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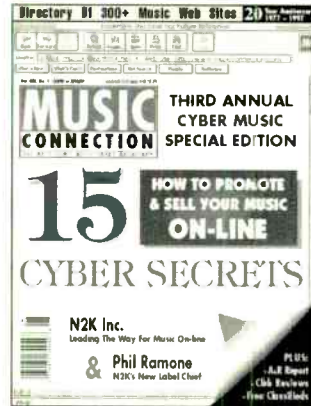
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FEATURES



N2K INC.

22 15 CYBER SECRETS

As the music industry delves deeper into cyberspace, indie artists and labels are finding new ways to promote and sell their music on-line. Learn how to possibly run your own on-line label, or how to go about selling your CDs and tapes to music fans throughout the U.S. and around the world.

By Tom Kidd

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Calendar

By Carrie Colombo

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, 4731 Laurel Cyn., Blvd., N. Hollywood, CA 91607

Current

The Songwriters Guild Foundation workshops resume in February. On Monday, February 10, 7-10 p.m., the Phil Swann "Country Music Workshop" begins. This six-week workshop gives songwriters the opportunity to learn about the Nashville market, how to pitch to Nashville publishers, collaborate with other writers, and more. Each workshop ends with a special showcase of selected songs from the group. The fee for this class is \$60 for SGA members, \$90 for others. Dr. George Gamez' "Creativity Workshop" resumes on Tuesday, February 11, 7-9 p.m. This four-week workshop is designed to help songwriters discover their creative possibilities, and give them the tools, techniques and strategies they need to increase their creative abilities. The fee for this class is \$45 for SGA members, and \$75 for others. Call SGA at 213-462-1108.

The "USA Songwriting Competition," which is currently in progress, awards prizes in pop, country, rock, alternative, metal and R&B/jazz categories. This is an excellent opportunity for all songwriters and musicians, as it is judged by music industry members of the National Academy of Recordings Arts and Sciences. Past judges have also included representatives from major labels. "USA Songwriting Competition" is sponsored by Americans Songwriters Network (ASN). You may enter as many songs as you wish and you may enter in more than one category. All entries must be post-marked by March 1, 1997. For

more info, competition rules, regulations and entry forms, call 617-536-6630, 10 a.m. to 5 p.m. (EST), or e-mail: asn@tiac.net.

Bumbershoot, the Seattle Arts Festival is seeking participants for the 1997 Arts Celebration. The festival is seeking musicians, dancers, thespians, literary and visual artists, comedians, food and craft vendors, and outrageously artistic projects. While the festival will not be held until Labor Day weekend, application deadlines for performers begin as early as February 28th. Following is a list of applications available and their deadline dates: Visual Arts (February 28), Performance, Literary Arts, Taste of Seattle, Art Market, International Bazaar, Artists in Action (March 3), A Feast of Fools (April 1), and Film (deadline to be announced). Organizers of Bumbershoot are especially interested in new works and collaborative pieces. For applications or further information, you can call the Bumbershoot Hot Line at 206-281-8111.

Beginning Tuesday, February 4, Elisabeth Howard will conduct a nine-week course focusing on a singer's individuality onstage at the Vocal Power Institute Performance Workshop. Musical styles include everything from alternative and rock to country, hip-hop and R&B. There will be a live keyboard player, and each class is video taped. No more than eight students to a class. A showcase with a live band will be held on Saturday, April 5th. Cost is \$315 (\$35 deposit). If you're interested in more information, you can contact Liz at 310-455-9415. **MC**

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Feedback

L.A. Musicians

Dear MC:

I'd like to make an observation that stems from a recent outing to a popular club in Hollywood, known as Martini's. It was a weekend night and I was there to see a friend's band open the evening. I'm a musician, and many of my musician friends were there.

My friend's band was really good, with a really great sound and radio-ready songs. However, they lack one very important feature—a good singer! The band that followed was also very good. They seemed to have everything—good songs, talented musicians and an incredible singer, who is also very attractive. The difference between this band and my friend's band (besides the obvious talent of their singers) is this: the second band brought between 50 and 75 people—most of whom appeared to be regular people, not L.A. musicians. My friend's band brought in maybe ten, most of whom were musicians.

