



Joseph Vitarelli

septet with John Pattitucci, Kurt Wortman, Les Pierce, Steve Tavaglione, Jeff Beal and Walt Fowler. "The first time I saw the picture, one of the themes jumped out at me," explains the composer. "I was looking for a retro-late Fifties/early Sixties style, and it seemed like a jazz ensemble was the only way to go." Pattitucci's attention to detail shows in a collection of cool sounds that should please any jazz fan.

Neil Young and artist manager Elliott Roberts have announced the launch of Vapor Records, a new label to be distributed by Reprise. First release is the soundtrack to the upcoming film *Dead Men*, featuring

Young's music and Johnny Depp reading the poetry of William Blake. Young will continue to record for Reprise.

Frontman Dan Warren of Liquid Planet recently joined a panel of Los Angeles talent on *The Danny Schneider Show Of Music*. The occasion was a special broadcast featuring performance footage of the band's appearance at the 1996 Heart Walk, sponsored by the American Heart Association and held at the Greek Theater. Warren was joined on the panel by MC's own Dean Meza, who coordinated the concert talent and bluesman Crosby Tyler, whose band opened the show. **MC**



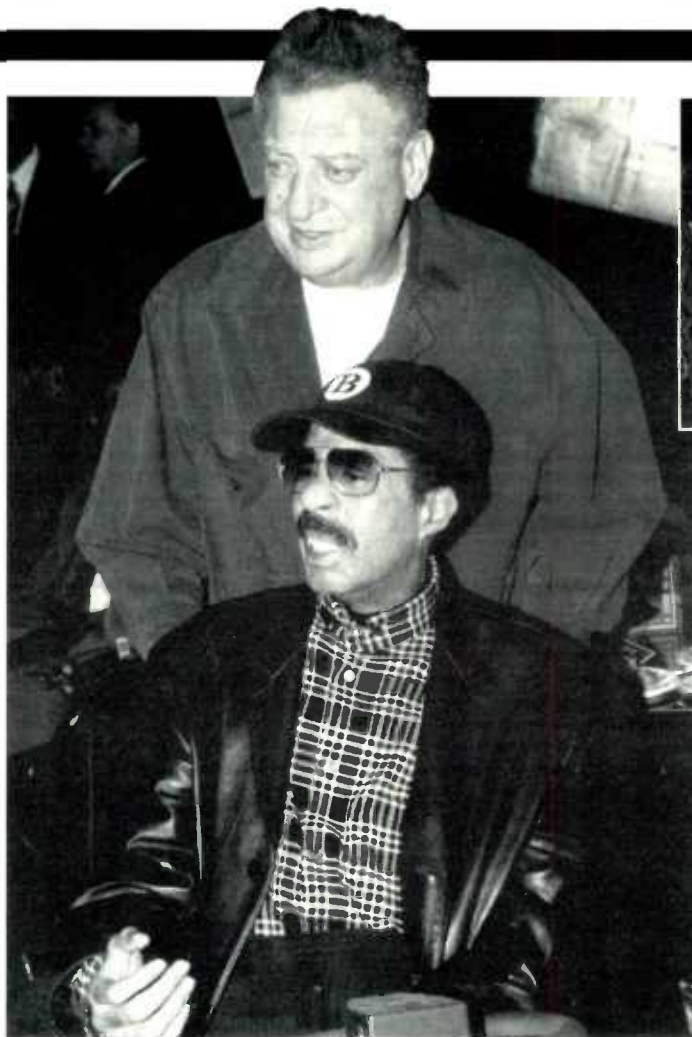
Liquid Planet's Dan Warren, MC's Dean Meza, cable host Danny Schneider and Bluesman Crosby Tyler



THESE BOOT ARE MADE FOR HONORING: Country legend Merle Haggard was honored with a star on Country Star Hollywood's "Boot Walk Of Fame." During the ceremony, Haggard was presented with the star and a commemorative plaque, and in turn, he presented a gold record of his album, *Okie From Muskogee*, to the restaurant's memorabilia collection, which will join an already donated signed guitar and custom pair of "Hag" boots. Haggard was in the L.A. area for a show in Thousand Oaks and an appearance on *The Tonight Show With Jay Leno*. Haggard is currently on the promo trail in support of his 69th album, *1996*, on MCG/Curb Records.

CATCH A FIRE: The Fifteenth Annual Bob Marley Day Festival will take place on Saturday, February 17, and Sunday, February 18, at the Long Beach Arena (300 E. Ocean Blvd.). The lineup for this year's festival is another winner—with Burning Spear, Shaggy, Buju Banton, Desmond Dekker and the Aces and Super Cat, among others, set to perform. In addition to the great music, the Ragga Muffins International Crafts And Food Fair will also be cooking each day during the ten-hour festival, which celebrates the music of this legendary reggae star. Ticket prices for the show are \$18.50 in advance, \$23.50 on the day of the show; \$25.00 in advance if you prefer floor access and \$27.50 for floor access on the day of the show. Tickets are available at all Ticketmaster locations.

MONEY TALKS: Veteran rocker Eddie Money and NARAS President/CEO Michael Greene are pictured at the House Of Blues, where Money performed a sold-out show benefiting NARAS's MusiCares Substance Abuse Intervention Program. Money, who survived a bout with drugs and a near-fatal overdose in the Eighties, donated all net proceeds from the show to MusiCares' new intervention program, established to combat the problem of substance abuse.



A PRYOR CELEBRATION: A film festival honoring trail-blazing comedian Richard Pryor was recently presented by film society American Cinematheque. The event, dubbed "Mojo Man: A Weekend With Richard Pryor," was devoted to the famed comedian's film, TV and concert career. Loose Cannon Records, reissuer of several of Pryor's early comedy albums, co-sponsored a star-studded reception at the Comedy Store to kick off the festivities. Pictured (left) is Rodney Dangerfield with Pryor, and (top) Loose Cannon Records President Lisa Cortes and Pryor.



COCKER POWER: A&M Records has released an essential four-CD set profiling blues rock belter Joe Cocker. Entitled *The Long Voyage Home*, the set includes an excellent sampling of album tracks and hits from all his releases and label homes, including "With A Little Help From My Friends," "Delta Lady," "She Came In Through The Bathroom Window," "The Letter," "High Time We Went," "You Are So Beautiful" and "Up Where We Belong," as well as fourteen previously unreleased tracks, including several live tracks from a 1969 concert at Cobo Hall in Detroit and some interesting studio leftovers, including a version of the Band's "The Weight" (recorded during a rehearsal in A&M's Studio A for Cocker's 1970 tour extravaganza, *Mad Dogs & Englishmen*). Guest artists abound on this stellar set, including Leon Russell, Jimmy Page and, of course, his trusty backing band, the Grease Band (featuring ace keyboardist and sometime songwriting partner Chris Stainton), an underrated outfit which managed to keep pace with Cocker's impassioned, seizure-like, air-guitar-fueled performances. Highly recommended.



LOUDON CLEAR: Veteran folk singer, topical sage and humorist Loudon Wainwright III recently performed a special show at the Troubadour. Wainwright, who played material from his new outing, *Grown Man*, on Virgin Records, an eccentric (as usual) album that includes such wonderful ditties as "The Birthday Present" (which Wainwright states he recorded nude in the shower using an unlubricated condom to protect the microphone!), the album's first single, "I Wish I Was A Lesbian," and a remake of the 1928 Jimmy Rodgers' tune, "Treasure Untold," complete with Wainwright's adventurous yodeling.

—Tom Farrell





ROYAL SHOW: Fledgling Warner Bros. Records chanteuse Marilyn Scott is pictured with veteran soul man Lou Rawls, who stopped by to catch Scott's recent set at B.B. King's Blues Club in Universal City. Scott's debut outing is entitled *Take Me With You* and is slated for an April release.



CELEBRATION FIT FOR A KING: Skee-Lo, Lou Rawls, Speech of Arrested Development fame, Rev. Rosie Grier and Shari Belafonte are pictured during festivities at the House Of Blues, held to celebrate Dr. Martin Luther King's birthday.



COOKIN' SHOW: Novus/RCA act Vanessa Rubin performed at the Jazz Bakery in support of her new opus, the aptly titled *Vanessa Rubin Sings*. Pictured backstage following the show are RCA Senior VP of A&R Ron Fair, pianist Eric Reed, bassist Robert Hurst, drummer Marvin "Smitty" Smith of the Tonight Show band, Rubin and RCA VP of Artist Development Hugh Surratt.



XCELLENT PERFORMANCE: Priority act the Rugburns recently opened for acclaimed Los Angeles outfit X at the House Of Blues. X co-leader John Doe, who is reportedly a big fan of the band, invited the Rugburns to open a few dates for the band. Pictured (L-R): Rugburns Gregory Page and Steve Poltz, John Doe and Rugburn Jeff "Stinky" Aafdet.



BENEFIT SHOW: Van Halen frontman Sammy Hagar and bassist Michael Anthony recently helped raise much-needed funds to underwrite student music programs. The \$350,000 donation was accepted by NARAS President/CEO Michael Greene on behalf of Los Angeles Unified music education programs during a ceremony held at the new Hard Rock Cafe on the Universal CityWalk. In addition, the Hard Rock Cafe donated every dollar from its opening weekend to Grammy In The Schools. Pictured at the event, which included a performance by Hagar and Anthony's side band, Los Tres Gusanos, are (L-R): Anthony, Greene, Hard Rock Cafe owner Peter Morton, Hagar, L.A. County Superintendent Zev Yaroslavsky and L.A. Deputy Superintendent Ruben Zacarias.

MUSIC CONNECTION Tidbits from our tattered past

1987—MOONLIGHTING CAT: Bruce Willis, co-star of the ABC-TV show *Moonlighting*, took the opportunity to plug his upcoming album, *Return Of Bruno*, during the recent Stray Cats reunion benefit at the Whisky. The Cats and a handful of other top musicians had teamed up to help the hungry and homeless children of Los Angeles.

1989—SPREADING HIS WINGS: Ex-Eagle Glenn Frey is flexing his acting muscles again. Frey made his acting debut in an episode of *Miami Vice*. Now, he is guesting on CBS-TV's series, *Wiseguy*, with this multipart episode focusing on an undercover cop who infiltrates and exposes the seedy underbelly of the music business.

seven mary three



Giti Khalsa Casey Daniel Jason Ross Jason Pollock

Much like Hootie & the Blowfish, this quartet with the 'CHiPS'-inspired moniker has taken the grass-roots road to success. Find out about these new darlings of the alternative set.

By Traci E

If the name "Seven Mary Three" brings to mind the images of Seventies television, you probably remember that "Seven Mary Three" was the handle of Jon Baker, the blonde-haired guy in the long-running, prime-time TV series *CHiPS*.

Reruns of the once-popular series aired at 1:00 p.m. in the afternoon when singer/guitarist Jason Ross and guitarist Jason Pollock would skip class at the College of William & Mary in Virginia and wake up late only to find that there was nothing on TV except for *CHiPS* reruns.

And out of that boredom, Mammoth/Atlantic's already successful rock act, Seven Mary Three, was born.

Seven Mary Three's smash hit single, "Cumbersome," has ruled *Billboard's* Album Rock Tracks chart and their precocious first album, *American Standard*, and single are rapidly climbing *Billboard's* 200 Albums and Hot 100 Singles charts, respectively.

The concept for the band saw its humble beginnings on campus when English major Jason Ross began scribbling "poetry, stories and plenty of research papers" in his creative writing journal—material which, when subsequently set to music, would ultimately find its way on to the band's independently released album, and later, their Mammoth/Atlantic release.

When the two Jasons became acquainted in college, they started jamming, with Pollock on guitar and Ross singing. The lineup was soon complete, with Ross' childhood

friend from Orlando, Florida, Casey Daniel, on bass, and the recruited Washington, DC native Giti Khalsa on drums. As the band looked for a rhythm guitarist, the position remained vacant until the self-taught Pollock tutored Ross on playing the guitar.

"Once I met Jason [Pollock]," recalls Ross, "and we sat down and played a little bit, we just had an immediate connection musically. He really helped me bring what I wanted to do to a different level, and vice versa. We definitely are a songwriting team."

In August of 1994, Seven Mary Three released their own self-produced, independent album, *Churn*, which included the original version of their current hit, "Cumbersome." While still a college band, gigging between Virginia, Florida and North and South Carolina, the guys managed to get their CD into the hands of a DJ at WJRR, a commercial radio station in Orlando, and they got their first real break.

The first track on the album was the original, self-produced version of "Cumbersome," which prompted a virtual glut of phone calls to the radio station each time it was played, and the single was soon added to the station's regular rotation. At that time, the band was marketing the record in mom & pop outlets throughout Virginia, but the growing sales figures and popularity of the single attracted the large retail chain, Best Buy, in Florida.

And much like another Atlantic-affiliated act, Hootie & the Blowfish, who, with a grass-roots marketing strategy, created a big splash

in a small pond before the majors came calling, label interest in the band was stimulated by the regional success of their self-released record, and the word on Seven Mary Three began to spread beyond Virginia and Florida.

The band's association with WJRR, which is dedicated to the promotion of local bands as well as national acts, landed them on a bill opening for Matthew Sweet and the Toadies. "[WJRR] decided that we could bring out 1,000 kids of our own, so they put us on the bill, and it was a lot of fun," reflects Ross. "Playing with people that you respect is always exciting, and we're at a stage where we're still awestruck."

But it was ultimately the group's determination and ambition that earned them an opening slot for the band Live when the group played at the Boathouse in Norfolk, Virginia. "We were living there that summer, in hell," remembers Ross, "working our day jobs in Williamsburg. [Live] was coming through, and I got my ticket for the show, and they didn't have an opening act on there."

Consequently, Ross put a call through to Cellar Door, the East Coast booking agency that owns the venue, and was informed that an opening act had not yet been slotted on the bill. "We sent them our disc, which we had just finished," continues Ross, "and a letter, saying, 'We're a local band, we've been playing here for a long time and we'd like to open for you guys if you don't have an act.'"

A couple of days later, Ross received a call

from the agency, instructing Seven Mary Three to be at the venue by 7:00 p.m. and informing them that they were going to play with Live. "It was definitely one of the most memorable experiences," emphasizes the soft-spoken Ross. "This was Virginia, so we could get a couple hundred kids to a show, but this was a sold-out show, with Live! When I think about it today, I still get excited about it. We were really walking on air."

Atlantic was one of the first labels to look at the band, but they eventually signed with Mammoth after Kim Stevens came out to see them in May. "They let us produce the record," says Ross, "and one of the things that's been great about all this is that everything kind of gets filtered through Mammoth and Atlantic anyway, because we're signed to Mammoth and distributed by Atlantic. We're happy to be affiliated with Atlantic. I mean, they've really helped us out."

Once signed, Seven Mary Three was faced with the difficult choice of whether to re-release their independent effort on Mammoth/Atlantic or to re-record it. For Ross, the decision was clear. "We didn't want to put it out. We didn't think it was the best thing we had to offer to a mass audience, so we decided to re-record the songs."

But who would produce the album? When producers' names came up—all producers that Seven Mary Three would have been really excited to work with—the band found that everyone was booked up through Christmas. "We had to get a record out in August or September," explains Ross. "That would have pushed us back to having to release the record in spring."

Based on the success of their self-produced record, Mammoth offered the group an alternative—how would you guys feel about producing yourselves? "Basically, they didn't even get to finish the sentence," says Ross. "We were just like, 'Yes! We'd be happy to.'"

The decision was made to record at Morrisound Recording, located in Tampa, Florida, under the skilled hand of engineer/producer Tom Morris. "We actually got into the studio, and Jason and I were kind of bent on making this an in-house project," Ross continues. "We'd never really met Tom Morris, and once we were in the studio, our three personalities gelled so much that the three of us ended up producing the record together. We were really happy with what we did. I wouldn't hesitate to say that we'll probably do the next one the same way."

"Tom's a master engineer, and Jason and I have the vision that you need as a producer, but Tom really has the expertise to follow the things out. So we wound up producing by default, and then once we got into it, we were

so happy to have control of our own project that even when big names started coming up, telling us, 'We're available,' we were just like, 'Sorry, we're going to do it.'

"We're real happy with it for our first real effort. I think we even learned a lot this time around that we'll be able to apply next time."

Ross spoke to *Music Connection* directly from Morrisound Recording where the band was recording some B-sides for their European singles, as well as a track for the Surftrider compilation compact disc to be released by Interscope. Proceeds from the album will benefit the Surftrider Foundation, an organization which lobbies to keep the ocean clean and against companies that destroy the water sources.

The impressive roster of contributors to the album, which is scheduled for release in April, includes Pearl Jam, Porno for Pyros, the Beastie Boys and the Offspring. Seven Mary Three's contribution is a brand new track entitled "Blackwing" (which, very appropriately, was written about a tidal wave).

As befitting any in-demand new band, the guys have been keeping busy.

They recently filmed a video for their next single, "Water's Edge," a song about "when someone close to you takes advantage of you," and are currently in the midst of a ten-week U.S. tour in support of *American Standard*.

"I would definitely consider [our band] a touring band," explains Ross. "A big thing for us is all this traveling. It's very new to us outside the East Coast. If we're in a city we've never been to before, we like to see what's going on there."

During the last leg of their tour, Seven Mary Three found themselves performing a show in the French Quarter of Montreal, Canada. "We were in this huge club, and there were only fifteen people there, literally," Ross continues. "We were like, 'Oh man, what's going on here? What did we do wrong?'"

In spite of the sparse showing, the band was met with great enthusiasm from the few audience members who showed up. "They all spoke French, and I didn't understand a word they were saying afterwards, but we still get letters from them. It really made an impression. We played the same show that we play every night. We played as well as we could. We gave them everything that we could, and they thanked us for it in the end."

Ross, 22, who grew up playing the sax in jazz bands in school, finds that his life has changed 180 degrees since he concurrently signed his record contract with Mammoth

and received his college diploma last May. "This is the first rock band I've ever played in. Now I'm in a rock band getting paid to travel the world."

"I was in high school when I really discovered music. You kind of assume an identity because of these bands that you're listening to. I was probably about fourteen or fifteen. I'd never really listened to anything except for what my parents were listening to—jazz, the Beatles, John Lennon. They were really into Motown music, and my grandmother was a really big jazz fanatic."

"When I was fourteen, the first concert I ever went to was U2, the Joshua Tree tour. I think that was my first religious experience with music. When I think about that concert, I think about where my life is now, and I can trace everything that's happened back to it."

The band and crew, which Ross describes as "a family-oriented organization," is entirely composed of friends that the guys knew from childhood and college. In fact, even tour manager Mike Moran and production manager Mike Mitchell are Ross' friends from high school. "They have been with our band since we first started, just helping us out. Then roles came up that needed to be filled, and they assumed those roles and are doing a great job. We're just real happy to be out on the road with our friends and to be able to share our experiences with them."

The guys of Seven Mary Three, who have their fan mail drop-shipped to them twice a month, hold their audience in the highest esteem. "I just really like to emphasize how important our fans are to us," says Ross. "Correspondence with them is a great priority to us. We're really good about talking to the kids after the shows. We'll go down after each show for a while and sign autographs and talk to the people who come out."