Now that I've laid the groundwork, here's my observation. As this second band was playing, I was in the center of these L.A. musicians—some of whom have had limited success in the past and some that have not—who kept putting this band down for everything imaginable. "They're in the wrong era, the guitar player should get a Les Paul, the bass player brought three basses, oh how GiT," and on and on and on.

Okay, maybe they did sound a little too much like Alice In Chains or Soundgarden. But things got ugly toward the end, as the musician next to me started throwing ice from her drink at the band. It almost started a fight as one of the loyal fans got in her face about it. I

secretly smiled.

Here I am in the middle of this group feeling like such a hypocrite for smiling at their remarks, while secretly really liking this band. But I thought I was seeing what might be the next big band to come out of L.A. I was even embarrassed to buy their demo tape, and did it as secretly as I could. God forbid, one of my friends would see me!

All I know is that there were a lot of fans there to see this band, and to me that has to be the bottom line. As far as I'm concerned, forget what L.A. musicians think. The competition just disgusts me. And to my fellow musicians out there—give talent its due instead of always trying to second-guess and bring down something that might have its own intrinsic beauty. We're all in this together, aren't we?

Name Withheld By Request

Thank You

Dear MC:

I just want to extend some praise to you guys. After being in the music business for years, I made the decision to get into TV. Well, now that I'm in TV, I realize it was just burnout I was going through working for a label. So, to keep up with the music business I buy most of the popular music trades to try to keep up-to-date. I've found it to be very expensive and overwhelming.

Your magazine has more pertinent info in more variety than any I've found. You're really helping me get re-connected and back with my own kind, so to speak. Thank you very much. Very good job.

Giselle Croce

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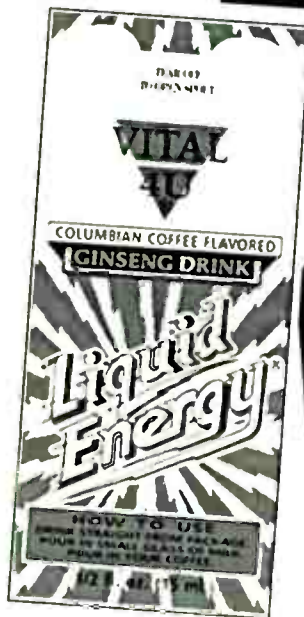
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The Electronic Music Box

By Steve Smith

Located in Sherman Oaks, the Electronic Music Box is the only music store in the greater Los Angeles area that specializes in computer music applications. It's here where customers of various financial demographics can buy a turnkey computer music system—including hardware, software and accessories.

In addition to that, owner Peter Brunner maintains a level of service and support that goes beyond what you might find at most music stores in the City of Angels. Brunner, himself, has a background as a musician, as well as experience in both the computer music and retail fields.

Getting his start as a musician by playing in bands during his high school days, Brunner reached a point where he wanted to branch out into doing original material. "At that point, I realized I needed a

day job to make a living and buy my equipment," Brunner explains. "If you wanted to be around musical equipment and still make a living, I discovered that the best place to be was in a music store."

During his stints at West L.A. Music and Goodman Music, Brunner says he noticed that neither company seemed to understand the wave of the future in the music retail business...computers. "This was at a time where MIDI and the

computer music industry in general was nothing like what it is today. There were a lot of stores that were getting stuck with software that they could not sell, and consequently, most of the stores didn't want to have anything to do with music software."

Eventually, he worked out a deal with Joe Goodman, who had just offered Brunner the manager position at the North Hollywood Goodman Music store. "The idea was that for six months I would be the manager, but if things didn't work out, I was going to open my own music software store inside Goodman Music."

As you might expect, Brunner did end up running his "store within a store," inside Goodman Music, selling music software out of a single display case in the North Hollywood location. Within a year, Goodman Music opened five more stores, and Brunner's little operation turned into substantial sales. He even had a separate part of Goodman Music being run as the Electronic Music Box.

By the start of the decade, Goodman decided that he wanted to focus on music software and computer music himself, and he bought the remaining inventory that Brunner had at the other four Goodman outlets. And with that money, Brunner moved to his current Sherman Oaks location, and opened his own store that he also called the Electronic Music Box.

"We sell just about every brand of music software that is currently available. In keyboards, we sell Roland, Peavey, Yamaha PSR, Fatar controllers and Keysound controllers. In the area of audio, we sell Mackie mixers and speakers, Foxtex Tannoy speakers, Rolls, Furman, Bellaire, etc. In digital audio, we sell Digidesign, Creamware, Fostex and a wide range of sound cards.