"I met this one kid one time in Florida, and he was talking to me like he was some weathered rock star," Ross chuckles. "Just like, 'Take it slow, you know. Keep your head low.' Our fans are really down-to-earth people. Whenever I get into conversations with them, it always seems to surprise them that we don't try and make them feel uncomfortable—like we're better than them in any way. We sit down with them and we talk about the same stuff they talk about."

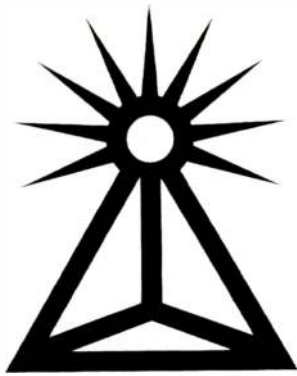
Ross elaborates on his philosophy regarding the band's success. "I think we've tried to keep our heads about us. The growth of the band, our progress, has taken a very natural route. We didn't come out of the box with a big video and then try and get people to play it."

"It's strange what the TV machine will do for you. We just toured and got on the radio, and the radio started to happen for us. Then TV came around. It's a very natural progression of steps that we've taken. We didn't try and bite off anything too big. I think that we'll just keep going about things as we are—really taking things slow and paying attention to the finer details." **MC**

"I think we've tried to keep our heads about us. The growth of the band, our progress, has taken a very natural route. We didn't come out of the box with a big video and then try and get people to play it."

—Jason Ross





**nu.millennia
records**

Paul Atkinson, President

By Jeremy M. Helfgot

It's no secret that most record companies spend hundreds of man hours and small fortunes making videos. It's even less of a secret that the creation of these videos is soon followed by more time and even more money spent trying to get those videos played on MTV.

So far, nu.millennia—billed as the first exclusively interactive record label—hasn't followed this formula. In fact, according to nu.millennia President Paul Atkinson, the videos that they produce are quite inexpensive, and MTV has come to them.

The new label jumped on to the scene in late 1995 with the release of an enhanced CD, Soundgarden's *Alive In The Superunknown*, which Atkinson calls "a companion piece to the *Superunknown* album." The disc contains four audio tracks, playable on a standard CD player, and over two-and-a-half hours of interactive material, playable on a properly equipped Macintosh or IBM/PC-compatible computer, including exclusive video and interview footage, custom recordings not available anywhere else and a world of computer-animated interactive experiences just waiting to be clicked into.

"A&M asked us to create a computer-animated video for the song 'Superunknown' because they had not made one and it had never been released as a single. So we did," Atkinson explains.

"We took a lot of ideas from the band," he continues, "they were very involved in this. We went up to Seattle six or seven times to work with them, and they had a lot of visual ideas, some of them very dramatic, some of them very funny. So, instead of making one video, we actually created nine virtual worlds that you can fly through as you listen to the song. You can rearrange these nine worlds in



any particular sequence so that you can change the experience. You can go back and watch it again and again and see something different every time, so it makes it more of a repeatable experience."

According to Atkinson, it wasn't long before MTV came calling, asking to get their hands on this virtual video. "Apparently, MTV heard about this and asked A&M if we could make them an edited version of all nine virtual worlds which could be shown as a linear video. And again, we just did it," Atkinson continues. "We believe that this is the first time that MTV has ever actually requested a video from a record company, and we think that it's also the first time that a video has been released that is totally computer-generated, so we're quite proud of that. They've been playing it regularly on *120 Minutes*."

For those who haven't seen the video, it is certainly a virtual trip, first gliding through a computer-generated tunnel and then into the nine cyber worlds—one an oceanic scene, complete with a fully-animated, three-dimensional "cyber-shark," and a second world featuring a desert landscape, akin to the Valley of the Kings in Egypt, and yet another plane takes the shape of the cosmos, providing an ethereal star-speckled space scene. Other worlds comprise everything from a forest to an open sky.

The bottom line is, aside from time and money, imagination is the only limit to what can be done with a staff of experienced art directors and a band that is full of creative

ideas and, most importantly, inspiring music.

"It's all absolutely focused on the music, and as far as I'm concerned, that's the way it will always be," Atkinson is quick to point out. In fact, he believes, the lack of popularity associated with many existing music-based CD-ROMs is that the music has taken a backseat to the technology, a problem which Atkinson is both familiar with and wary of.

"I think that one of the reasons why this type of interactive music has been slow to get off the ground is that in the initial phase, there were some computer types who were proposing this enhanced CD idea and were producing content based on existing artists that really wasn't creative," the 25-year music industry veteran and former member of the Zombies explains. "They came at it as computer programmers—with the best of intentions and quite sincerely, I'm sure—but to be honest, what they were doing really didn't look very good. They were impressed by what I call the 'Gee-Whiz Factor'—'Wow! Isn't it cool that you can do this?' And everyone said at first, 'Well, yeah, it's cool that you can do it, but having done it, it doesn't look very good.' So it was back to the drawing board."

Taking a different approach, Atkinson, who was formerly Executive Vice President of A&R for MCA Records, began to approach software developers in 1993 about creating a system for recording audio albums and CD-ROM multimedia tracks concurrently, to create a synergistic package that was entirely based on the artist's unified vision. After failing to convince his colleagues at MCA to create a multimedia release of B.B. King's album, *Blues Summit*, in 1992—for which, he points out, all of the audio, video, text and still photo images already existed—Atkinson began to look elsewhere to find backing for his ideas.

It was a fateful mealtime conversation with friend and longtime talent/producer manager Michael Lippman that led Paul Atkinson to the creation of the new record company.

"I was having lunch with [Lippman] one day, and he said, 'You know, a lot of my producers are very excited about multimedia, and they really want to delve into it, but they don't know where to start.' 'Well, I think I do!' I quickly responded, and that's when things really started to come together," Atkinson recalls.

He soon left MCA and continued his search for the right software development partner, a quest which ultimately led him to Norman



Screen captures from *Vibrator*, the upcoming interactive CD by Terence Trent D'Arby



"I think it's very frustrating for a new band when they do get signed and they get the chance to make a video, but in the initial stages, it's not their vision that counts, it's the record label's."

—Paul Atkinson

Bastin, the head of Compton's New Media and the original creator of *Compton's Interactice Encyclopedia*, the world's first mass-selling CD-ROM title and the top-selling CD-ROM through 1994, earning Compton's an overwhelming 22% market-share for CD-ROM sales in that year.

"I had talked with virtually all of the major multimedia development companies, everyone from Microsoft to Electronic Arts. You name them, I had talked to them," explains Atkinson, continuing the saga of nu.millennia's genesis. "I had the idea for what we now call enhanced CDs—there was no name for them back then—and I knew that there was a way of combining CD-ROM with CD audio, but none of the software companies really understood what I was looking for. They all thought that it had to be a game of some sort, which is clearly not the way that it should go.

"The only person that I encountered in my research on the software business who seemed in tune with the idea was Norm Bastin at Compton's New Media in San Diego. Norm had invented what was really the first multimedia project, the encyclopedia for Compton's, which was a part of the Encyclopedia Britannica group. He had converted it from a book into a CD-ROM over a lengthy period of time and at a considerable expense, all of which he raised himself. He faced a lot of resistance—including some from the people at Encyclopedia Britannica. But he succeeded, and the rest is sales history."

Virtual ideas soon gave way to reality, and nu.millennia (inc.) was born, with Bastin serving as Chairman/CEO, Lippman and long-time Elton John collaborator (and Lippman's client) Bernie Taupin serving as board members and business and creative consultant, respectively, and Atkinson serving as President of the music branch.

In addition, CD-ROM licensing veteran and Compton alumnus Bruce Lazarus was chosen to head up the company's publishing arm, assisted by Diane Morgan, another former Compton's employee and Bastin collaborator, in the post of Vice President of Sales.

The company holds exclusive rights to the mTrax label, their own brand name for enhanced CDs and will release all of their titles under the mTrax moniker.

Based in San Diego, nu.millennia (inc.)

boasts a full-service, in-house multimedia design studio, staffed with nineteen art directors and programmers and headed by Executive Vice President William Divac and Don Doerfler, Vice President of Creative Development. The record label opened offices in Los Angeles in November of last year, with an ever-expanding staff, currently numbering eight, including Atkinson, three A&R representatives, several assistants and a newly hired Director of Marketing, Joe Pizzella, who came to the company from Giant Records.

Also on the staff is multimedia producer Sergio Silva, formerly with A&M Records. Atkinson adds that the L.A. office will soon be adding both artist development and promotion departments.

Atkinson has also announced the creation

of a country-oriented branch of the label, nu.millennia records/nashville, headed by Donna Cardellino.

"We're about to sign our first country artist and to develop enhanced CDs with about four or five platinum artists in Nashville as well," Atkinson notes. The company's first country project will feature Clay Walker.

In addition to developing the Soundgarden disc and on-going projects with established artists such as White Zombie, Terence Trent D'Arby and P.M. Dawn, the L.A. team has already signed their first acts, including five-piece San Francisco rock act Her Majesty The Baby, featuring the songwriting team of vocalist Lee Paiva and guitarist Terri Winston. The band's mTrax release will contain ten tracks from the group's self-produced debut

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Cyber Marketing Industry Roundtable

By Tom Kidd

Are you plugged in?

Depending on which survey you believe, anywhere from one to ten percent of the people in this country are on-line via the World Wide Web and its various competitors.

The net result of this on-line action is that more and more people are turning on their computers for news, weather and entertainment.

With that in mind, we asked several music industry on-line pundits, from a variety of labels, about the new on-line technology and how it is affecting the way they do business and market their artists, what the future holds in store and how it can help musicians in their careers. Be aware that not every company utilizes this new resource in the same way, and because this is still a burgeoning field, some of the effects and results are not yet known.

NETTWERK RECORDS
<http://www.info@netwerk.com>



ADAM DRAKE
Internet Services Rep./Product Manager,
Roster: Sarah McLachlan, Skinny Puppy

How are you working your artists on-line?

"My actual job here is Internet Affairs Marketing. I find ways to market our artists in ways that can't happen anywhere else. We have our web page, of course, but we also have a local BBS [Bulletin Board Service]. We get anywhere from 50 to maybe 100 messages a day dealing with our artists, and it's my job to keep people informed via Internet e-mail, as well as running a few informational mailing lists—one for Sarah McLachlan, one for Netwerk and a few other artist lists. I also hunt out areas in Usenet news to post relevant information or answer questions if it happens to concern Netwerk as a label or on behalf of our artists. For example, rec.music.canada has a lot of people on it looking for just random tour info, and that includes artists like Sarah McLachlan or Ginger. I e-mail people if it's more specific, but usually I'll post something that can inform a larger group of people."

Have you seen any results from your efforts?

"Well, I have only been doing this for a little while now. We have maintained a presence in the Internet world for the last several years and have always had the BBS running mostly for local fans. We've really expanded in the last two years or so. Particularly since we released our multimedia enhanced CDs, we've taken a much more pro-active role in marketing our artists on the Internet.

"We can usually see a response to posts concerning advance availability of tickets or CD releases that are heavily anticipated, like our box set. In the last year we've advance-noticed ticket availability on the Internet for Sarah McLachlan concerts in key markets and seen very impressive results. We announced the tickets' availability via news groups or our e-mail list alone and by no other means until some time later. As I start to delve into this a bit more, I'm sure we'll see even more of a response."

Can bands send demo tapes on-line to your A&R department?

"Bands often ask if they should send something to us as a sound file, but at the moment, that just isn't a viable way to listen to somebody's work. Think about it: At the moment, the smallest file a sound file can be—one that you could send through the Internet somehow—is typically going to be an 8-bit, 11 khz sound file that sounds nothing like what the band actually recorded in the studio. If they went to all that trouble to record it, they should be paying attention to the sound quality of the demo they send to the record company. It only makes sense. I can understand the novelty of it and it might get a little notice, but not as much as a really well-presented demo recording."

Do you think on-line strategies will sell records, and can you foresee a future when on-line marketing may supplant conventional forms?

"Unsure. People always talk about the Internet replacing regular forms of retail services. I believe they can both exist simultaneously and benefit one another. As an example, I would say that the CD-NOW service—a web page that sells any CD you can imagine directly from their site—certainly isn't going to put anyone out of business. They offer a unique service and people have to pay a higher price for that service. Sales might be okay but they don't put titles on sale.

"On-line marketing is as important as any form of marketing for an artist these days. The Internet is perceived as a new 'territory,' one with very few boundaries and very strict language customs. I believe there are people on the Internet that only use the Internet as their street-level source of information."

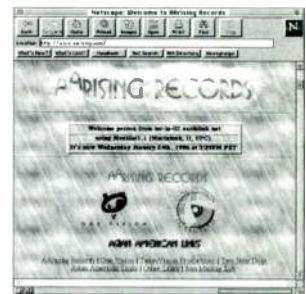
Do artists and their managers work with you regarding on-line strategies?

"Managers more than artists, but yes. Items like tour itineraries and album releases info are integral to getting things started for a CD's life in the marketplace. The bonus is that you can get little nuggets of info and put them out strategically and they carry more weight on the Internet—news groups, mailing lists, etc.—than they would as say a press release or a release sheet that's going to a radio station or a record retailer."

What percentage of your company's budget and your time is set aside for on-line marketing?

"Eighty to ninety percent of my time and ten percent of our budget."

AARISING RECORDS
<http://www.aarising.com>



NELSON WONG
President

Roster: music by Asian-Pacific-Americans

How are you working your artists on-line?

"We provide information about our artists through artist profiles and bios, scanned photographs, sound samples from current singles and allowing on-line fans of our artists to join our artists' fan club. We provide links to on-line music stores that carry our product so that the consumer can purchase our artists' product on-line immediately."

Have you seen any results from your efforts?

"Yes. On average, about ten percent of our web page visitors join our mailing list, and roughly half of those respondents leave comments about what they think about our web page, our artists and our label in general. Because we are an independent label, we have found that our web page has allowed us to gain exposure not only in the United States but also in Canada, Germany and Japan, to name a few."

Can bands send demo tapes on-line to your A&R department?

"We prefer that bands/artists don't send us their demos on-line because sound quality is usually not very good. If the band uses a high sampling rate, the files tend to be very large and unmanageable. We prefer that bands/artists introduce themselves to us on-line and find out what our label is about and what type of material we are interested in first. Here at our label we pride ourselves on building relationships with our acts and we like to keep our grass-roots approach when we deal

with up-and-coming acts as well.

"We have had bands send us e-mail telling us about themselves and they point us to their own band's web site. We have visited many of these web sites and the bands generally have excerpts from songs available for downloading. We have listened to many of the excerpts, but if we find something that we think has potential, we generally ask the artist to send us a demo via the post office rather than electronically.

"If sound quality and compression improves, then perhaps in the future submitting demos on-line may be viable. At the present time I wouldn't recommend bands/artists do this yet. Perhaps, when ISDN [a wide bandwidth phone line] is more accessible and commonplace, the size of files will not be as much of an issue as it is now."

Do you think on-line strategies will sell records, and can you foresee a future when on-line marketing may supplant conventional forms?

"Marketing artists on-line will definitely sell records. It is just another means of reaching the consumer. With the incredible growth of people getting on-line, we can eventually see where a large segment of our consumers will have access to being on-line either at home or at work. Eventually we can see when on-line marketing could be equally effective in an artist's career as conventional forms of marketing. However, as more and more artists and record companies market on-line, there will be more and more competition to vie for the on-line consumer's time and attention. Because of this, conventional forms of marketing will still have a place in attracting attention to the artists. On-line marketing goes hand-in-hand with conventional marketing, neither should supersede the other.

"In fact, we've found that with conventional marketing which pointed out our on-line marketing, we've had people visit our on-line site as a result and have sent us e-mail comments. This becomes invaluable to us because we can actually pinpoint whether our marketing is reaching the intended target market and also allows us to find out whether we have reached a market that wasn't part of our target but yet is a potential market."

Do artists and their managers work with you regarding on-line strategies?

"Yes, we work very closely with our artists and their managers in order to provide the best strategies for on-line marketing. We regularly exchange ideas through brainstorming sessions, e-mail and other methods. By allowing our artists' fans access to our artists via e-mail, our artists can get a direct reaction to what their fans think and how they feel. This can be very valuable to the artists, managers and to companies because it can provide insight into what the consumer wants or how a marketing campaign is working or not working, as the case may be."

What percentage of your company's budget and your time is set aside for on-line marketing?

"We've only been marketing on-line for a year but we currently set aside roughly 25% of our marketing budget for our on-line mar-

keting. We expect in two to three years that our on-line marketing will be about 40% of our marketing budget.

"We dedicate about 40% of our time to on-line marketing because it provides us helpful feedback from our potential consumers. On-line marketing doesn't have to be expensive, but it can be time-consuming. We have in-house design and computer people who operate and keep our on-line marketing fresh and, hopefully, on the cutting edge."

DISCOVERY RECORDS
(see this issue's guide for web address)



CARY BAKER
VP/Media
Roster: Sal's Birdland, Blue Rodeo

How are you working your artists on-line?

"We're just beginning and the sky's the limit. So far, we have our web site. We also distribute press releases through e-mail a lot of the time, and chats are in the planning stages. For now, we're trying to get the word out about the web site by publicizing, advertising, calling upon Pathfinder at Time Warner to assist, and putting the web site on every printed material and ad we generate. We work closely with eLogic in Venice who help translate our ideas, visuals, music clips and information to compelling visuals."

Have you seen any results from your efforts?

"Too early to say, but we're committed to taking it as far as we can. Our web site just went up last week, but already we have hundreds of hits and quite a bit of fan e-mail."

Can bands send demo tapes on-line to your A&R department?

"No. We're not presently set up for that, but I'm sure we will be soon."

Do you think that on-line strategies will sell records, and can you foresee a future when on-line marketing may supplant conventional forms?

"Yes—although I'm not sure when. The beauty of this method of promotion is that it's very democratic—enabling a label to go directly to the fans without the media gatekeepers having a say. Obviously, this maxim has worked for IUMA [Internet Underground Music Archive] and the bands who they represented. Alternative and roots music are two of the most developed genres as far as on-line chats, news groups, web sites, etc. Web sites also enable consumers to purchase records in the privacy of their own den at the very moment that passions run

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Climbing the Wall?

The imaginary wall around the music industry is steep, treacherous and hard-to-scale . . . especially when you're all alone. By joining the AFM's PROFESSIONAL MUSICIANS, LOCAL 47, you get the survival tools you need:

- State-of-the-art, 24-track digital recording @ \$30/hour, including engineer
- Free, full-service musicians' referral department with the best database of pro musicians in Southern California
- Dirt cheap rehearsal rooms at our Hollywood facilities
- Super low-cost musical equipment insurance
- Free legal assistance and arbitration on all union-recognized contracts
- and lots more services geared for today's pro musician.

SO IF YOU WANT TO MAKE MUSIC, not climb walls, CALL ABOUT OUR LOW-COST MEMBERSHIP.

PROFESSIONAL MUSICIANS
Local 47
Experience the Power in Numbers
817 N. Vine Street
Hollywood, CA 90038

General information: (213) 462-2161;
from 619, 714, 805, or 909: (800) 834-4789
Membership and Services information:
(213) 993-3106 or (213) 993-3163

In keeping with the topic of our Multimedia/Cyber Special issue, *MC* is happy to present our first industry guide dedicated to a select listing of web sites and on-line services that deal with the music industry—from record labels, publishing organizations, retailers and recording studios to industry publications and local radio stations.

Compiled by Carla Hay

RECORD LABELS

↳ **4AD RECORDS**

Web Site: <http://www.iuma.com/4AD>
AOL: Keyword: Warner

↳ **550 MUSIC**

(see Sony Music)

↳ **A&M RECORDS**

(see PolyGram)

↳ **AARISING RECORDS**

Web Site: <http://www.aarising.com>

↳ **ACOUSTIC DISC**

Specialties: Acoustic music
Web Site: <http://www.sfm.com/dawgnet>

↳ **ALMO SOUNDS**

Web Site: <http://www.geffen.com/almo>

↳ **AMERICAN RECORDINGS**

Web Site: <http://www.american.recordings.com>
AOL: Keyword: Warner
E-mail: american@american.recordings.com

↳ **ATLANTIC RECORDS**

Web Site: <http://www.atlantic-records.com>

↳ **AXIOM/LASWELL MUSIC**

Specialties: funk, ambient, noise, trance
Web Site: <http://hyperreal.com/music/labels/axiom>

↳ **BOMP RECORDS**

Associate Labels: Vox Records, AIP Records, Alive/
Total Energy Records, Marilyn Records
Specialties: Alternative music
Web Site: <http://www.forfood.com/~indieweb/>
E-mail: orbit123@aol.com

↳ **BONG LOAD RECORDS**

Specialties: Alternative music
Web Site: <http://www.bongload.com>
E-mail: mail@bongload.com

↳ **CAPITOL RECORDS**

Web Site: <http://www.hollywoodandvine.com>
or <http://caprec.com>
E-mail: robin@hollywoodandvine.com

↳ **CAPRICORN RECORDS**

Web Site: <http://www.capri.corn.com>

↳ **CEXTON RECORDS**

Specialties: Jazz
Web Site: <http://www.cexton.com>

↳ **CLEOPATRA RECORDS**

Specialties: Goth, industrial, punk, ambient
Web Site: <http://www.hallucinet.com:80/cleopatra>
E-mail: cleopatra@cyberden.com

↳ **COLUMBIA RECORDS**

(see Sony Music)

↳ **CURB RECORDS**

Web Site: <http://www.curb.com>

↳ **DEATH ROW RECORDS**

Web Site: <http://www.grfn.org/~earthdog/drr>

↳ **DEL-FI RECORDS**

Specialties: Pop, rock, vintage surf, jazz, big band
Web Site: <http://www.del-fi.com>

↳ **DELLOS INTERNATIONAL**

Specialties: Classical
Web Site: <http://www.delosmus.com>
E-mail: feedback@delosmus.com

↳ **DIONYSUS RECORDS**

Associate Label: Hell Yeah
Specialties: Alternative, punk, Sixties garage music, psychedelic, surf, rockabilly, Sixties reissues
E-mail: DDionysus@aol.com

↳ **DISCOVERY RECORDS**

Web Site: <http://www.Discoveryrec.com>
Alt. Web Site: <http://pathfinder.com/@@@ShZj@E5oAMAQHV//Discovery>
E-mail: sydb@elogic.com

↳ **ELEKTRA ENTERTAINMENT GROUP**

Web Site: <http://www.elektra.com>

↳ **EMI RECORDS GROUP**

Web Site: <http://emirec.com/>

↳ **EPIC RECORDS**

(see Sony Music)

↳ **EPITAPH RECORDS**

Specialties: Alternative rock, punk
Official Web Site: <http://www.epitaph.com>
Unofficial Web Site: <http://exclamation.com/webtrax/punk/epitaph>

↳ **FISH OF DEATH RECORDS**

Specialties: All styles
Web Site: <http://dSPACE.dial.pipex.com/town/square/fh49/fishofdeath>
E-mail: fod@earthlink.net

↳ **FRESHWATER RECORDS**

Specialties: Contemporary jazz, new age, classical, country
E-mail: tspw91a@prodigy.com

↳ **FRONTIER RECORDS**

Specialties: Punk pop
E-mail: frontiermo@aol.com

↳ **GEFFEN/DGC RECORDS**

Web Site: <http://www.geffen.com>

↳ **GIANT RECORDS**

AOL: Keyword: Warner

↳ **GRAND ROYAL**

Specialties: Alternative rock, rap
Web Site: <http://www.nando.net/music/gm>

↳ **HIGHER OCTAVE MUSIC**

Specialties: New age, world music, instrumental
Web Site: <http://smartworld.com/hioctave/hioct.html>
E-mail: homusik@aol.com

↳ **HOLLYWOOD RECORDS**

Web Site: <http://www.hollywoodrec.com>

↳ **HOUSE OF BLUES MUSIC CO.**

Web Site: <http://underground.net/HOB/essential>
E-mail: hobinfo@houseblues.com

↳ **I.R.S. RECORDS**

Web Site: <http://rocktropolis.com/IRS>
E-mail: irsman@rocktropolis.com

↳ **ISLAND RECORDS**

(see PolyGram)

↳ **LATIN MUSIC ENTERTAINMENT, INC.**

E-mail: LMENT@aol.com

↳ **LETHAL RECORDS**

Specialties: Punk, skate, surf
Web Site: <http://www.hallucinet.com/lethal>
E-mail: purveyor@ix.netcom.com

↳ **LIQUID MEAT RECORDS**

Specialties: Punk, noise
E-mail: liqmeat@ix.netcom.com

↳ **LONDON RECORDS**

(see PolyGram)

↳ **MANIFESTO RECORDS**

Specialties: All modern music
E-mail: manifest@manifesto.com

↳ **MAVERICK RECORDS**

AOL: Keyword: Warner

↳ **MCA RECORDS**

Web Site: <http://www.mca.com>

↳ **MERCURY RECORDS**

(see PolyGram)

↳ **METAL BLADE RECORDS**

Web Site: http://www.iuma.com/Metal_Blade
E-mail: MTBlDRcds@aol.com

↳ **MOJO RECORDS**

Specialties: Alternative rock
E-mail: gfinger@aol.com

↳ **MOTOWN RECORDS**

(see PolyGram)

↳ **NETTWERK RECORDS**

Web Site: <http://www.info@netwerk.com>

↳ **NOISE RECORDS**

Specialties: Hard-edged alternative and industrial music
E-mail: noiseus@aol.com

↳ **NOO TRYBE RECORDS**

AOL: Keyword: Virgin

↳ **NU.MILLENNIA RECORDS**

Web Site: <http://www.numill.com>

↳ **POINTBLANK RECORDS**

AOL: Keyword: Virgin

↳ **POLYDOR/ATLAS RECORDS**

(see PolyGram)

↳ **POLYGRAM**

Web Site: <http://www.media.philips.com/polygram>

↳ **QWEST RECORDS**

AOL: Keyword: Warner

↳ **RADIOACTIVE RECORDS**

Web Site: <http://radioactive.net>

↳ **REACT RECORDINGS**

Specialties: Hip-hop, funk, jazz
E-mail: ReactR@aol.com

↳ **REPRISE RECORDS**

Web Site: <http://www.repriserec.com>
AOL: Keyword: Warner
E-mail: RDukeofURL@aol.com
or MaxWarner@aol.com

↳ **RESTLESS RECORDS**

Specialties: Alternative rock
Web Site: <http://www.restless.com>
E-mail: aa6tt@frontier.net

↳ **RHINO RECORDS**

Web Site: <http://cybertimes.com/Rhino>

┆ **SIRE RECORDS**

AOL: Keyword: Warner

┆ **SLASH RECORDS**

AOL: Keyword: Warner

┆ **SONIC IMAGES**

Specialties: Acid jazz, ambient
Web Site: <http://www.sonicimages.com>
E-mail: sonicimages@sonicimages.com

┆ **SONY MUSIC**

Web Site: <http://www.music.sony.com/Music>
E-mail: SonyMusicOnline@sonymusic.com

┆ **STRETCH RECORDS**

Specialties: Alternative jazz, blues
E-mail: 76345,1522@compuserve.com

┆ **TAG RECORDINGS**

Web Site: <http://www.tagrec.com>
E-mail: info@tagrec.com

┆ **TRIPLE X RECORDS**

Specialties: Alternative, reissues
Web Site: <http://www.neptune.net> (see Mall)

┆ **VERNON YARD RECORDS**

AOL: Keyword: Virgin

┆ **VIRGIN RECORDS**

Web Site: <http://www.vmg.co.uk>
AOL: Keyword: Virgin

┆ **WARNER BROS. RECORDS**

Web Site: <http://www.wbr.com>
or <http://www.iuma.com/Warner>
AOL: Keyword: Warner
E-mail: webmaster@warnerrecrds.com
or MaxWarner@aol.com

┆ **WINDHAM HILL RECORDS**

Web Site: <http://www.windham.com>
AOL: Keyword: Windham

┆ **THE WORK GROUP**

(see Sony Music)

┆ **WORLD DOMINATION RECORDS**

Specialties: Alternative
Web Site: <http://underground.net/worlddom>
E-mail: worlddom@netcom.com
or dominate@netvoyage.net

┆ **ZOMBA/JIVE**

Web Site: <http://www.cyber.nl/bigbro/zomba>

MAGAZINES

┆ **ADDICTED TO NOISE**

Web Site: <http://www.addict.com/ATN/>

┆ **BAM**

E-mail: bammag@eworld.com

┆ **BILLBOARD**

Web Site: <http://www.billboard-online.com>

┆ **CASH BOX**

Web Site: <http://cashbox.com/CASHBOX.HTM>
E-mail: cbox@ix.netcom.com

┆ **GAVIN**

Web Site: <http://www.iuma.com/Gavin>

┆ **GRAND ROYAL**

Web Site: <http://pele.nando.net/GrandRoyal/Magazine>

┆ **HUH**

E-mail: huhcentral@aol.com

┆ **ICE**

Web Site: <http://www.iuma.com/ICE>

┆ **MUSIC CONNECTION**

E-mail: muscon@earthlink.net

┆ **OPTION**

Web Site: <http://www.iuma.com/Option>

┆ **POLLSTAR**

Web Site: <http://www.pollstar.com>

┆ **PULSE!**

E-mail: pulsemag@netcom.com

┆ **RADIO & RECORDS**

Web Site: <http://www.rronline.com>
E-mail: mailroom@rronline.com

┆ **RIP**

Web Site: <http://www.iuma.com/RIP>

┆ **ROLLING STONE**

CompuServe: GO RSONline
AOL: Keyword: Spin
E-mail: 76702.2705@compuserve.com
or rollingstone@echony.com

┆ **SPIN**

Web Site: <http://www.dc.enevs.com/magazines/spin>
AOL: Keyword: Spin
E-mail: SPINaps@aol.com

┆ **STROBE**

Web Site: <http://www.iuma.com/Strobe>

┆ **VIBE**

Web Site: <http://pathfinder.com/@kielkcG2Ag1QA17vibe/text.html>
E-mail: vibe@vibe.com

┆ **WEST COAST MUSIC REVIEW**

Web Site: <http://www.wcmr.com>

RADIO

┆ **ARROW 93/KCBS (93.1 FM)**

Web Site: <http://www.arrowfm.com/>
E-mail: bille@earthlink.net

┆ **KBIG (104.3 FM)**

Web Site: <http://www.kbig104.com>
E-mail: vandelay@deltanet.com

┆ **KEZY (95.9 FM)**

Web Site: <http://kezy.com>

┆ **KIK (94.3 FM)**

Web Site: <http://www.kikf.com/websail/kikfm/index.html>

┆ **KLOS (95.5 FM)**

The Mark & Brian Show
Web Site: <http://www.markandbrian.com>

┆ **KROQ (106.7 FM)**

Official Web Site: <http://www.delphi.com/kroq>
Unofficial Web Site: <http://www.newart.com/kroq>
Usenet Group: alt.fan.kroq

┆ **KSCA (101.9 FM)**

Official Web Site: <http://www.KSCA.com>

┆ **ROCKLINE/MODERN ROCK LIVE**

AOL: Keyword: Rockline

┆ **WARNER BROS. RADIO**

Web Site: <http://www.wbr.com>
(see Radio Promotion)

MUSIC VIDEO

┆ **MTV**

Web Site: <http://mtv.com>
AOL: Keyword: MTV

┆ **ROCK ON TV**

Web Site: <http://www.satchmo.com>
(see RockOnTV)
E-mail: RockOnTv@aol.com

┆ **VH1**

Web Site: <http://vh1.com>
AOL: Keyword: VH1

NIGHTCLUBS

┆ **BAR DELUXE**

Web Site: <http://www.clublink.com>

┆ **CHERRY**

E-mail: cherryclub@aol.com

┆ **HOUSE OF BLUES**

Web Site: <http://hob.com>
AOL: Keyword: HOB
E-mail: hobinfo@houseblues.com

┆ **ST. MARK'S**

Web Site: <http://www.clublink.com>

┆ **THE TROUBADOUR**

Web Site: <http://www.iuma.com/Troubadour>

┆ **WEST HOLLYWOOD NIGHTLIFE GUIDE**

Web Site: <http://www.deltanet.com/cityhall>

**MARKETING/PROMOTIONS/
PUBLICITY**

┆ **A&R ASSOCIATES**

Web Site: <http://www2.connectnet.com/users/diode/ar.html>
E-mail: diode@diode.com

┆ **CEXTON ENTERTAINMENT**

Specialties: Jazz
Web Site: <http://www.cexton.com>

┆ **DIAMOND HARD MUSIC & ENTERTAINMENT**

Web Site: <http://www.diamonddhard.com>
E-mail: cole@pacificnet.net

┆ **FIVE FOOT 2, INC.**

Specialties: Urban music publicity
E-mail: chrisreade@earthlink.net

┆ **GROOV MARKETING & CONSULTING**

Specialties: Jazz, blues
E-mail: groov@delphi.com

┆ **KALEIDOSPACE (Independent Internet Artists)**

Web Site: <http://www.kspace.com>
E-mail: jeannie@kspace.com or pete@kspace.com

┆ **INTERNET UNDERGROUND MUSIC ARCHIVE (IUMA)**

Web Site: <http://www.iuma.com>

┆ **MARKETING MUSIC ON THE WEB**

Web Site: http://www.magicnet.net/rz/web_music

┆ **MEDIA VENTURES**

Specialties: Film score composing and production
E-mail: mediaventures@mediaventures.com

┆ **MUSICCONNECT**

Web Site: <http://www.novasys.com>

┆ **RHYTHM BAY**

Web Site: <http://www.hooked.net/users/rhythumbay>
E-mail: RhythmBay@aol.com

┆ **TIM SWEENEY & ASSOCIATES**

Specialties: Alternative rock
E-mail: tsahq@aol.com

┆ **TAXI**

Specialties: Demo solicitation to the A&R community
AOL: Keyword: Taxi

┆ **UNISOUND MARKETING**

Specialties: Triple A, jazz, new age, world music
E-mail: unisound@ix.netcom.com

**INSTRUMENT MANUFACTURERS/
PRO AUDIO RESOURCES**

┆ **ALESIS STUDIO ELECTRONICS**

Web Site: <http://www.mw3.com/alesis>

┆ **DOLBY LABORATORIES, INC.**

Web Site: <http://www.dolby.com>

┆ **DRUMS & PERCUSSION**

Web Site: <http://www.cse.ogi.edu:80/Drum>

┆ **EUPHONIX**

Web Site: <http://www.euphonix.com>

┆ **EVENTIDE AUDIO**

Web Site: <http://tide1.eventide.com>

┆ **FENDER**

Web Site: <http://www.fender.com>

┆ **MIDLINK MUSICIAN'S NETWORK**

Web Site: <http://ally.ios.com:80/~midlink>

┆ **MUSIC AND AUDIO CONNECTION HOME PAGE**

Web Site: <http://www.nor.com/music>

┆ **PIPE ORGANS & RELATED TOPICS**

Web Site: <http://uacsc2.albany.edu>
(see LISTSERV Lists)

┆ **REED ORGAN HOME PAGE**

Web Site: <http://jupiter.cse.utoledo.edu/userhomes/estell/organs/home>

┆ **SIEMENS**

Web Site: <http://www.siemens.de>

┆ **SOLID STATE LOGIC**

Web Site: <http://www.zynet.co.uk/smiles/ssl>

┆ **SYNTH ZONE**

Web Site: <http://www.rain.org/~nigelsp/>

┆ **WASHBURN**

Web Site: <http://www.washburn.com>

┆ **WEB GUITAR RESOURCES**

Web Site: <http://www.wfire.net/~trevize/guitar>
E-mail: cbray@comp.uark.edu

┆ **WORLD OF AUDIO**

Web Site: <http://www.openmusic.com/omn/global>

PUBLISHERS/SONGWRITER ASSOCIATIONS

┆ **ASCAP**

Web Site: <http://www.ascap.com>

┆ **BMI**

Web Site: <http://bmi.com>

┆ **MUSIC PUBLISHERS AGENCIES**

Complete directory of music publishers
Web Site: <http://host.mpa.org>

┆ **NATIONAL MUSIC PUBLISHERS ASSOCIATION**

Web Site: <http://www.nmpa.org>

┆ **DON WILLIAMS MUSIC GROUP**

Web Site: <http://i-site.com/~dwmg>
E-mail: dwmg@earthlink.net

CONCERTS/EVENTS

┆ **FOUNDATIONS FORUM**

Web Site: <http://www.webb.com/concrete>

┆ **GRAMMY AWARDS**

Web Site: <http://www.grammy.com>
E-mail: webmaster@grammy.com

┆ **HOLLYWOOD JAZZ FESTIVAL**

Web Site: <http://www.sobe.com/jazzfest/>

┆ **H.O.R.D.E. FESTIVAL**

Official Web Site: <http://www.polygram.com/horde/>

┆ **LOLLAPALOOZA FESTIVAL**

Official Web Site: <http://lollapalooza.com>
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┆ **TICKETMASTER**

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┆ **NOTEWORTHY MUSIC**

Web Site: <http://www.netmarket.com/noteworthy/bin/main>

┆ **ROUTE 66**

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Web Site: <http://members.aol.com/pacstrcrd>

┆ **RUMBO RECORDERS**

Web Site: <http://www.vcnet.com/moonlight/rumbo>

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COUNTRY CONNECTION
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(see Music)

E-MUSIC ONLINE
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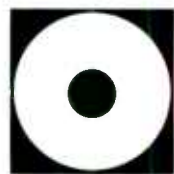
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◀ 27 Cyber Roundtable

highest—and Internet music fans are definitely passionate when they're posting and chatting."

Do artists and their managers work with you regarding on-line strategies?

"Yes, in fact, we regularly receive proposals from the bands—what they want to see or can offer for their web pages—and we try to incorporate these ideas into our master plan. We strive to make our pages visually compelling, information-packed and fun."

What percentage of your company's budget and your time is set aside for on-line marketing?

"A percentage that suggests our long-haul commitment to this form of marketing."

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TODD STEINMAN

New Media and On-line Director

Roster: Madonna, Red Hot Chili Peppers

How are you working your artists on-line?

"Promoting them, putting up artwork, sound clips, bio info, reviews, personal greetings."

Have you seen any results from your efforts?

"Great feedback. Hopefully people are discovering new acts or this is helping them make their decision whether or not to buy an album."