"We also just added a guitar line, the Optek 'Smartlight' guitar, which is a guitar whose frets light up to teach you how to play guitar." Brunner also sells books and

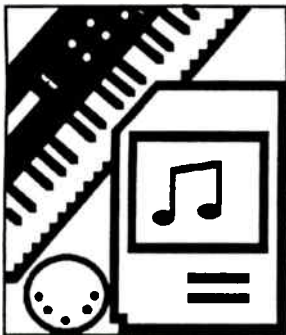
videos, as well as IBM clones and Apple computers.

Noting that many other music stores in the L.A. area lack knowledgeable sales reps, Brunner proudly states, "At the Electronic Music Box, we have many different computer work stations set up to demonstrate both computer music software and hardware that we sell. Our salespeople are highly qualified and have extensive backgrounds with the products we are selling. We can also put together a full proposal covering all aspects of setup, installation and support."

As for the future of the computer music business, Brunner says, "I feel that unless there's some new technology, the general downward trend of MIDI keyboard sales will continue. The bright spot is digital audio, which, with new players like Creamware's Masterport and Triple Dat or Steinberg's Cubase VST, is shaking up the industry.

"With this evolving technology, the need for external hardware will be less, since you can do more with software than expensive hardware in your computer. With a CD recorder and the Internet, you are effectively a record company with worldwide distribution."

The Electronic Music Box is located at 14947 Ventura Blvd. in Sherman Oaks. Phone 818-789-4250, FAX 818-789-2361 or e-mail: pbemb@westwood.com. MC



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SIGNINGS & ASSIGNMENTS



Michael Goldstone

Michael Goldstone has officially joined the management team at DreamWorks Records. Formerly the Vice President of A&R for Epic Records, Goldstone will, along with Mo Ostin, Lenny Waronker and Michael Ostin, help run and build the company that was launched just over a year ago. While he will initially be based at the label's Beverly Hills home office (310-285-7300), Goldstone will also be responsible for establishing label offices in New York. Because DreamWorks does not utilize staff titles in their operations, the label says that Goldstone joins Ostin-Waronker-Ostin as the fourth member of the top-level management team.



Anita Hogin

Anita Hogin has been made a partner in the management firm of International Artist Management. Formerly the Director of Operations and Special Projects, Hogin has been with the Nashville-based firm since 1990. Hogin's responsibilities at IAM include dealing with media, marketing planning and operations. The company can be reached at 615-329-9394.



Joyce Castagnola

Joyce Castagnola has been appointed Senior Vice President, Sales and Distribution, Universal Music & Video Distribution. Based in L.A. (818-777-0915), Castagnola comes to Universal from Virgin Records, where she spent the past ten years—most recently as Senior VP of Sales. During her tenure at Virgin, she was also honored as Salesperson Of The Year by *Album Network*.

Geffen Records has named Steve Kline to the Top 40 National Promotion staff. Based in New York (212-841-8600), Kline will become the label's East Coast counterpart to L.A.-based Craig Coburn. Kline was formerly National Promotion Director for Lava Records.

Mark Uribe has joined the staff of Bongo Bob Productions, a full-service audio post production and music production company, as Sound Designer. Formerly the sound designer for the Nickelodeon animated series *Ren & Stimpy*, Uribe also spent time working at Los Angeles-based Margarita Mix recording studios. In addition, Nancy A. Martis has joined the company as Marketing and Studio Manager. Contact the Sacramento-based company at 916-448-9900. 



Andrea Wright

Andrea Wright has been appointed Director of International at Relativity Records. Prior to joining the label, Wright spent five years as an administrator at MTV Europe, and played an integral role in launching VH1 in the UK. Based in New York (212-337-5300), she will be involved in sales and marketing, as well as the promotion of Relativity artists overseas.

Daniel Levitin has been appointed Lecturer in the Department Of Music at Stanford University, where he will teach undergraduate and graduate courses in psychoacoustics and the history of popular music recording. Levitin will continue his work as a music journalist—he recently wrote the liner notes to *Stevie Wonder Song Review: A Greatest Hits Collection*. He was formerly staff producer and Director of A&R for 415/Columbia Records. Contact 415-782-6039.