Can bands send demo tapes on-line to your A&R department?

"No unsolicited material."

Do you think that on-line strategies will sell records, and can you foresee a future when on-line marketing may supplant conventional forms?

"Don't know. It is just like advertising at this point. Does an ad in *People* magazine sell albums? We hope so. There will be a point in time where direct transactions and direct download will take the place of many retail outlets. As more people go on-line for everything—their daily rituals—marketing in this world will be more and more important."

Do artists and their managers work with you regarding on-line strategies?

"Some do, some don't. The more input we can get from the artists and management, the better."

What percentage of your company's budget and your time is set aside for on-line marketing?

"Budget is confidential. I am full-time." **MC**

◀ 25 nu.millennia

album, *Mary*, as well as two new tracks not previously available, and, of course, a completely new world of virtual interaction.

And, according to Atkinson, there are many bands out there just itching to dive into the world of multimedia.

"Many bands see this not only as a way of getting creative in the recording studio beyond making music," relates Atkinson, "but I want to emphasize the music because this is all meaningless without great music. It's completely music-driven and not the other way around. It's not technology driven, it's artist-driven!"

"But, having said that, the commercial advantages of the marketing that this gives new bands are tremendous," Atkinson continues. "There are thousands of new bands out there, as you know, and each of them is trying to rise above the clutter and the noise to try to get themselves heard and seen any way they can, and this is a great way for these new bands to get the attention that they desire!"

In addition, Atkinson points out, nu.millennia gives fresh talent an unequaled opportunity to take creative control of their artistic image, in ways which might never be possible with other record companies.

"I think it's very frustrating for a new band when they do get signed and they do get the chance to, say, make a video, but in the initial stages, it's not their vision that counts, it's the record label's," he explains. "The record label says, 'Look, we're paying for this and it's going to look the way we want it to look.' They'll listen to what the band has to say, but ultimately, it's the label's call."

"I know this from many years of experience working at major record companies," Atkinson laughs. "You want the band to have their way, but you have to sell records and the record company wants to make sure that the vision is one that they can get behind. It can be very frustrating for a band if they have creative visual ideas but don't really have the chance to use them."

"With multimedia—with nu.millennia—we're saying to every new band, 'We're wide open here. We want to hear your ideas. If you want to be a part of this revolution, we want to have the wildest ideas you have!'"

"In fact, we're going through this right now with our first two bands doing the multimedia production. They're thrilled that they have the opportunity to be involved in this new medium, and it's very exciting."

Also of interest to newly signed bands is, of course, the coveted RIAA-certification and the insuppressible hope for getting that first gold record. In a world where interactive

albums are being sold both at record stores and at software retailers, one has to wonder how these sales will be tracked and accounted for. And to date, SoundScan doesn't monitor software stores.

"There's no reason why that should be a problem," Atkinson responds. "It's a purely mechanical process. There already is a system for tracking sales of CD-ROMs, through a company called PC-Data. They track sales through bar-coding [as does SoundScan] in software stores already, and there is already a CD-ROM chart published by the computer magazines through that PC-Data source. I understand that SoundScan is looking at this also as a market to jump into, and it will be interesting to see what they do there. The sales are tracked, and there are substantial sales in the CD-ROM world. This is one area in which my partners have a lot of experience, tracking the sales of CD-ROMs. So, obviously, we're interested in developing a chart specifically for enhanced CDs. I think that that's going to be a natural evolution."

Evolutionary, or revolutionary, nu.millennia

is holding fast to their vision of interactive multimedia as a means of expanding on music to enhance the listening experience and not to ultimately overshadow it.

"We thought about this very carefully—and different companies have different thoughts on this," Atkinson notes. "The idea of taking an existing successful album and just adding multimedia to it on the blank space on the disc and re-releasing it as a CD+ or an enhanced CD, we don't think is a very good idea, and for this reason: If it's been a very successful record, as in the case of Soundgarden, and we released the same album

with all of this multimedia, it's necessarily going to cost more. If you're a fan of Soundgarden, you already own that record and you're now being asked to go out and buy that whole record all over again just to get the multimedia, and we don't think that's fair to the fans."

"So, we deliberately decided to make a companion record to the album. It will give you the most enjoyment if you're already familiar with the music on the *Superunknown* album. You don't have to be familiar with it, but it will help you, as there are many things on it that will make a lot of sense to you if you are already familiar with the *Superunknown* LP. It's designed to reward the fans," concludes an emphatic Atkinson, "not to penalize them."

The Los Angeles offices of nu.millennia records can be reached by calling 310-446-8544, or visit their web site (<http://www.numill.com>). **MC**

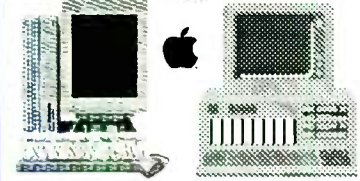
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—Paul Atkinson

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Peel

Contact: Unique 310-454-9507
Seeking: Label Deal
Type of music: Triple A Rock

Production 7
Lyrics 5
Music 6
Vocals 6
Musicianship 7

Average

1 2 3 4 5 6 7 8 9 10

Comments: This band plays nice melodic rock, and this top-flight outfit brings a definite polish to the solid song structures. However, despite all the spit and polish, some lyrical help would be a nice addition...



Final Request

Contact: Half Moon Productions 310-836-0992
Seeking: Label Deal
Type of music: R&B/Pop

Production 6
Lyrics 4
Music 4
Vocals 3
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: This demo has nice production values and intoxicating grooves, but the vocalists sound as if they're trying to imitate Stevie Wonder. Unfortunately, they end up sounding forced and unnatural.



Chris Nash

Contact: AMO Management 818-506-8108
Seeking: Label Deal
Type of music: A/C-Rock

Production 5
Lyrics 4
Music 4
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: The bio played up the 'serious sexuality and bad boy image,' whereas the photo is a standard SAG shot. This is not 'alternative rock,' but is rather adult contemporary music with rock lyrics.



Mudslide

Contact: Artist Hot Line 702-262-6157
Seeking: Label Deal
Type of music: Alt. Rock

Production 5
Lyrics 3
Music 4
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: This Las Vegas-based quartet comes across almost like a darker Nineties version of the Romantics. There are some cool riffs, but there's nothing of substance here.



Brett Smith

Contact: Artist Hot Line 714-526-7896
Seeking: Label Deal
Type of music: Hard Rock

Production 5
Lyrics 3
Music 4
Vocals 3
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: The vocals are much too melodramatic (veteran whiner Rob Halford sounds sedate by comparison), and the inflections harken back to the Strip's hair-band days.



Mark Andrie

Contact: AIM Management 213-661-3520
Seeking: Publishing/Label Deal
Type of music: Rock

Production 4
Lyrics 3
Music 4
Vocals 3
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: The sound quality of this tape left a lot to be desired, but there is some thought in the songs, although the lyrics are too vague to be interesting and the music is not memorable enough.



Three Alarm Fire

Contact: Elaine Geffen 310-260-5347
Seeking: Label Deal
Type of music: Alt. Rock

Production 4
Lyrics 3
Music 4
Vocals 2
Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: This starts out sounding like a Concrete Blonde clone, but quivering vocalist Melanie Friedman isn't Johnette Napolitano. The result is that you have a group based around a vocalist that we don't feel can capture much A&R attention.

SUBMISSION GUIDELINES

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

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

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

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

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

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

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

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

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

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

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



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ROCK



With so many people saying that "the scene is dead," it should come as no surprise that so many bands, promoters, record companies and club-goers have chosen to resuscitate the past.

You can hear the echo of late Seventies punk-pop, new wave and power pop ringing through the clubs as of late, but for the past couple of years, the flavor of choice has been early-mid Seventies pop and (ahem) disco. Yes, the Ghost of Music Past has reared its polyester head and is shaking its booty on the dance floors of Los Angeles via bands like Boogie Knights (supposedly comprised of members of an Eighties Sunset Strip hair band), who have become so big that they've spawned offshoots like Disco Inferno and Bootie Quake. And now, the musical time machine has gone back a few years to the early Seventies, and hot on the heels of the Brady Bunch resurrection, it looks like the Partridge Family is experiencing a huge popularity comeback. Pictures of Keith Partridge adorn flyers for Seventies clubs and stare back at you from the covers of local underground fanzines. The Number One smash single "I Think I Love You" blares out of club P.A.'s, patrons sing along to "I Woke Up In Love This Morning" and wear pins with the face of former teen idol David Cassidy.

There's even a Partridge Family tribute band called Sound Magazine, who plays every Wednesday at 9 p.m. at FM Station, opening for the aforementioned Boogie Knights and/or one of their incarnations. Get there early—it's packed by 10:00. Call FM Station at 818-769-2220 for

details. It's been happening in New York City, too, where the Razor & Tie record label has reissued five CDs by the band their catalog calls "America's first family of pop"—The Partridge Family Album, Up To Date, Sound Magazine, Shopping Bag and the highly sought after A Partridge Family Christmas Card.

Razor & Tie works hand-in-hand with the Seventies Preservation Society, an organization dedicated to Seventies disco and pop music (you'll see their ads in the Partridge Family CDs and their logo on the free pins they hand out at local clubs). All five albums include new liner notes, rare photos and a remarkably high level of sound quality. Check out the Razor & Tie catalog for more information. Contact them by e-mail at razntie@aol.com or by snail mail at 214 Sullivan St. Suite 4A, New York, NY 10012. You can also call them at 212-473-9173.

On the other side of town, Thursday nights at the Viper Room—dubbed Mr. Phats Royal Martini Club—are going for the swing sounds of the Thirties and Forties. DJ Dean "The Sultan of Swoon" Miller digs into his massive record collection to play songs your parents danced to, or "cut a rug" to, as they used to say.

But what's been packing them in for the last few months? A local dance troupe called the Pussycat Dolls, who do a 20-minute routine that combines elements of neo-cabaret, drag, burlesque and the Ziegfeld Follies. Organized by local choreographer Robin Antin, the troupe features five central members, including Christina Applegate of Married...With Children fame. Call the Viper Room at 310-358-1880.

The Coconut Teaszer will be hosting a benefit concert for local musician/songwriter/producer Parthenon Huxley, whose wife has cancer. The fine folks at the Teaszer—that's Len Fagan, of course—will donate 100 percent of the door to help offset the huge medical bills. Already confirmed for the February 19th gig: John Doe, Edna Swap and the Eels (featuring "E"). Call the Teaszer at 213-654-4887 for more information.

—Tom Farrell



Pussycat Dolls, w/Christina Applegate (2nd from right), and Dean Miller

COUNTRY



Kathy Robertson, Stranger Abe Manuel and Bonnie Owens

Congratulations are in order: Big House (featuring lead singer-songwriter Monty Byrom) has been signed to MCA/Nashville Records by none other than President Tony Brown himself. It seems that the Grammy winning producer and his top A&R man, Larry Willoughby, came out to L.A. for a private showcase at SIR Studios and signed Byrom and the boys on the spot. Big House, who are managed by Robbie and Deb Randall (who own and operate the always hip alternative roots rock hot spot the Alligator Lounge), are scheduled to release their MCA debut sometime before summer. This is good news, not only for the band, but also for everyone out here on the West Coast. Another Bakersfield boy makes good!

Another California honky tonker has also inked a deal with a major in Nashville, as Gary Allen has signed with Polydor. His band, the Honky Tonk Wranglers, includes top songwriter Jake Kelly.

The legendary Merle Haggard released his 69th album on January 26th. Simply titled 1996, the early word on the street is that this one is very special. Merle was in town recently for a two-night stand at the Crazy Horse with his band, the Strangers, along with the incomparable queen of the Bakersfield sound, Bonnie Owens. Owens is a songwriter whose work is finally getting the attention it deserves, and you can expect to hear more from Bonnie in the future, as she shows up on Kathy Robertson's soon-to-be released CD, along with Big Sandy, Rosie Flores, Katy Moffat and an array of big guns.

Speaking of Rosie Flores, she was victimized by an unscrupulous agent recently and left with a pile of bills. Look for local manager and community leader Allen Larman to join forces with Kathy Robertson on February 11 at Jack's Sugar Shack in order to put on a special show to help Rosie cover some of these expenses. Wanda Jackson, Big Sandy & His Fly-Rite Boys and some surprise guests will perform.

The Shack also hosted an all-surf band benefit put together by Robert Douglas for Toast of the Neptunas. Douglas, the man behind one of radio's best weekly hours, Happy Trails, raised over \$300 for Toast, who lost most everything in a fire. Look for Robert every Thursday at midnight on KXLU (88.9 FM).

Look for a big record release party at Hollywood's favorite and best honky tonk, Jack's Sugar Shack, on February 29, when Wagon Wheel Records, one of Southern California's historic C&W labels, releases the first solo CD by L.A.'s "King of Twang," Cody Bryant. The party is open to all and will include the Losin' Brothers, the Barry Holdship Band, the Plowboys, Brantley Kearns, Rick Shea and some special treats. Be there—it is also "Sadie Hawkins Day," which could mean almost anything!

Steve Cochran performed recently at the Barndance, along with the Byron Brothers. There is always good rockin' when Steve's in town. He also showed up at the January edition of Western Beat, hosted by Robin Pearl, along with the wonderful Reeva Hunter.

Ronnie Mack recently celebrated eight years of Barndances, as well as his 10th year at the annual Elvis Birthday Bash. While both were a success, the Elvis party suffered from some stale performances and a slow pace. Highlights of the night included Wanda Jackson, Rosie Flores, Dwight Yoakam, Florida Slim and the Barry Holdship Band, all of them seemingly "channeling" the King. Also of note was the inclusion of L.A.'s most beautiful and talented bass player, Ruth Gunderson.

Finally, some acts to watch in the new year include not only Florida Slim, who is hot, hot, hot, but also Chiachi Cisco and the Hula Monsters. —Jana Pendragon



The Byron Brothers, Steve Cochran and Cody Bryant

JAZZ



Kenny Barron

Kenny Barron has been one of the most highly rated pianists in jazz during the past decade. At Catalina's he was forced to use a pickup rhythm section when his regular sidemen were snowed in at New York. Drummer Albert "Tootie" Heath had no problem playing with his old associate, while bassist Nedra Wheeler did the best she could, but one's focus throughout was on the talented pianist anyway. He mostly stuck to standards such as "Body And Soul" (which had a stunning introduction), an uptempo "Oleo" and "On Green Dolphin Street," with an unaccompanied stride version of "I'm Confessin'" being the obvious highpoint.

Joe Zawinul has long been one of the most innovative of all synthesizer players, both with Weather Report in the Seventies and Eighties and with his own Zawinul Syndicate. Recently at Catalina's, his group (featuring guest percussionist Alex Acuna) set some infectious grooves on a variety of rhythmic originals, but the results often sounded like "Music Minus One" records with the main soloist absent.

Zawinul was generally content to



Joe Zawinul

fool around with his vocoder and to create exotic sounds but, except on "Rockin' In Rhythm" (during which he sampled Wayne Shorter's tenor), there was something missing. The music was wide-ranging and held one's interest throughout, but often lacked a lead voice or a clear direction.

After nearly five years of being invited to Pedrini's for their free Saturday afternoon concerts, I finally made it recently to see a group called "Cat & Sphere." The intimate venue (which seats around 50) is in the Alhambra branch of Pedrini Music (818-289-0241) and boasts good sound, a superior piano and a very friendly and loving host in Vicki Pedrini.

The quintet was led by Catarina New (who doubles on tenor and soprano) and also featured Al Martin on congas and occasional flute (he sang "This Masquerade"), the very talented pianist John Rangel (whose spontaneous explorations came close to stealing the show), bassist Greg Eicher and drummer Art Meza.

New has an interesting hard tone on tenor and plays passionately while using relatively few notes, as she split the two sets between standards and her originals. Highlights included a re-harmonized "My Romance," "Fun For All" (which was a little reminiscent of Horace Silver) and Harold Land's "Rapture."

UPCOMING: The Jazz Bakery (310-271-9039) features Barbara Carroll (February 5), Benny Carter (February 6-10) and the Bobby Shew-Carl Fontana Quintet (February 11); Vinny Golia's exciting Large Ensemble has a rare free concert at the Wadsworth Theatre on February 4 and Kurt Elling performs at no less than fifteen venues during February 5 through March 5, including Catalina's (February 5), the Baked Potato (February 8) and the World Stage (February 11).

—Scott Yanow

URBAN



Easy-E

The recent posthumous release of Eazy-E's *Str8 Off The Streetz Of Muthaphu**in Compton* has been heralded by rappers who are paying tribute to Eazy-E during an all-star tour.

The Eazy-E Memorial Concert tour kicked off in Cleveland last December, featuring Dr. Dre, 2Pac, Snoop Doggy Dogg, Ice Cube, DJ Quik and Tha Dogg Pound. Snoop, of course, couldn't make all the show dates because of his ongoing trial, but the others have been on hand for the tour, which has been selling out arenas across the country. Although the tour hasn't hit California yet, more concert dates are being scheduled for February and March. A portion of the tour proceeds will benefit AIDS organizations and the Special Olympics.

Eazy-E's new album also features several tracks produced by other rappers, such as Naughty By Nature and former N.W.A members MC Ren and DJ Yella.

OLD SCHOOL ALERT: The Right Stuff has released a two-CD anthology from Maze featuring Frankie Beverly. The anthology covers the years 1977-1986 when the group had hits like "Back In Stride," "Too Many Games" and "Love Is The Key." There are also five bonus tracks taken from Maze's albums, *Live In New Orleans* and *Live In Los Angeles*.

The Bay Area's Conscious Daughters—one of the few female hard-core rap acts with a national audience—are back with their second album, *Gamers*, on Priority Records. CMG and Special One make no apologies for their in-your-face stance on street life. They're joined on "It Don't Stop" by other female rappers Mystic, Suga T and Shuga Baby Doll. The Conscious Daughters also worked on their latest release with noted producers Nate Fox, Paris, Mike Mosley and Sam Bostic.

Upcoming live music events at House Of Blues include Sheila E. (with former Prince bandmates Wendy & Lisa) on March 9, and LL Cool J on March 22nd.

For live urban music in Orange County, the Freedman Forum Concert Theatre in Anaheim seems to be the place to go, since it books many of the same acts that perform at House Of Blues. Upcoming Freedman Forum shows include Ziggy Marley & the Melody Makers on February 26 and LL Cool J on March 22nd.

Union X is a promising local band whose style of music is influenced by Public Enemy, Living Colour and Bad Brains. Union X occasionally plays local clubs and has a demo available. For more info, call 213-933-8823 or 213-931-9095.

—Carla Hay



The Conscious Daughters



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U4Ea

Mancini's
Canoga Park

1 2 3 4 5 6 7 8 9 10

Contact: Samm Brown, Carefree Management; 818-769-4498.

The Players: Maxx, vocals; Raven, vocals; K.C., vocals; Micki Dee, vocals.

Material: U4Ea is the would-be love child of early Jackson 5 and Boyz II Men, and the unlikely spawn of the Ronettes and the Chiffons combined with "Laker Girl" choreography. What we have here is an all-girl, four-part vocal group singing along to pre-programmed instrumental pop/doo-wop/dance tracks. The tunes are unoriginal—stylistically rehashing the songcrafting formula of the aforementioned groups.