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Background: Is Kim Fowley a sinner or a saint? The most important thing to happen to West Coast rock or just hanger-on supreme? It depends on who you ask. Here are the hard facts: Fowley has survived an astounding four decades in rock. He was, and remains, a singer, songwriter, producer, dancer, manager, poet and hired musical hand. His first hit single, the Hollywood Argyles' "Alley Oop," was released in 1960.

Later on, acts like Cat Stevens, Soft Machine, The Mothers of Invention and The Byrds all benefited from his input as producer and/or writer. Ultimately, he helped forge a music scene in Los Angeles that continues to this day, as the man behind The Runaways, Quick, Orchids and Venus and the Razorblades. Fowley was also the first person to record Jonathan Richman and the Modern Lovers.

Today, Fowley remains both influential and controversial. On tour last year, Kiss performed two Fowley compositions, "Do You Love Me" and "King Of The Night Time World." On the pop front, his song, "Come Out Everybody" appears on the *Sing, Don't Sign* benefit CD for Idaho's Decline To Sign campaign.

The fledgling St. Roch label returns Fowley to form as a producer, writer and general entrepreneur, which suits the colorful and opinionated Fowley just fine. "The last job I had in A&R was 30 years ago at GNP Crescendo," he says. "I remember being the kid in the office. Now I'm grandpa boy-toy in this office."

The Story So Far: "We have three artists: Blowtorch, which is an updated Ramones with the energy of the Sex Pistols and the sales

potential of the Offspring and Green Day. We recorded their album in an auto repair shop because no studio in New Orleans would let them come in. So we used the House of Blues truck they do remotes in and hooked it up to the auto repair shop which is this big brick building. The band rehearses in there at night. We captured them in their own milieu.

"The second group is Virago, which is the best girl group I've worked with since the Runaways. The three girls, 18 to 22, range from a post-Beck, Beastie Boys in reverse, all the way to a more sensual Jewel. We're using the production values of the Butthole Surfers and Beastie Boys, only with girls singing. The third group is Radio Sweethearts, who are from Glasgow, Scotland. The first two groups are from the New Orleans area. [Radio Sweethearts] are part of this pre-Elvis, Hank Williams honky tonk that no one's quite named yet. Various members of the band have played with everyone from Alex Chilton to the Teenage Fanclub."

The Business Philosophy: "We are running this label the way they made records in the past. Meaning we don't give artists advances. We don't pay for houses and cars and we don't pay for servants. We do a lot of pre-production and we do a lot of discount recording.

"We're just like Sun Records or Stiff Records from the past, which were all based on hype. We're going to turn the machines on and start playing. If it's good, we'll put it out. If it's not good, we'll put it out, if it sounds interesting."

Making It: "Nobody sits home and dreams about being on this label. This isn't up there with the Big Six. This is better than sleeping on floors of topless dancers for eighteen months to four years trying to get a record deal out of the Coconut Teaszer. This way, if some kid came in here tonight and I could get studio time later in the evening, I'd record him now if he, she or it were ready. And then we put the record out. It may not sell, but they have something to hold in their hand as a souvenir of experience."

Distribution: "We have distribution in 27 countries around the world. We went and got our international distribution first. I've been able to connect with 27 of the 28 countries I've lived and produced in. One is holding back because they're having holiday stuff. Then there are another 70 or so countries we haven't gotten to, but we can only do so much in ten weeks."

Living Local/Thinking Global: "We're hiring marketing people from California and New York. We're hiring promotions people from San Francisco and New York.

We're hiring an international liaison in London. Our videos are being done by an L.A. person who is going to commute in.

"You see, New Orleans has a problem. It's a music culture but with a very nonexistent music business community. There isn't one. So, we're living local and thinking global. We're hiring the best freelance people in all the different categories outside of town.

"We are going through independent distribution at the moment, but we've been talking to the majors and overseas. We don't know if we're going to be absorbed or purchased or if we're going to be ignored.

"We feel if no one is interested in becoming affiliated with us in manufacturing, marketing or more distribution, we can do it ourselves. We'll just hire all the cast-offs from all the major labels or people who don't choose to be there."