Musicianship: As is generally the pitfall when extensive pre-recorded material is used, it was difficult to discern whether or not all of the vocal parts were being performed live. It appeared that at least some of the backing harmony parts were doubled (live parts over recorded parts) while the girls danced their more energetic numbers. The luxury of studio-perfect, pre-recorded instrumental tracks left only one live musical element open to scrutiny—the vocals. Fortunately, lip-sync suspicions were dashed when U4Ea performed an a cappella number, "If I Were You," in barber-shop style four-part, proving themselves to be able harmonizers.

Performance: The set opened with an outrageously long intro—an empty stage except for the smoke, lights and a male voice whose discourse would mark the first of three monologues echoing the band's history (that the girls are all "best friends," that the girls are "very much into the Jackson 5" and that the group is "multi-ethnic"). Dance-wise, the set oscillated between Paula Abdul-esque gyrations with a fair amount of crotch-grabbing (a la Michael Jackson) and a very standard Jackson 5 layout with the lead vocalist in front of the backup singers. Attempting to cater to the prurient interests of the male attendees was clearly the objective as Maxx, the blonde, asked if the audience was "horny yet"—a query which fell on deaf ears. Unfortunately, for this group, one has to go farther than shaking her fully clothed posterior in order to get the audience into a lather. The most tiresome point to the show arrived when Maxx embarked on her sermon of "it's better to give than to receive" (which was annoyingly punctuated with praise from the other singers). The girls' canned rhetoric was anything but sincere—clearly a ploy, albeit an unsuccessful one, intended to win over the audience. Summary: U4Ea has nothing new or original to offer in terms of performance or music. Their decent vocals, abundance of suggestive gestures and exposure of some skin may well be the recipe for huge commercial success. Personally, I prefer something a bit more substantial.

—Traci E

Kenny Wayne Shepherd

The Troubadour
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Shelley Selover, CIA; 310-657-2211

The Players: Kenny Wayne Shepherd, guitars; Corey Sterling, vocals; Will Ainsworth, bass; Jimmy Wallace, keyboards; Chris Layton, drums.

Material: Eighteen-year-old Shepherd and his band kick out traditional blues guitar music, a la Albert Collins, Howlin' Wolf and B.B. King, although his music doesn't throw a new spin on the genre (which would probably be frowned on anyway). Rather, it defines and gives a level of respect to the style, which you'd expect from someone Shepherd's age. Sure, the material is pretty much what you'd expect from a really good blues guitarist, but you'd never expect it to be played so well by someone so young.

Musicianship: Kenny Wayne Shepherd signed his first album contract with Giant Records, while most of his peers were still wondering who they'd be asking to the prom. His playing is incredibly deft and sincere for someone playing the blues at an age where most would say he's too young to even have the blues, let alone play them. But play them he does, in a style which brings Albert King to mind. Shepherd's backing band performed their chores well, with Corey Sterling's occasionally craggy vocals rising to notice.



Cosmic Psychos: Angry hillbillies.

Performance: Under the lights, Shepherd just hangs back with his head down and mane of blonde hair falling over his face, rocking slightly back and forth in time to the music. Sterling did a thumbs-up job as frontman, closing the distance between the band and packed audience, and Shepherd's introspective stage presence is worthy of merit in that it doesn't package him as a centerstage circus attraction who grabs the spotlight on account of his age. Think of the many performers who have risen to attention because they could play so well at such an early age. The publicity machine falls over itself with words like "prodigy" while the general public treats the youthful wonder like some sort of freak show. But you won't find a trace of that hype with Shepherd. Although its difficult to forget that he's not even old enough to drink in the bars he plays, he never hypes the fact. Rather, his unobtrusive stage presence relies on what Shepherd does best.

Summary: Although Shepherd's not redefining anything in the blues guitar field, he is saluting his predecessors, motivators and influences. Most

of the thirtysomething crowd (who attended the concert for free via a KLOS giveaway) were really into Shepherd's performance, and it showed. But what about playing to his generation, weaned on Green Day, MTV and the over-saturated thud of hip-hop? Kenny Wayne Shepherd may very well be the best chance the blues ever had to reach the youth. His skill and appeal make him the perfect ambassador to a genre plagued with retro-vision. At least with Shepherd, they'll look into music's past and find something of merit, and not marketing.

—Tom Farrell

Cosmic Psychos Alligator Lounge Santa Monica

1 2 3 4 5 6 7 8 9 10

Contact: Brent Ashley, Amphetamine Reptile Records: 612-874-7047.

The Players: Peter Jones, guitar, vocals; Ross Knight, bass, vocals; Bill Walsh, drums, vocals.

Material: Far too comical to be offensive, the Cosmic Psychos belt out some very angry, juvenile lyrics. Songs entitled "The Man Who Drank Too Much" reflect the peak of CP's philosophical musings. Performing a fan favorite, "David Lee Roth," with outright envy, the boys openly pine for "long, golden locks" and "a big 20-inch cock." The song also includes some hilarious Eddie Van Halen licks and a repetitive chorus of "Suck me off!" Many of their tunes evoked images of angry hillbillies on acid; the boys are big fans of the word "fuck." The one ditty that came closest to honest emotion was vengefully dedicated to "that fucking mongrel breed who keep dropping bombs in our backyard." Really wanted to decipher the lyrics but caught only the chorus, "Fuck the French!" Favorite song of the evening (about a cigar-smoking ballerina) had a deep, tight groove, easy for slipping into—which alone made it stick



Kenny Wayne Shepherd: Young man's blues.

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For Love Not Lisa

Dragonfly
Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Liz Morentin, Elektra Entertainment: 310-288-3822

The Players: Mike Lewis, vocals, guitar; Miles, guitar; Clint McBay, bass; Aaron Preston, drums.

Material: These guys occasionally overuse some signature alternative and hard-core rhythm figures, and at first, this makes their sound seem a little generic. Their songwriting, however, is not, and neither is their energy level and attitude. FLNL played a lot of material from their latest CD, *Information Superhighway*, and it sounds very different in a club at the end of a tour than it does on disc. Live, you couldn't hear the crunchy rhythm guitar harmonies as well, but the songs still work in a completely different way. In general, the music was more raucously demented, and the words were different, too. Both before and during the songs, Lewis sort of says whatever's going through his head, and it usually isn't dull. His lyrics can be warm and engaging, but they've also got plenty of bite.

Musicianship: Okay, they were a little sloppy, but they got the beginnings and endings right and they hit most of the major transitions. Most noticeably, Lewis seemed to strip down the vocal lines and just kind of screamed some of the lyrics. Miles' guitar solos were dynamic and dissonant and he used offbeat inversions of chords very effectively. It's also refreshing that he isn't afraid to use wacky settings on his digital delay. McBay tends to avoid long, loping bass lines in favor of tight, punchy hooks in snappy, syncopated rhythms. Preston's drumming was fast and solid enough, though his kit sounded kind of dead, and it could be that his drum heads and cymbals have seen better days.

Performance: Lewis is not only the only one who talks, he's the only one who even looks at the audience. The other guys are so absorbed in their instruments that they almost appear to suffer from some pathological disorder. Fortunately, this doesn't make them any less fun to watch. This band has enough chops, spirit and energy so that if their set runs a little out of control, you feel like you're getting more of a show instead of less of one. At one point, Lewis broke a string and continued playing for several songs before he switched guitars. Whether he didn't notice, didn't care or liked it better that way isn't important—he probably could have broken a few more and still pulled it off.

Summary: Between the well-produced, powerful sound of their CD and the high-energy chaos of their live shows, it's really annoying that we haven't heard more of these guys. You gotta hope this band gets their shot before they finally burn out and go completely off the deep end somewhere out on the road.

—Matt Jansky



For Love Not Lisa: Raucously demented high-energy chaos.

1000 Mona Lisas

The Whisky
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Kathy Acquaviva, RCA: 310-358-4049

The Players: Armando Prado, vocals, guitar; Gianni Neiviller, bass; Rocco Bidlovski, drums.

Material: Over the past two years, Los Angeles-based 1000 Mona Lisas faithfully played the club circuit and toured the country nonstop on a shoestring budget. In the process, they built a solid, enthusiastic, hard-core following. And all of their hard work paid off when they signed an impressive deal with RCA. In mid-1995, the label released *The EP*, which, among several bashing, thrashing, loud punk tunes, contains a sixth, hidden track of Alanis Morissette's hit, "You Oughta Know." That song was picked up by radio around the country, which proved a nice introduction for them. At the beginning of this year, the Lisas' official debut album, *New Disease*, was released. The fourteen tracks were produced by Geza X and are a potpourri of sick-of-it-all punk outings and raging, ranting, angst-driven adventures that examine the world according to vocalist/guitarist/madman Armando Prado. There are also several tunes, including the title track, which highlight Prado's melodic, pop sensibilities while still maintaining the band's signature, raw, authentic punk vibe.

Musicianship: More than chops or owning the latest, greatest gear, punk rock is about attitude. And 1000 Mona Lisas has plenty. Prado is a convincing vocalist, and even though he often screams his way through a song, there's a natural, at ease feeling in his presence even if he looks angry. I would guess that performing is quite therapeutic for him.

Performance: This is where this band shines. Energy exudes from this rambunctious trio, and that energy ignites the audience with a sense of urgency. As is traditional at

punk rock outings such as this one, there were plenty of stage divers and mosh-pit participants. But most of the audience still seemed more attentive to the band than is commonplace at most punk shows.

Summary: Given the fickle nature of this country's record-buying population, it still remains to be seen whether punk will continue to be commercially viable music. Sure, in places like Orange County where punk never went out of style, it will continue to rein. However, given the sluggish record sales of breakthrough punksters Green Day's second release, and a recent conversation that I had with a junior in high school, who said his favorite band used to be the Offspring, it still remains to be seen whether 1000 Mona Lisas will have any better luck at a commercial level. —Pat Lewis



1000 Mona Lisas: Raging, ranting, angst-driven punk rock.



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Lowen & Navarro: Acoustic-based rock and goose-bump harmonies.

Lowen & Navarro

Troubadour

West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Parachute Records: 310-996-7200

The Players: Dan Navarro, vocals, guitar; Eric Lowen, vocals, guitar; Richard Dodd, cello; David Salinas, drums; Robbie Harrington, bass; Michael Ramos, keyboards.

Material: Long before there was nuevo-folk music or Triple A radio stations, there was Lowen & Navarro—writing heartfelt acoustic-guitar-based music and singing goose-bump-inducing harmonies. One of their early songs, "We Belong," was recorded by Pat Benatar and became a huge hit. Over the years, this L.A.-based duo has written a plethora of souring, tranquil songs that they have recorded themselves (first on Chameleon Records and later on Parachute), and along the way, they built a loyal, grass-roots following. To be honest, their version of "We Belong" (available on Walking On A Wire), with its lilting vocals and simple acoustic instrumentation, is, by far, the better version.

Musicianship: When Lowen & Navarro harmonize, they create a distinctive voice that defines this duo's sound, which is sort of in the Everly Brothers vein. Most of the time, the pair sings simultaneously; however, there are times when one musician will take the lead vocal. Navarro has the deeper, comfortable voice, while Lowen's is the one that creates tension. On record, as well as in concert, Lowen & Navarro continue to surround themselves with top-rate players, the kind who've performed and/or recorded with such artists as John Mellencamp, the Jayhawks and Bonnie Raitt, among others.

Performance: Performing material from their numerous releases, including their latest effort, Pendulum, Lowen & Navarro held the audience's attention throughout their 90-minute set—which is saying a lot considering that some of their fans had been standing for over two hours (during the two opening sets) before Lowen & Navarro took the stage. For an encore, the band brought their acoustic instruments into the audience and sang several songs, including "We Belong" without any amplification, and the audience just ate it up!

Summary: Recognition for these two singer-songwriters is long overdue, but Lowen & Navarro have finally begun to enjoy significant radio airplay. And in L.A., they've become a staple on KCSA (101.9 FM). Their genuine, sensitive stage personas make it easy for their audience to let down their collective guard and get into the moment. Their distinctive vocal harmonies, intriguing wordplay, well-crafted, touching songs and lighthearted, self-deprecating banter make them one of the most enjoyable acoustic acts around.

—Jon Pepper

—Pat Lewis

froSTed

Spaceland Silver Lake

1 2 3 4 5 6 7 8 9 10

Contact: Suzan Crane: 213-655-4151

The Players: Jane Wiedlin, guitar, vocals; John Lowery, guitar; Lance Porter, bass; Sean Demott, drums. Material: For those who know Jane Wiedlin from her time in the Go Go's and her three solo albums, the music of froSTed might be a surprise. While the music has a lot of the pop

hooks, for which Wiedlin is famous, this is closer to punk noise than any of her prior incarnations. The lyrics still carry the soul-searching quality, but now these lyrics are filtered through the raw edge of this current band. This is electric music that is alive. While many people identify with the pop qualities of Wiedlin's other music, there are those of us who always see ourselves in the jagged guitar chords and pounding drum riffs of froSTed.

Musicianship: This band revolves around two things. One is the guitar playing of John Lowery. It is his ferocious playing that makes this band run. While Lance Porter on drums and Sean Demott on bass lay down a solid rhythm, it is Lowery that brings the melodies of these songs to life. The other thing is the vocals of Jane Wiedlin. While she contributes her own guitar playing, it is her voice that seems most important. While her voice has the haunting quality that it has always had, it is not quite strong enough to carry the energy that some of these songs need. Lance Porter does contribute in this respect with some fine vocals of his own, but it is not quite enough to keep up with the great playing of Lowery.

Performance: This band has very good chemistry. They seem to know what the others are feeling and where they are going with the music. This kind of chemistry makes all stage posing unnecessary, and froSTed just lets the music speak for itself. There is not a lot of inane patter or dancing about on the stage, just the music.

Summary: This is a band that is just starting out. While all of the players are veterans, it does take some time for a band to work out all the kinks. froSTed has the potential to be one of the best bands around, but they haven't reached that status yet.



froSTed: Potential to be one of the best bands around.

PHOTOGRAPHY

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MUSICIANS

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LOS ANGELES COUNTY

ANASTASIA'S ASYLUM

1028 Wilshire Blvd., Santa Monica, CA
Contact: Anastasia, 310-394-7113
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat
Club Capacity: 80
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call or send package to club.
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
P.A.: 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
P.A.: Yes
Lighting: Yes

Piano: N

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: Booking, 818-769-2221
Type of Music: Rock, alternative.
Club Capacity: 500
Stage Capacity: 10-12
P.A.: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman.
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

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
P.A.: 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
P.A.: 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
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call Brenda Roberts.
Pay: Negotiable.

PELICANS RETREAT

24454 Calabasas Rd., Calabasas, CA 91302
Contact: Rain Dog, 818-879-1452
Type of Music: All types, except heavy metal.
Club Capacity: 400
Stage Capacity: 10-12
P.A.: 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: David Hewitt, 818-514-0800
Type of Music: Jazz, blues, reggae, alternative, folk, pop.
Club Capacity: 90
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo or call.
Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance Hupt or Zack Zalon; 310-276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 350
Stage Capacity: 10-12
P.A.: 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
P.A.: 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
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo.

MISCELLANY

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PR / ASSISTANT manager needed by contemporary jazz artist / label. Must have business, writing, & computer / internet skills. Paid 3-5 hrs./4 days/wk. Fax resume, 818-831-9759

RESTLESS RECORDS seeks interns (publicity, sales, radio marketing, production, booking). No pay, but great experience & potential for growth. Torsten, 213-957-4357 x236

LEADING ARTIST management/promotion firm seeks interns. Outgoing personality & dedication required. Computer skills a +. Learn the biz from the inside. Paul, 818-901-1122

RADIO REP. wanted (paid after training). Requires phones, organizing, filing, typing & be creative, 805-522-9111

NEW INDEPENDENT record label seeks motivated, aggressive music moguls to intern various departments. Great learning experience & potential growth. Janice, 310-246-0779

INTERNS NEEDED major, fast pace, rap & r&b label. Must be computer literate, eager to learn business & available daily. Fax resume to Deidre, 310-246-9779

COLLEGE RADIO promotion assistant needed, w/humor, Mac typing, W. Hollywood. Leave experience, 310-288-1122

GUITAR MANUFACTURER seeking in-house national salesperson. Knowledge of musical instruments & telephone sales experience preferred. Call 9-5 Mon.-Fri., 213-969-0877

CABERNET STUDIOS seeks drummer/programmer with CAT set-up to link to our MPC 3000. Paid, pop-music. 213-461-5574

INTERNS NEEDED for major label promotion department. 2 days/week min. Must be in school. Alex, 310-288-3859

A&R / PROMOTION assistant wanted, intern to start, can lead to work, learn the business, must have other income, available 10am-3/4pm. 818-784-6710

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AJILITY - Accordion / Keyboards	213-683-3572	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Professionally trained, sight reading, arranging, vocals, MIDI, extensive touring and studio experience, music composing. I am fully equipped for all digital interfaces in my home studio.	I'm the best!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Accordion, keyboards, MIDI / Mac troubleshooting. Call for specifics.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Polka, punk, you name it!
CHRIS BERRY - Vocalist/Producer	818-352-2452	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	I have produced over 40 albums, and have post production coordinated over 4,000 albums including Body Count, Stone Temple Pilots, U2, Overkill, etc.	My specialty is getting the best out of you. I am a post production, mastering, and product manufacturing expert. I can save you tons of money and time!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Vocalist, producer, blues lead guitarist, production director. Over 20 years pro experience in everything from blues, alternative, R&B, hip hop, rap.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Do it right the first time!
NELSON BLANTON - Guit./Wtr./Arr.	818-985-0369	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive studio and stage experience with members of Pink Floyd, Toto, Steve Miller Band, and many more. Lead or rhythm. Slide, open tunings.	Extremely versatile, reliable, cool, look sounds to die for. Real tone, no processing.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Strats, vintage Marshall and Fender amps, effects, acoustic.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Metal to smooth blues
MARTY BUTTWINICK - Bassist	818-242-7551	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Thirty years of pro work, live performance and studio, original projects, clubs, casuals, concerts, film, records, and TV. I sight read, play by ear, and am an expert sideman, band member, band leader, conductor, and musical director. Resume on request.	I specialize in doing what's needed to make the project happen. I can fill the bass chair, or actively organize and run the entire project.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Custom four string, double on guitar and keyboards; vocals; arranger; songwriter, music copyist, fluid with hand-held percussion.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Call and let's talk!
FRANCESCA CAPASSO - Vocalist	805-268-1022	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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 jingles & commercial credits & demos for songwriters. Numerous T.V. & radio appearances.	Unique, extremely versatile powerhouse, soulful, bluesy & alternative from Enya to Janis Joplin with Toni Whitney, En Vogue, Etta & Bonnie along the way. Youthful & modern image.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Female vocalist with wide vocal range. Lead & background. Light percussion. Dynamic voice & exotic looks.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	The voice. The look.
BOBBY CARLOS - Lap Steel/Guitar	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, David Baerwald, Moon Martin, Smitty Smith, John Keane, Christopher Tyng.	Solo & fill specialist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
1925 Weissenborn, 1930 National Tri-Cone, 1934 Rick Frying Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Film & TV soundtracks
TY DENNIS - "Songwriter's Drummer"	213-256-5681	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly overdubs. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Vibe/energy player - dynamic.	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it, know it, love it. Flexible rates.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Acoustic/Electric - Drum programming, KAT, RB mkl, several snares, double pedal, AKG/Shure mics. I'm easy going / show up on time.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Master of the vibe.
JERRY DIXON - Producer	818-782-5096	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recorded four albums with Warrant for CBS & CMC records. Produced several now signed artists.	Songs always come first. Then recording second.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Owns studio with 2" 24 track and 24 track ADAT.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Rock'n' Roll & female singers
MARK EPTING - Violin/Sax	818-752-2672	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Performed with Vassar Clements, Bruce Springsteen, John Prine, Clarence Clemons. Very electric, energetic performer. Good stage presence. Club, concert & session experience. San Francisco State University graduate.	Good ears, improvisational skills, pro attitude, fast in the studio!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Fiddle/violin, sax, vocals, harmonica, outboard gear to vary sounds.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
BRYAN FOGNER - Bassist/Vocalist	818-715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate, Finalist Midwest Best Bassist Contest. Studied reading with Purter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner. Lead and/or backup vocals. 3 octave tenor range.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	A rocker at heart!
LISA FRANCO - Medieval Strings	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Old instruments, modern sound!
MAURICE GAINEN - Producer	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music, National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Complete master & demo production. Live drums okay. Keyboards, arranging, composing, & woodwinds, MIDI & studio consultation. No spec deals. Pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ADAT Digital, Foxtex 16-trk analog, MAC w/Logic Audio, DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, real piano. Atan comp.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	New jack swing, MID/rock.
JOE GOFF - Drums/Perussion	310-577-0004	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	12 years experience. Extensive touring & recording, P.I.T. honors graduate. Studied with the best. Specializing in demo & session work at reasonable rates, casuals, club work, touring & substituting.	Highly versatile player. Fast learner. Great groove, meter & click playing. Read music well. Multi-purpose image. Demo & resume available. Pro situations only please.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Yamaha maple custom drums, Zildjian cymbals, miscellaneous hand percussion.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Making a band groove!
PETER GRAHET - Producer/Engineer	818-848-3505	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recorded albums with Van Morrison, Jackson Brown, Linda Ronstadt, Kansas, Rolling Stones, George Harrison, ELP, Eddie Rabbit, Crusaders, the Jacksons, Modern Jazz Quartet & many more!	My work is highly crafted. Super drums, guitars & acoustic sound! I also do orchestral scoring, major films.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
World class Grammy nominated recording engineer & producer with over 20 gold & platinum albums.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Orchestral scoring
CARLOS HATEM - Percussion/Drums	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & Internat'l touring exp. Television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravisimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Dance music, Latin styles.
CHRIS JULIAN - Producer/Writer/Eng	310-589-9729	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Experienced, focused dig working with bands and singer/songwriters. Great rates. Winning attitude! 1 Emmy, 3 Grammy nominations. Loads of major label, TV, and movie credits. Singer, Mac programmer, play guitar, bass, piano, & synth. Love scoring, arranging, and new sounds.	Call me - we can work it out! Recent productions for Art Garfunkel, Jimmy Webb. Mixes for Bowie, Vanessa Williams, David Crosby. Many projects w/Don Was. R&B writing & prod. Deep grooves.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Over 30 gold & platinum. Automated 24-track 2" analog recording, MTR-90 II. Live room, Top mics & midi, Ocean view, Malibu. HIP productions.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Developing artists & bands.
BOB KNEZEVICH - Producer/Musician	310-312-0125	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years playing, writing, recording, & teaching. Studio Music/Jazz degree. U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates.	Live, sampled, and MIDI arranging. Emphasis on mood, flow, and style.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
"Songwriter's One-Stop."									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Hot CD quality mixes
LEIGH LAWSON - Bassist/Vocalist	714-373-1400	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Electric & acoustic fretted/fretless basses, MIDI pedal keyboard, Boogie & SWR rigs, Fender, Gibson, Alembic, Washburn, Rickenbacker. Tenor vocal.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Can fax resume.
BOB LUNA - Pianist/Kybds/L. Voc	213-250-3858	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Kurzweil K-2000, Kurzweil PC-88, Apple Macintosh IIcx, Roland S50 and various other keyboards.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extremely versatile.
STEVE MCCORMACK - Bassist	310-543-5093	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	19 years experience. International album and tour credits. Extensive jingle credits. International television credits. 4 years college education. Read all charts and notation. Resume available on request, will fax!	Fluent in all styles of music. Pro attitude always. Extremely quick study. Excellent look & image. Known as the groove Meister.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Electric fretted bass and fretless 5-string bass. Stereo SWR rig, Lexicon effects. F Bass endorsement, Baritone tenor vocals.									<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Have bass will travel!

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Instruments and/or vocal range (20 words maximum) _____

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Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

Music styles: Rock Pop R&B Jazz Country **Specialty** (4 words maximum) _____

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NAME	PHONE			QUALIFICATIONS	COMMENT	
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bally/James Brown.	310-392-2107	✓	✓	✓	✓	✓
DANNY MORELL - Keyboardist/Vocs. Korg 01W, Roland Axis remote. Alesis D4. Atari Stacey / Master tracks pro; gear investment conscious. Vocals: Tenor / high harmonies.	602-279-1773	✓	✓	✓	✓	✓
STEPHEN MYERS - Vocalist Black British male vocalist with wide range, power & control. Extremely versatile. Lead & background.	714-568-2971	✓	✓	✓	✓	✓
STEFAN NEARY - Prod./Eng./Gtr. Complete 24-track digital, 24-track analog, rehearsal pre-production. ASR 10, MPC 60, Fender, Marshall, Laney, Ampeg, etc.	818-782-5096	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker 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	✓	✓	✓	✓	✓
WYNN ROCHA - Vocalist Soulful and bluesy tenor range. True stylist. Very versatile in Spanish or English.	714-970-2351	✓	✓	✓	✓	✓
STEVE - Vocalist/Songwriter Unique voice, wide range. Lead & background vocals.	818-971-5049	✓	✓	✓	✓	✓
R. J. STINGER - Guitar/Vocals Lead and background - best tenor.	818-705-0463	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Keys./Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓	✓	✓	✓	✓
PAUL TAVENNER - Drums Yamaha Recording Custom & customized vintage Ludwig kits, Nobel & Cooley piccolo, Yamaha maple custom, Ludwig, DW snares, Zildjian cymbals.	818-753-3959	✓	✓	✓	✓	✓
TREVOR THORNTON-Drums & Percus. Full international Yamaha & Zildjian endorsee. Acoustic/electric; real-time programming.	818-380-0453	✓	✓	✓	✓	✓
TOM TORRE - Violin/Fiddle, Guitar Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.	818-340-6548	✓	✓	✓	✓	✓
CHRIS TRUJILLO - Percussion Extensive percussion and drum set-up.	818-725-4424	✓	✓	✓	✓	✓
				Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player" Aka "The Funkmaster"	✓
				31 years old, 24 years playing, 14 years professionally. Excellent chops & showmanship, classically trained, sight reader, MIDI programmer ace, arranger, vocalist, relative pitch, creative, team player, no bad habits, positive attitude, healthy, camera ready. Promo package available on request.	Phenox based. Looking for tour with high-energy signed original act only please. I will fly in for auditions without obligation.	✓
				Very experienced. Recorded /performed /toured with Erasure, Duran Duran, Lisa Stansfield, Maxi Priest, David Essex, & The London Community Gospel Choir. Jingles voice-overs for Xerox, LBC radio London, & Capital radio.	When you need a real singer, who is professional, quick, and soulful, with excellent harmonies and delivery, everytime, call me. You will not be disappointed!	✓
				Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓
				Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Carl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓
				Vocal graduate from Miami Conservatory of Music. Several album credits and years of studio and live performance.	Singing is my life. I also play several instruments.	✓
				Over 16 years of stage and studio experience. Supported national acts Bus Boys, Mother's Finest, Jon Butcher, Axis, The Knack, to name a few. Also available for jingles. If it can be sung, I can sing it!	Very easy to work with. Style ranges from Steve Perry to James Brown. Very creative with extensive song catalog of my own.	✓
				Forty years in business and got paid for it.	Wide vocal range.	✓
				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.	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.	✓
				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.	✓
				15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate. 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.	✓
				Top English drummer now available in USA. 18 professional years. Started gigging age 12. Many album credits including Martin Page. 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	✓
				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.	✓
				15 years experience. Recently on platinum albums with Rod Stewart, Richard Marx, Toto, Terence Trent D'Arby, The Black Crowes. Completed 1994/95 world tour with The Black Crowes and Rolling Stones. Worked in studio with Glenn Frey, Diana Ross, Mijanes, Vikki Carr, David Benoit, Simon Phillips, Los Lobos, many	Can play all styles Latin - hard rock and everything in between. Highly respected, was Jeff Porcaro's choice for Toto. Resume upon request.	✓



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2. PA'S AND AMPS

- Acous bass amp, 125 rms pwr, sprk cab w/one 15" JBL spkr, \$395 818-990-2328
- Carvin 4x12 spkr cabs, good cond, \$550 for both Glen, 818-566-9099
- Carvin folded horn 18" bass bottom, killer sound w/ Altek spkr, \$350 obo 818-771-9585
- Fender BXR 400 bass amp, \$450 obo Tascam 424 4 track, \$350 obo, Alesis HR16 drum machine, \$150 obo Kenny, 818-780-7836
- Knk audio bass guit cabs w/one 15" electrovoice 200 watt spkr, \$175 obo Mike, 213-483-4780
- Kustom style tuck-n-roll 4x10 empty spkr cabs/combo shell, black vinyl, \$45, 818-780-4347
- Marshall 9001 \$499 PSA-1, \$399 Kustom cabs w/two 15" Peavey spkrs, \$550. Ron, 310-423-3899
- Marshall JMP 1 rack mount pre-amp, \$500 obo 310-479-6558
- PM6-150 PA system, 6 chan bd, 2 monitors 2 main spkrs w/two 8 ft stands, never used, must sell, \$1700. Don, 818-789-1761

- SWR Goliath 410, \$425. Ampeg SVT 410, \$300 310-530-6541
- Two SR-1 w/ld, two CR 151, one FRC-1 w/poles, Celestian, paid \$1600, make an offer. 310-376-1292
- Yamaha Soldano T100 C lube amp w/slo 100 watt hd, reverb, overdrive, etc. \$1000. Frank, 818-757-5097

3. RECORDING EQUIPMENT

- Akai S3000 sampler, top of line, mint cond, \$1650. Msg, 310-288-6610
- Akai-s 950, \$750 Yamaha midi rack 8-pc DX-7, \$1200. Yamaha WXY 10ur diversity recorder, \$450. Sony 700 DAT, \$500. DSP digitech, \$220. Calob, 213-387-5526
- Fostex R8 8 trk reel to reel deck, like new, \$995 818-753-5635
- Marshall 100 watt amp, xint cond, chan switching abt, recently serviced, \$375 obo, Matt, 818-609-0183
- Tascam 238 8 trk recorder w/DBX noise reduction, perfect cond, cost \$1500, sell for \$690, 310-226-8099
- Tascam 388 8-trk w/bt in mixers, DBX, gret for band demo & writing, \$1100 obo, 310-607-4980

- Tascam M3-12 12x4 mixer w/8 separate tape returns, perfect for Adat use, 818-348-3733

4. MUSIC ACCESSORIES

- Alesis miniverb III, \$200. Ron, 310-423-3899
- DBX 150X pro noise reduction unit, costs \$300, sell \$150ea, 818-754-4470
- Digitech multi-function delay pedal. #PDS20-20, \$60 obo. Mint cond. 818-771-9585
- Ibanez TS9 orig tube screamer, \$200 obo, 310-479-6558
- Rack mtd mixers w/EQ & midi control, 20 chan Tascam, \$450. 8 chan Simmons, \$199. 8 chan MOTU, \$199. 818-753-5635
- Road case for small vox 50 watt 60's style Marshall hd or similar hd, \$100. 818-902-1084
- Telex pro diversity wireless unit, full instrum. Good cond, \$150 obo, 310-820-4402
- Tube tester, shell elec manual, 102 sockets, complete w/charts. Save bucks, watch & check your own tubes. Impress your friends, \$85. 818-780-4347

5. GUITARS

- 1979 Fender Strat, blond w/case, \$425 818-568-0616
- 93 Fender Squire Strat, made in Mexico, black, xint, gig bag, \$165. Gibson Epiphone Strat style, xint, gig bag, \$160. 818-902-1084
- 95 Yamaha CG150, nylon str Classical elec, brand new, sacrificing \$450 obo Brian, 310-358-0231
- Carvin, white, DC127 guit w/case never used, xint cond, \$400 obo, 310-842-6225
- Cramer Strat shape, made in USA, BMG pickups, 2 singles, one humbucking, xint cond, no case, \$175. 818-780-4347
- ESP bass, Horizon, xint cond, \$525. 310-372-2323
- String bass, 3/4 German hand carved roundback, used in studio for 30 yrs, \$5500. 818-990-2328
- Wtd: Gibson Les Paul bass, Brad, 818-769-7427

6. KEYBOARDS

- Casio cz 3000, \$350. Yamaha DX-7, \$350 Roland JW 50, \$800 Roland PG10 lead synt progrmr, \$250. Kawai K1, \$500. Calob, 213-387-5526
- Hammond A-100, mid 60's, recent \$450 modification, exact B3 elec, \$550 obo, 213-960-2010
- K2000 synth/kybd w/seq, effects, great sound, like new, \$1490, 310-226-8099
- Roland JW50 music work station, near mint cond, \$700. 818-240-6590
- Yamaha TG-33 sound module w/49 key trigger, 24 bit digital, \$200. 310-607-4980

8. PERCUSSION

- Akai MPC 60 drum mach work station, xint cond, the first, the best, \$1550. Msg, 310-288-6610
- DW 6.5" brass snare, like new, \$250. Pasty 16" signature crash, used two times, under \$250. Synt 20" 3000 Novo china, \$125. 213-893-9578
- DW 18" tom set, 26" bass, 10, 12, 14, 16. 16 fast tom w/rack & cates, lacquer finish, \$3000, 213-848-7025
- Kil, \$120. Nine toms, \$100ea Stands, \$160 Heads, \$30 Hats, \$80 Percuss equip, \$500 Drum case, \$35. Msg, \$200. Ron, 310-423-3899
- Korg DD55 doubleface, \$250 Yamaha RX120progrmr, \$325. Kawai R100, \$250. Roland TR626 \$300, Alesis SR16, \$275 Yamaha RX30, \$300. Boss DR Rhythm660, \$300. Calob, 213-387-5526
- Pearl export 7-pc Burgandy wine. Xint cond, drums only, \$500. Paul, 818-786-4468
- Toma drum kit, \$500 obo Brad, 818-769-7427
- Yamaha & Premier 14" metal snares, \$200 obo each Mark, 818-907-5807

9. GUITARISTS AVAILABLE

- 22 yr old Latin punk guit w/suede/leather eyes & firm butt sks other musicians so I can stand out. No egos. 805-527-4196
- AAA guit/voc/sngwrtr sks serious, patient, mature pros for rock/blues, have org rec/hw/cover prog, 23 yrs exp Bluz Ave 909-948-1569
- Acous guit sks other instrum & sngrs for casual fun, bluesy, rootsy, folk, xint improv, 818-755-9369
- All guit/sngwrtr w/voc avail Current dedicatd/pro Les Paul, wah wah, tremelo, echo flex, stage/tour/studio exp 818-341-0850
- All pop/mtd drmr avail into Buzz Cocks, Blur, Lush, Elastica, No Doubt, Muffs, Pattnck, 213-255-9220
- Cheryl Corg, Melissa, Joni, Bonnie infl guit avail for signed artists only J R 310-281-6551
- Creaty soulful guit tons of rec/tour exp sks pro/prof signed band Infl Dead Clapton, Dave Matthews, Hendrx. Good songs, inspiring jams Patn 714-377-9096
- Don Was ml melodic guit avail for rec/perf Paid only Jackson, 818-786-4468
- Driven divers 2nd guit avail for serious pro sit only, backing voc, xint gear, rehears spc Infl Qyrche, Dream Theater, Priest Fredrick, 818-345-4944
- Guit, 29, 18 yrs exp, infl by Ings Young & Zack Wild, looking for solid pro together band Larry, 818-899-7958
- Guit, 22, avail to join/form band, all orig Infl Navarro, Smiths, Corgan, Page, No over 25's, pro gear, transpo, John, 213-674-0284



*Guit, 25, sks sngr to collab w/then form band. Stone Rose, Morphine, Clash, Zep, Sonic Youth, Zen, Taoism. 310-376-7082
 *Guit, 31, sks hr band, covers/orig, for overseas work in Japan or Asia. Versatl, lots of exp, good equip. Mike. 818-783-6721
 *Guit, 15 yrs exp together avant rock sit. Jangle to Noise to R&R. Vintage gear, tunings, effects or raw. Bowie to Sonic Youth. 818-752-0885
 *Guit avail, infl Clash, Gang of Four, Joy Division. 818-338-5434
 *Guit avail for pro voc band ala Eagles, old Poco. Fleetwood Mac-style. Can sing lead, 17 yrs exp. 805-511-4861
 *Guit looking to form/join acous/elec song orien band. Neil Young, Oasis, Greg. 818-789-8016
 *Guit sks aggressiv, signed or estab band. Have exp, gear, image. Infl Zombie, Manson, NIN, Nirvana, etc. 818-780-7636
 *Guit sks band to join/form. Infl B.B. King, Gary Moore, etc. Serious, all only. 818-217-5931
 *Guit sks indus gothic all rock band or musicians to form. Into KMSDM, NIN, Ministry, Andrew. 818-966-1813
 *Guit sks others to form/join band. Infl early Stones, T-Rex, Who, Eddie Cochran, Stooges, have rehearsal studio downtown LA. 213-882-1067; 814-879-7925
 *Guit sks working cover band, top 40, classic rock. John. 818-382-7944
 *Guit/elec musicn/sngwrtr & sound designer sks visionary elec musicn or non-tech phobic bands w/pro at/equip for collab. 213-644-0198
 *Guit/sngwrtr avail to join/ruin estabband. All operations alt. Pumpkins meets STP. 881-891-5591
 *Guit/sngwrtr sks band that rocks, pros only pls. Larry. 818-999-7959
 *Guit/sngwrtr w/mmany yrs exp sks talented mature sngr for collab, poss band sit, orig material, into rock, blues, funk. 818-761-7253
 *Hard rock heavy metal lead guit avail for band/musicians.

Infl Ozzy, Metallica, Ed 310-837-9657
 *Hard-edged groove orien guit w/Hilfywd rehers, sks band w/drive & dedicatn. Infl Zep, Zombie, Love Bone. 213-962-8981
 *Heavy aggressiv chaotic guit into pwr groove & odd timings. Infl Pantera, Zombie, old Sabbath, Rollins, Lee. 213-661-3192
 *Heavy groove plyr sks to join/form band. Infl Korn, Helmet, Machinehead, NIN. Have pro equip, dedicatn. KC. 818-955-8240
 *I have a mean dmrr, rehearsal spc, lots of ideas. Ready for band w/backing, shows, mgmt. Infl O'ryche, Dream Theater, Priest, Fredrick, 818-345-4944
 *Pro guit avail, Don Felder, G.E. Smith, Robert Cray, B.B. King, Dickie Betts, Clapton, etc. Fender guit/amps. 805-495-8262
 *Pro guit avail for sessions, showcases, working sit. Phil. 818-753-1811
 *Pro guit avail for sessions, touring, clubs, casuals, jazz, rock, fusion, R&B, pop, top 40, classic rock. 1981 GIT grad, sight reads, easy going, pro credits. 818-247-7429
 *Pro guit/sngwrtr avail w/rec & top credits sks signed or touring pr to make new blues psched garage rock. Will relocate. Jimmy. 315-337-0486
 *Pro lead rhythm guit sks band. NIN, COC, A'Chains. Les Paul, Marshall. Previous endorsemt. Jeff. 213-876-0155
 *Well known European lead guit interested in success orien metal rock proj. Top pro bands need only respond. Ray Cohen. 818-363-5105
 *Yigal, where are you? I want to collab. Call for demo tape. Mike. 213-969-8139

9. GUITARISTS WANTED

*#1 ass kickin voc bst team seek great guit to form dynamic heavy groove 90's hr band. Infl 70's, 80's, 90's, yourself. Brent. 818-508-0174
 *2nd guit neded for all rock band. Good spot for right plyr. Bush/Pearl Jam-type stuff. Tony. 714-529-0843
 *A-1 bad-ass mother 1—er guit neded for estab band. lmed rec/gigs/showcase for deal. Early Elvis, Beatles, Bowie, Stones, vintage rock, power pop. Short hair image a+. 818-753-0781
 *Ace guit w/lead voc/synth equip wtd. Melodic, rhythmic, tight, intense style. Talent, exp, dedicatn essential. Mainstream progress rock, funk, pop tunes. J.V.. 310-455-4304
 *Aggressiv fem voc/guit forming band. Prolific driving haunting music. Great image, connects. NIN, PJ Harvey

meet mod gothic. Pros only. 213-935-2007
 *Band sks guit in vein of pop, blues, rock, for rec, label deal, showcases. 310-289-4734
 *Band w/xtm lem lead voc sks serious co-guit w/great dynamics, acous a+. Infl many, Joan Osborne. Upcoming showcases. John. 310-280-3343
 *Blues god, bad boy, xtremely soulful guit to form trio w/ lead sngrng bst. 90's blues/rock. Blood thirsty dedicatn. 213-526-2979
 *Bst & dmrr looking for guit, we have passion and are serious. Infl Pixies, Pumpkins, Oasis, Bush, Greg. 310-393-6567
 *Cntry guit neded to form orig cntry band, serious only. Christian. 818-284-1894
 *Composition orien KROQ-esque band w/major mgmt sks solid lead/rhythm plyr ready to compete in today/tomorrow's market. No heavy metal chunker! 818-753-8002
 *Guit, glgging, writing, rec exp. Diverse taste, mostly inspired by "alt". Seeking serious, yet fun & humorous musicians. 818-727-1801
 *Guit & bst wtd to form orig hr band. Patsy Kline meets Chrissy Hynde. No flakes. SFV area. 818-366-9490
 *Guit wtd, also bass/drums by voc w/hol material, mgr/alt rock, no hard rock. Call prg, Arthur. 310-262-9896
 *Guit wtd by English sng/sngwrtr/guit, lots of material. Infl Billy Bragg, Paul Weller, LA's. Joseph. 213-882-8119
 *Guit wtd by exp sng/sngwrtr to collab on something new. Proj to be perf, dem, shop. Career minded only. Kevin. 213-666-1687
 *Guit wtd for up and running Styx cover band. We need 2nd guit plyr and if have voc. a+. Mark. 805-496-8355
 *Guit wtd into trppy grooves & good songs. Talking Heads, S. Amer, Police (circa 1978), Clon, etc. Joe. 213-746-5185
 *Guit wtd to form acous/R&B band w/ two attractv soulful fem voc w/orig material. Infl Hootie, Alanis. Serious only. Lisa. 213-651-3556
 *Guit wtd to play. 213-931-9872
 *Guit/sngwrtr wtd. Serious plyr to join estab band to work on latest CD & tour. Band must be #1 priority. No drugs. Mark. 310-226-6322
 *Guit/voc for tribute to 70's progress rock band. Some orig. Greg. 818-973-7855
 *Heavy groove band looking forstars, no speed demons. 310-306-1588; 310-305-7728
 *Lead guit wtd to form heavy rockin band w/street sound. Infl Motley, GNR, Motorhead, Zep, etc. All orig, have dem & Hillywd lookout, no posers. 213-957-5167
 *Looking for rhythm & lead guit, style: A'Chains, Peter Gabriel, Brian Eno for proj. 818-559-0539
 *Male voc/guit/sngwrtr into Crows, Crow, Raitt, w/acous emphasis wtd to collab in grp sit w/fem sng/r/sngwrtr/instrum. Peggy. 818-895-3030
 *Orig sng/sngwrtr sks right hand man w/axe ala Brian May, Slash, Eddy, melodic, alt. Have rehers/rec studio. Serious only. Michael. 818-286-7025
 *Pop guit wtd for band w/mgmt & own rehers spc, upcoming shows & rec proj. Infl Beatles, Big Star, Replacement. Rick. 805-298-2909
 *Pro cntry guit wtd for upcoming opening, must be exp plyr, pkg req. 818-380-1260; 615-780-3196
 *Pro guit wizard w/blues/rock/pop licks (Page meets Petty) neded for sngwrtr w/major int. 310-358-6060

*Pro working pop voc sks pro acous/elec guit to form collab & gig in town. Must read charts. Infl Kenny Loggins/George Michael, Conrad, 213-951-1958
 *Pwrtfl fem voc sks pwrtfl guit to form the hottest band in L.A. Speed funk, rock, metal. Caria. 310-454-8711
 *Rec artist sks rockin superstar rhythm guit. Serious applications only. 310-471-4629
 *Rhythm guit who doubles on kybds sought by WOMB, alt band w/Euro rec deal & tour. Mainly guit. Must own sampling kybd. 213-782-4094
 *Rhythm guit wtd by alt band w/great songs, plyrs, connects. Exp plyr w/goog alt a must. Tony. 714-227-8930
 *Seeking lead guit for orig pop band. Must dig Oasis, Posies, Teenage Fan Club, Beatles, Brian Wilson, Matthew Sweet. Voc a+. Rick. 310-399-7313
 *Sng/rngwrtr sks dedicatd, versatl guit to form grp. I have lockout, tapes, video, etc. Infl Nirvana, NIN, Marley, A'Chains. No addictions pls. 310-668-1451; 310-288-6152
 *Versatl, exotic, soulful guit for imed collab w/sngr & dmrr. Dead Can Dance, Peter Gabriel, Seal, Radiohead, etc. We want to make them dance now. Susanne. 310-312-6841
 *Voc/sngwrtr sks lead guit for b/band. Orig music. Kenny Loggins, Melissa Ethridge, Christopher. 818-953-9283

10. BASSISTS AVAILABLE

*#1 ass kickin bst/voc team sks great guit & dmrr to form dynamic heavy groove 90's hr band. Infl 70's, 80's, 90's, yourself. Brent. 818-508-0174
 *20 yrs exp bst/lead voc avail for paid sit, studio/live, curren/classic rock, top 40, 6-string, SWR gear. Brian. 818-715-0423
 *5-string bst w/voc avail for currently working band. Blues, classic rock, cntry, orig a+. 213-851-7495
 *Avail bst, plays acous upright & elec fretless bass. Into jazz, rock, blues, R&B. Has groove, reads charts. For gigs, rec, showcases. Joseph. 818-763-8078
 *Bad black bst, funk, R&B, hip-hop, soul chops, pro abil, open to all types paid proj. Pgr. 310-403-0610
 *Bst avail, tall, skinny, tons of tattoos. 818-769-7247
 *Bst avail, sks guit for up & running Styx cover band. Mark. 805-496-6335
 *Bst avail for rockin bluesy band w/punk alt edge. Jim 310-273-6737
 *Bst avail for working rock band, lots of exp, good equip/image. Greg. 310-530-6541
 *Bst avail to join completed & all orig band. Have transp, gear, songwriting abil, image, dedicatn. Infl Ozzy to Alice. No garage bands. 213-960-6597
 *Bst for hire. Pgr. 310-403-0610
 *Bst sks free expern & atmospheric rock band. Infl Colltrane, King Crimson. Ted. 818-285-7376
 *Exp bst looking to join band w/Rancid, Crush infl. 310-842-8548
 *Five 1/2 octave lead voc range, road/rec exp. Infl Chris Squire. Seeks to complete non-metal band. Greg. 818-963-7855
 *Pro bst looking for good sit, pro minded musicians. Cntry, rock, a mix of the two. Bobby. 818-247-0556
 *Pro bst sks crazy aggressiv act, signed or estab pref. Have exp, image, gear, etc. Infl Zombies, Manson, NIN, Nirvana, etc. 202. 818-780-7835
 *Young serious-minded in-the-pocket bst sks other young hungry plyrs to jam with. Heavy blues-based R&R. 213-876-9816

10. BASSISTS WANTED

*#0 bst neded, alt, heavy, A&M deal, U2, STP, very pro, rehers/gigs. No hustlers. Paul. 213-655-4346
 *#1 bst w/exp equip & image wtd by pro band w/ exceptional songs, rehers & spc, gear, exp & image. Zep, Van Halen, O'ryche. Theo. 213-654-1550; Barak. 213-650-0974

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*#1 Incred bst wtd by guit/voc/sngwrtr for rock/blues. Have orig rec/showcase proj. Must sing. be patient. mature. Bluz Axe. 909-948-5169
*1990's alt team plyr bst for band w/lockout, demo, heavy groove, dynamics, cool songs, ala Foo Fighters, Sait, Pumpkins. 18-28. 310-402-9974; 213-663-0779
*21 yr old + exp bst w/long hair wtd by Hollywood drmmr & Infil Candlebox. Skid Row. Spinal Tap. Riche. 213-876-9647
*A-1 bad-ass mother f---er bst nedd for estab band. Imed rec/gigs/showcase for deal. Early Elvis, Beatles, Bowie, Stones, vintage rock, power pop. Short hair image a +. 818-753-0781
*AAA act sks melodic groove orient bst, fem voc a +, acous/elec guit. R&B, entry, cntry, rock infl. Mgmt co support. Joe. 818-954-0742
*Ace bst w/voc wtd. Melodic, rhythmic, tight, intense style. Talented, exp, dedicatn, good att essential. Mainstream progressv rock, funk, pop tunes. J.V.. 310-455-4304
*Acous bst wtd for working pop/rock band w/promising future. David. 714-660-0066
*Aggressv fem voc/guit forming band. Prolific driving haunting music. Great image, connects. NIN. PJ.Harvey meet mod gothic. Pros only. 213-935-2007
*Aggressv rock artist wtd by heavy groove band. Infil Korn, Helmet. NIN. You must have talent & dedicatn as we do.
*All rock band sks bst. Pearl Jam-type stuff. Good spot for right plyr. Tony. 714-529-0843
*All/new wave band is looking for bst. Grooving, very good level. 310-208-3772
*Band sks bst to complete grp. Infil Counting Crows. U2. Pearl Jam. Craig. 213-214-4092
*Band w/bookings & CD in the works sks dedicatd bst. Infil Mazzy, Pearl Jam, Veruka, Jane's, Velvet Underground. Jymm. 213-962-2926
*Band w/xtnt fem lead voc sks serious bst w/dynamics & solid tone to join band. Infil Joan Osborne. Upcoming showcases. John. 310-280-3343
*Blues upright bst nedd, 3-5 paid gigs/wk. in town. Chicago, jump, SRV. 818-902-108
*Bluesy hr voc & guitar for open minded bst to complete band. Must be 22-28, image, equip. Steve. 310-567-5671; 213-851-0701
*Bst nedd by THE CAROLINAS, coed alt band. Edgy, folksy, girle. Infil Ride, Echo, Cocteau, Rex or Meggan. 213-257-4512
*Bst nedd for heavy rock band, pro status, serious att, good technique. All others need not call. Ed. 310-837-9657
*Bst sought by NECTAR, alt band w/Euro rec deal & tour, vocals a +, long-term plyr. Cure, Beatles. U2. 213-782-4094
*Bst to complete 4-pc, must be pro. Infil LA Guns, Van Halen. Zombiie. San Dimas area. Ron, 909-399-3874
*Bst w/great skill & open mind nedd for unique orig trit, West Valley area. 818-705-3467
*Bst wtd, solid, aggressv, groove orient team plyr nedd for fem artist proj. This is what you've looking for. Serious only. Jeff. 714-636-7540
*Bst wtd, solid, committed, reliable. Rock/pop/alt, more melodic than hard, fem sngtr, have gigs & industry interest. 310-473-2145
*Bst wtd, also guit/drums by voc w/hot material, mgr/all rock, no hard rock. Call pgr. Arthur. 310-262-9896
*Bst wtd, male/fem, for alt trio, must be team plyr, dedicatd, hard worker, backing voc a must, sngtr a +. We have connects, gigs, great songs, & att 818-753-0290
*Bst wtd by alt band w/great songs, plyrs, connects. Exp person w/good att a must. Tony. 714-227-8930
*Bst wtd by band that is redefining stds of rock music. No excuses. Call now. Larry. 818-899-7958
*Bst wtd by exp sngtr/sngwrtr w/history to collab on something new. Proj to be perf, demo, shop. Career minded only. Kevin. 213-866-1887
*Bst wtd by gothic infal band. Two CD's out & upcoming tour. 818-965-6225
*Bst wtd by hard rockin band, must be pro & ready. Own production on digital masters. Bob. 818-760-4425
*Bst wtd for alt band. Raw guit, many grooves, gigs & imed rec. 24-7 lockout rehears spc, lots connects in music business. Chuck. 818-980-4007
*Bst wtd for alt rock band, practice in OC. Martin. 714-528-6652

*Bst wtd for band w/hw CD. Infil NIN, Nirvana. We rehears in Anaheim, 25 mi south of downtown LA. Alex. 310-837-7760
*Bst wtd for hard-edged alt band. 310-827-1706
*Bst wtd for HEADCLEANER. Rage Against Machine. Snoopy Dog. Studio, gigs, rec contracts waiting. 310-854-7233
*Bst wtd for intense ethereal band. Floyd (1970's), Church, Verve, Jason. 714-635-5323
*Bst wtd for new band w/mgmt. Ken Howard, pgr. 714-304-3344
*Bst wtd for progress rock, major label proj, lead voc a +, Floyd, Zep, Rush. Must have tape/bio, no exceptions. 818-916-2212
*Bst wtd to form all orig band. Brutally honest msg, activist mind set, socially aware. Infil Jane's, Rage, Hendrix. Have demo. 310-392-6913
*Bst wtd to form modern rock band w/middle Eastern infl by sngtr, guit, sngwrtr. Must like Depeche, Cure, Smiths and be technically accomplished. 310-202-0862
*Bst/backing voc wtd for rock alt band, paid sit. 818-941-8923
*Bst/voc nedd for alt band. Toad, Radiohead. 20-25. Brian, 213-917-8214
*Capitol Record rec artist & Juice Newton guit sks creatv pop rock bst and drmm who sings. Label int. 818-908-0394
*Creatv exp & versatl bst for complete band w/kybd. Melodic, mood, mind altering. Infil A. Clayton. Backing voc a +. 310-915-9462
*Do you play acous bass? Are you positive & ready to grow w/orig folk rock band that gigs regularly? Call now. 310-987-4977
*Estab alt melodic rock band sks dedicatd pro-minded bst. Must have pro equip. 310-521-6658
*Fem bst to complete 3-pc alt band on Westside. Joey. 310-459-3991
*Fem bst wtd for rock/pop rec/perf grp. Plugged in sit, xint oppty. 310-288-8091
*Fem lead alt band sks male/fem bst, pro equip, pro chops, dedicatn, for showcase/gigs. We have rehears studio, industry connects. 213-654-6722
*Fem sngtr/sngwrtr/guit nds bst to start quirky/very orig alt rock band. Infil Mazzy Star, Kim Deal, Siouxsie. Sue. 818-769-2794
*Funk blues band looking for bst, James Brown, Meters, Tower Of Power. Pros only, no idiots, no morons, no flakes. Dave. 213-654-4972
*Funk bst ala Bootsie wtd for serious funk. Hendrix, Parliament, early Prince. 310-372-3208
*Hard-edged alt band looking for bst. 310-827-1796
*Hard-edged groove monster nedd to fill vacancy of yet another idol flake bst. Don't be next one. Serious only, great potential. Andy. 714-633-3495
*Hillywd band wants bst in 20's for new metal cntry sound. Infil Sarzp, Claypool. 213-739-3726
*I'm tortured & sensitive, distant & in your face, but I feel, feel, feel. 26 yr old sngtr/guit sks bst/brother who understands. Tom. 213-935-5991
*Jazz bst wtd to form trio for potential gigs/rec. Knowledge of Latin rhythms & commitmt a must. Jeff. 310-301-1504
*Looking for orig R&R bst for upcoming showcases. Rec & rehears paid. Scott. 714-776-9469; Mario. 213-461-1755
*Major label guit/sngwrtr, 24, in LA, sks bst/sngwrtr band for collab. Orig alt rock. U2, REM, STP. Pros only. 818-359-4005
*Major rec co will see band play at showcases being set up. Infil NIN, Floyd, Alanis. Dave. 805-250-3090
*Melodic bst wtd for gigging grp. Infil Gin Blossoms, Toad the Wet Sprocket, Beatles. 310-798-1710
*MENTAL CENTER, hard rock band sks bst. Jimmy. 310-281-3373
*Modern pop/rock band sks talentd bst w/backing voc. Jamie. 310-393-7913
*Multi-media band sks fem bst. CD/tour. 212-207-8958
*PINCUSHION now auditioning rockin groovin bsts. Groove, taste, creativity, dedicatn a must. We have

lockout, material, concept, originality. Eric. 818-755-9174
*Position now avail, FOUR PRONG JACK, no pretenders or wimps, all pro sit. Jack. 818-899-7958
*Pro plyr skt grooving aggressv bst to complete proj. Must write & collab, backing voc a +. Danny. 818-762-8636
*R&B funk bst wtd, orig band, xint songs. If you flake on rehears & are not serious about music, do not call. Team plyr only. 213-666-6926
*REACTOR sks bst. We are headlining hr heavy metal band. Infil Skid Row, Ozzy, Crue, Dokken, Van Halen. Equip, transpo, image, dedication req. Greg. 818-980-3254
*Searching to form collab endeavor toward fusion elec jazz ensemble, talented in grooves, improv, musical statements. Call me, the drmm, 310-839-2702
*Seeking bst for groovy orig pop band. Must dig Oasis, Posies, Teenage Fan Club, Beatles, Brian Wilson, Matthew Sweet. Voc a +. Rick. 310-399-7313
*Sober bst wtd into Dream Theater, Rush, for orig melodic hr band. Backing voc a must. 818-886-4626
*Solid plyr familiar w/blues, R&B & punk styles for estab band playing LA area. Susan. 213-650-8725
*Voc/sngwrtr sks bst for bl/ band. Ong music. Kenny Loggins, Melissa Ethridge. Christopher. 818-953-9283
*Wtd: Christian bst for versatl, orig metal proj w/label int. Slap & fretless a must, background voc a +. DCS. 909-789-2402
*YOU KILL ME sks bst for melodic rock alt trio. Creativity, focus, motivation, hunger a must. No punk wannabes or faded types. Scott. 213-934-7642
*Young band w/great songs, label int & connects sks bst. Pop rock in vein of Springsteen, U2, Journey. 818-329-4792

11. KEYBOARDISTS AVAILABLE

*Alt plyr w/top gear to join/form band. Dark, mystical, exotic, unique sound. Image, exp, songs, grooves, backing voc. Rick. 213-469-6748
*Black psyched w/old-instrum, ala Hendrix, Bootsie, R&B w/updatd kybd w/drmm sound & digital studio for collab. 310-372-3208
*Exp kybd w/good equip & transpo sks estab grp, blues, oldies, rock, R&B, etc. Specialize in organ/synth groove. Steve. 818-405-1020
*Hammond B3 organist, exp, into early metal, Sabbath, Steppin Wolf, Purple, sks band into heavy riffs/jams. Msg. 213-960-5585
*Killer kybd looking for pro sit, great chops, equip, image, production skills. Also arrange/program all styles. 909-396-9908
*Kybd plyr/programr avail for studio, demo, arrngmnts. Seq, drums, loop, kybd parts. Atari, Cubase, M1, R&M, S220, U2, etc. Extensv exp. Eric. 310-208-3772
*Kybd avail, looking for guit for up & running Styx cover band. Seeking 2nd guit, voc a +. Mark. 805-486-6335
*Plantst sks gigs w/working jazz or Latin ensemble. Pros only. Jeff. 310-301-1504
*Plantst sngtr/sngwrtr w/2 albums avail to band w/major label deal. 818-342-3100
*Pro accompnst formerly w/Sarah V.Aughan/Joie Williams avail for singers prof. Herb Mickman. 818-990-2328

*Pro B3 piano plyr, formerly w/Sass & Jordan/Peter Wolf avail for pro sits only. Greg. 213-960-1458

11. KEYBOARDISTS WANTED

*A-1 bad-ass pianist/kybst nedd for estab band. Imed rec/gigs/showcase for deal. Early Elvis, Little Richard, Beatles, Bowie, Stones, vintage rock, power pop. Short hair image a +. 818-753-0781
*Ace kybst w/voc wtd. Melodic, rhythmic, tight, intense style. Talented, exp, dedicatn, good att essential. Mainstream progressv rock, funk, pop tunes. J.V.. 310-455-4304
*Amazing versatl kybst wtd for orig pop rock band. Infil Seal, Gabriel, Dolby, Tears for Fears Have label connects. Ethnic inf lk Derek. 213-389-6619
*Guit sks kybst/synth to collab w/orig indus, gothic, alt rock band. Into KAMSDM, NIN, Ministry. Andrew. 818-966-1813
*Guit/elec music/sngwrtr & sound designer sks visionary elec musicians or non-tech phobic bands w/pro att/equip for collab. 213-644-0198
*Indus garage pop psycho-billy odd balls sk hip midi man, voc a big +. Steve. 310-470-7167
*Jam orien B3 kybst w/gigs at Roxby/Whiskey, Infil Dead, Doors, Floyd, Lee. 818-712-0838
*Kybd plyr wtd, tasty, creatv, predom classic piano & organ, good pop rock band w/good songs This band has potential. Bob. 818-342-8581
*Kybd/guit plyr wtd for complete grp. Cross betw Floyd, Zep, Queen & Beatles. Old top notch muscles, need absolute exp virtuoso on both guit/keys. 310-289-0280
*Kybd who doubles on rhythm guit sought by WOMB, alt band w/Euro rec deal & tour. Must own sampling kybd, guit skills. 213-782-4094
*Kybst wtd, looking for funk, punk, rock, blues, jazz infl kybst/guit, must be open to new ideas/good equip. Greg. 818-560-7882
*Kybst wtd covers/orig, alt rock, writing skills, voc a +. Long Beach. Laura. 310-598-2747
*Kybst wtd for new band w/mgmt. Ken Howard, pgr. 714-304-3344
*Kybst wtd for orig Southern rock grp. Must be exp. 805-581-4861
*Kybst wtd orig R&B funk band. Top notch publishing co. Looking for core band member, not hired gun. Must have pro equip. 213-666-8626
*Kybst wtd w/voc for tribute to 70's progressv rock band. Some orig. Greg. 818-973-7855
*Looking for kybd & percuss to play Santana material. Good plyrs only. Chris. 818-893-0177
*Modern synth plyr wtd to add grooves, cool textures to orig contemp rock band. Label contacts. Infil Tears for Fears, Seal, Cabries, Boingo, Derek. 213-389-8619
*Newly formed Latin grp sks pianist versed in Salsa, Bossa nova, Samba, Montuno, Guajara, strong read/arrang skills, rehears once/wk. 818-891-0668
*Pro cntry kybst wtd for upcoming opening, must be exp plyr, pkg req. 818-380-1260; 615-780-3196

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•Sng'r sks kybst to form musical proj. Portishead, Bjork, New Order, Bowie. 310-676-7747
 •Solid plyr familiar w/blues, R&B & punk styles for estab band playing LA area. Susan, 213-650-8725
 •Top voc looking for kybst w/superior listening & orcha skills. Brian, 213-650-9750
 •Young band w/great songs, label int & connects sks kybst. Pop rock in vein of Springsteen, U2, Journey. 818-329-4792

12. VOCALISTS AVAILABLE

•1 ass kickin bst/voc team sks great guit & drmr to form dynamic heavy groove 90's hr band. Infl 70's, 80's, 90's.

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yourself. Brent, 818-508-0174
 •22 yr old pop male voc sks ambitious muscians w/ unique style for band to play orig material Serious only. Brian, 213-650-9750
 •22 yr old tenor avail for rec, sessions, concerts, background or front, English/Span. Styles: Madonna, Michael Jackson. Shemm, 818-505-1064
 •29 yr old voc/guit avail for band w/sound like Everclear & Seven Mary 3. 310-479-6558
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 •Attractv fem voc looking for work. Demos, rec, album proj, etc. Styles: pop, R&B, top 40, gospel. Tara Word, age 28, 213-756-8416
 •Attractv fem voc wanting to entertain in showcases, clubs, etc. Great voc & stage presence. Cntry, top 40. Serious calls, 310-842-8581
 •Attractv fem voc/lyrcst, strong loud voc, sks band. Infl too diverse to mention. Serious only. Allison, 818-881-7904
 •Fem voc in Orange Cnly for session work, jingles, pd proj, Pgr, 310-687-8840
 •Fem sng'r/sngwrt'r sks studio sessions. 310-514-2467
 •Fem voc 4 1/2 octave range, avail for demos, all styles, very versatl, also sks serious band proj. Infl Ethridge, Joplin, Maniacs. 213-882-8322
 •Fem voc avail for rock/pop demos. Lead/background. Demo upon req. 714-642-8272
 •Fem voc avail for sessions/ demo, top 40 & showcases. lead/background, tape avail. Jennifer, 818-769-7198
 •Fem voc sks orig folk/rock band, positive atts must. Infl 1000 Maniacs, Indigo Girls, Sarah McLaughlin. 213-869-8111
 •Fem voc w/wide range, ready & willing, lead & back, R&B, pop, jazz, gospel w/studio/live exp, people person. 213-389-3969
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 •Sng'r ala early Vince Neal sks black leather rock band that looks like million bucks. Billy, 909-734-8245
 •Sng'r guit avail, 26, to form epic heavy rock band. Infl Cocker to Helfield. 213-739-3726
 •Sng'r aka eclectic guit to form musical proj. Portishead, Cocteau, hip-hop. Johnny Mar, Massive Attack, Oasis. 310-676-7747
 •Two attractv soulful fem voc w/orig material seek to form/join acous R&B band. Guit/drmr/bst. Serious only. Lisa, 213-651-3556
 •Voc & drmr/sngwrt'r avail for proj or band sit. 213-651-1954
 •Voc avail, lead sng'r is Christian, looking for Christian hard-core funk rock band that wants to win in secular realm. 619-998-6188
 •Voc avail, R&B/pop talented trio sks exp ambitious honest person mgr to lead grp to gain notoriety & rec deal. Ron, 818-791-5360
 •Voc from South Bay to form band. Infl Cocteau Twins, Portishead, Bjork, Smiths, hip-hop. Brian Eno. 310-676-7747
 •Voc sks techno dance house band or person interested in starting underground band. David, 310-967-4537
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12. VOCALISTS WANTED

- #1 voc wtd to form band w/covers & orig Plays guit. Infi Dead, Dylan, Vedder, Clapton Serious heads only William, 213-874-2880
- #1 voc/front man w/exp, long hair image & charisma wtd by pro band w/exceptional songs, rehears spc, gear, exp & image Van Halen, Zep, Floyd, O'ryche Theo, 123-654-1550, Barak, 213-650-0974
- #26 yr old guit/sngwrtr w/piano skills sks sngtr/sngwrtr
- Acerbic voc/sngwrtr sought by guit & bst to form new band Have PA Infi Pixies, My Bloody Valentine, Blur, XTC 310-453-3337; 213-655-7123
- Alanis marries Bjork, joins Hole, goes to a NIN/Zep concert. Top drawer pro sks true talent. Rick, 213-469-6748
- All pop/mod voc wtd into Buzz Cocks, Sleeper, Lush, Elastica, No Doubt, old 60's Who Patrick, 213-255-9230
- All trio w/label int sks Wyland Cory Glover pwirl melodic clear voiced R&B infl sngtr. Demo req Dewey, 818-709-0815
- Answer my prayers, guit w/orig sound, songs & Euro rec deal sks magical mystical sngtr/front person Let's change world. Portishead, Beatles, Cure. 213-782-4094
- Are you a sngtr/lyrcst looking for comps/prodcr? Larry, 818-700-0677
- Attractiv young black fem voc, R&B, hip-hop, etc Very serious Doc, 310-289-7232
- Austin, TX based orig band sks fem voc, creatv, melodic, dynamic, dramatic, bold, atmosph, intense, orig, serious, exp, dedicatd Art, 512-442-5340
- Backup sngtr for band being showcased for deal. Infi NIN, Floyd, Alanis, Dave, 805-250-3090
- Black/wht voc wtd for band, major opply, 60's British R&B sensibility. Otis, Steve Marrot, Daltry, 213-896-3071
- Blues rock cntry band sks fem backing voc. Infi Beatles, Petty, Lenny, 818-787-1415

- Chrissy Hynde sound-alike wtd for paid rec sessions. Robin, 310-652-9219
- Cntry rock band sks bst, must have equip/exp. Lenny, 818-767-1415
- Cntry rock band sks fem backing voc, must be good w/ harmony. Lenny, 818-767-1415
- Cover band sks lead voc w/great abil to sing 30-35 songs/night 5 nights/week. Sean, 310-427-5360 Richard, 310-439-1225
- Creatv skilled bst neded for new band to play orig pop/rock material. Serious only. Brian, 213-650-9750
- Early 20's, dedicated, talented, looks. Infi Kick Tracee, Sponge, Prince Brad, 818-769-7427
- ERASE currently auditioning sngtrs for pro st. Infi Korn, Machinehead, Zombie, Fear Factory, Kragein, 310-915-0423
- Estab hr band sks new voc, many orig. Infi Iron Maiden, O'Ryche, Judas Priest. High range a+. Dan or Steve, 818-915-2802
- Estab Queen tribute band nds Freddy Mercury. Must know & love Queen music. Paid gigs. 818-382-2999
- Estab Queen tribute band sks serious front man, in other words, Freddy Mercury. 818-382-2999
- Fem sngtr for demo rec. Send portfolio/demo: 3435 Dinton, #9, LA, CA 90034. Mgr will contact.
- Fem voc for R&B, funk, orig band. Must be team plyr willing to share voc duties. Req both voc & band rehears. Xint material. 213-666-6826
- Fem voc wtd by guit/sngwrtr to collab/form band. Melodic & aggressv, English alt feel, into Elastica, Nirvana, Angel Fish. 213-464-7007

- Fem voc wtd for working duo. Variety of musical styles, instrum a+. Robert, 818-762-1704
- Fem voc/sngwrtr/front person for fem rock-a-billy post punk band w/gigs & contacts. Stray Cats, Clash, Smths, 310-474-6072
- Funky aggressv alt band sks souflul sngtr w/stage presence. I have pro mgmt, David, 310-547-1824
- FUNKY JUDY sks pro voc, must have great voice. 5 yrs+ exp. Rob, 310-594-6176
- Guit, 25, sks sngtr to collab w/then form band, Stone Rose, Morphine, Clash, Zep, Sonic Youth, Zen, Taoism, 310-376-7082
- Hard rock band looking for true male voc, everything from Bon Jovi to Pantera & beyond. 818-380-0309; 818-509-0365
- Kybst sks fem voc/reher partner w/PA to perform charts, seq, standards, R&B, real book, oldies, etc. Have kybd rig & ready to work. Steve, 818-405-1020
- Latin voc wtd: Latin top 40 proj ready to go. Just need the right sngtr. Good image & pro alt a must. 213-664-6578
- Lead R&B fem voc w/strong lead capability for R&B grp, must be under 25, very attractv/dedicatd Niko, 213-347-3693
- Lead voc, 4-pc band, infl Ozzy, Van Halen, Zep, Ron, 909-399-3874

- Looking for fem hispanic voc, R&B, hip-hop, bilingual, poss deal 310-289-7232
- Major label guit/sngwrtr, 24, in LA, sks voc/sngwrtr band for collab Orig alt rock, U2, REM, STP Pros only 818-359-4005
- Male lead voc wtd for cover band, style is classic rock to contemp Zep to STP Jack, 805-492-7977
- Male/fem voc neded by kybdst/arrangr for demo work on spec. Whitney Houston/Jeffery Osborne style. Aaron, 213-482-8443

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 •Pro cntry voc wld for upcoming opening, must be exp plyr pkg req 818-380-1260, 615-780-3196
 •Raspy rock sng wld for orig high energy straight forward R&R band Northridge area 818-349-5057
 •SFV area hard rock alt band nds sng, working clubs. Phil, 818-366-9490
 •Sng wtd, must be creatv & melodic, cool vibe Infl Foo Fighters, Nirvana, STP 310-214-1197

•Sng wtd for estab local band w/CD Groovy all music Looking for fem/male w/soul. SFValley rehers. Mark, 818-386-5878
 •Sng/voc wtd by heavy band w/street sound/look Infl Motley, GNR, Motorhead etc No typical posers All orig Hillyud 213-368-4656
 •Sngwrtr/musicon w/rec studio sks fem R&B, hip-hop voc for all gurl grp. Kevin, 310-604-1710
 •Veteran tour/fre artist sks pwrfl/voc for heavy alt type band Voc styles A'Chains, Foo Fighters Tool Tape req 310-515-3988
 •Voc wtd, call machine, hear songs Need cool souflul voc Infl Floyd, U2 Texture & space, 818-343-508
 •Voc wtd, male, pwrfl voice/presence, PA a + Infl Tyler, J Keith Korabi 714-995-1183, x321
 •Voc wtd, pwrfl voice presence, must have PA Infl Bonn Scott Robt Plant, Steven Tyler 714-995-4476
 •Voc wtd, must be creatv w/melodic vibe Foo Fighters, STP, Nirvana, Beatles 310-214-1197
 •Voc wtd to collab w/gul/sngwrtr, must have strong lyrical storytelling talents from many infl All orig sngwr

perf. demo Patrick, 310-452-3723
 •Voc wtd to complete hr alt band No addicts 818-769-0328
 •Voc wtd w/pwrfl voc/presence, age 25-30 Infl Tyler J Keith Korabi 310-902-9981 714-761-5298
 •Wtd: Christian voc for versatl metal proj w/mgmt. label int. range & style a must DCS, 909-789-2402
 •Young front man ned, strong rasp w/good range Dedicated and serious to join R&R band w/label int. mgmt Infl Plant, Tyler etc 213-46707668

•Bst & drmr avail for rock band, pref paid sit Kim, 310-273-6737
 •Christian drmr sks groove orien rock band Paid sit only, Rec/stage/video exp Randy, 702-243-9663
 •Drmr, heavy metal or hr 10 yrs exp Infl Zombie Korn, Megadeath Serious minded Jeff, 818-776-8838
 •Drmr, pro, versatl, looking for paid sit 310-281-3373
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 •Drmr & voc skt gult & bst for rock band w CD 310-281-3373
 •Drmr & voc/sngwrtrs avail for proj or band sit Infl Kurt & Cornell 213-651-1954
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 •**All** pop rock band ndes drmr w/great timing & feel, Have major demo deal Infl Pumpkins, Cheap Trick, 213-851-1680

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 •**All** pop/mod drmr wtd into Blur, Buzz Cocks, old 60's mod, Blondie, Oasis Patrick, 213-255-9220
 •**Authoritativ** solid drmr wtd, good meter Infl Jesus Lizard, S'garden, Helmet, Tom, 310-314-7723
 •**Band** looking for drmr Infl jazz, folk, Chris, 818-341-4180
 •**Band** sks diverse rhythmic drmr in style of U2, Copeland, Pearl Jam Craig, 213-214-4092
 •**Big**, tight, driving agro-drums wtd by band w/lots of songs & tour exp Helmet, Melvyns, Jesus Lizards Get it? Paul, 213-623-5882
 •**Bluesy** hr voc & guit looking for open minded drmr to complete band Must be 22-28, image, equip Steve, 310-657-5671, 213-851-0701
 •**Capitol** Record rec artist & Juice Newton guit sks creatv pop rock bst and drmr who sings Label int 818-908-0394
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 •**Demo** rec, send porfolio/demo 3435 Dinton, #9, LA, CA 90034 Mgr will contact
 •**Double** kick drmr ASAP for unique dark goth band w/ CD out nationally 310-581-9102
 •**Drmr** & bst wtd to complete Euro/alt band Infl Grant Lee Buffalo, Mazzy Star, Pumpkins Sylvia, 310-455-7000
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•**Drmr** nded for heavy rock band, double kick abil, pro status, serious att. All others need not call Ed, 310-837-9657
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 •**Drmr** wtd by exp sng/rsg/wrtr w/history to collab on something new Proj to be perf, demo, shop, Career minded only, Kevin, 213-666-1687
 •**Drmr** wtd by WOMB All band w/Euro rec deal & tour Must be born in the pocket & play for the songs 213-782-4094
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- Drmr wtd w/voc for tribute to 70's progressv rock band. Some orig. Greg. 818-973-7855
- Drmr wtd wtd for alt rock band, practice in OC. Martin. 714-528-6652
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- Serious band nds drmr imed. Looking for dedicated, focused, exp plyr. Infil LIVE, Floyd, Kravitz. Have own sound. George. 213-351-3983
- Skilled guit who plays elec/acous w/ good ear to play orig material, pop/rock band. Brian. 213-650-9750
- Solid plyr familiar w/blues, R&B & punk styles for estab band playing LA area. Susan. 213-650-8725
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