A&R Philosophy: "There is nobody [at a record label] in this country that I've heard of who will hear the song, meet the band, record it in the same day, get a rough mix, play it over the phone for licensees, get a commitment, pay everybody that needs to be paid and everybody goes to sleep knowing the record is scheduled for release in various countries. Everybody knows how we're doing right away. It's cool."

Talent Search: "There's a magazine here called *Tribe*. I went over there one day and said, 'Give me the paper bag full of tapes that kids bring you because there's no record label in town.' There was

this big bag. That's where I found Blowtorch.

"Then there was an open mic night at the Howlin' Wolf, and there were 35 guys with pimples up there performing a folk rip-off. All of a sudden, in the middle of this come three girls dressed in rubber pants in the middle of 100-degree weather. They had 27 songs they went and sang outside. I didn't want to wait through contestants. That was Virago.

"The BMX Bandits and Teenage Fanclub told me about the Radio Sweethearts. Of course, one of the BMX Bandits is in it, so I'm cheating a bit here."

What You Sign: "Anybody who is overlooked, hated, underappreciated, despised, not taken seriously: here's where to send your junk!

"You come to work and hope the guy with the guitar walks in and says, 'I'm going to change your life the first time I hit the power chord.' Since I've been here, not one person has walked in the door with anything good and I find that there's two words you no longer hear, 'Recording Artist.' Everyone thinks of their haircut or their cheekbones. Rod Stewart and Elton John didn't look very good so they had to sound good. I don't know if they designed it that way, but it came out that way.

"People get confused as to what they should sign. My answer is what the people want and can't get from any other manufacturer. We want an improvement of whatever is selling or something that will sell because the audience anticipates it and it's not there."

—Interview By
MC Staff Writer Tom Kidd

CAPTAIN FANTASTIC BREAKS 50-MILLION MARK



Following his recent private concert performance for radio contest winners in New York City, Elton John was greeted backstage by MCA execs, who presented the piano-pounding icon with a gold record for his current greatest hits compilation, *Love Songs*, and also a lifetime achievement award in recognition of the more than 52 million (count 'em!) records he has sold as an MCA artist. Pictured (L-R) are: Skip Bishop, Senior VP, Promotion, MCA Records; Abbey Konowitch, Executive VP, MCA Records; Doug Morris, Chairman/CEO, Universal Music Group; Elton John; Jay Boberg, President, MCA Records; Jayne Simon, Senior VP, Marketing & Sales, MCA Records; and Robbie Snow, VP, Product Management, MCA Records.

THERE'S A PLATINUM REASON FOR TODD'S BIG HEAD



Revolution recording act **Big Head Todd & The Monsters** is pictured receiving platinum plaques from Revolution owner **Irving Azoff** and A&R exec **Jeff Aldrich**, for their 1993 album, *Sister Sweetly*. The presentation took place in New York during the recording sessions for the group's latest offering, *Beautiful World* (due out February 11), which was produced by **Jerry Harrison**. Pictured (L-R) are: **Jeff Aldrich**, band-leader **Todd Park Mohr**, co-manager **Mark Bliesener**, band member **Rob Squires**, **Irving Azoff** and band member **Brian Nevin**.

Grammy Time

This year, like most every year, there were no surprises with the **39th Annual Grammy Awards** nominations. The ceremony, which will be telecast from **Madison Square Garden** on CBS on Wednesday, February 26, will surely honor those artists we've come to expect seeing walking away with the little gold gramophones. **Kenneth "Babyface" Edmonds** tied the all-time Grammy record this year with twelve nominations, and the Grammy voters once again demonstrated a conscious effort to showcase some younger, more alternative acts, such as **Smashing Pumpkins** (seven nominations), but, all in all, familiar veterans like **Eric Clapton** and **David Foster** (four nods each) continue to be at the forefront. Critically-acclaimed artist **Tracy Chapman** also received five nominations.

Of special Grammy interest to unsigned artists and A&R reps, is that the **Second Annual Grammy Showcase** received over 6,000 submissions from unsigned rock bands, more than double the number sent in last year. The top 60 bands were chosen, and throughout January, local showcases took place in Atlanta, Boston, Chicago, Dallas, Los Angeles, Memphis, Miami, Nashville, New York, Philadelphia, San Francisco and Seattle. One band from each of those cities was invited to perform at one of the three regional showcases that take place from February 6-8 in Austin, Washington D.C. and Los Angeles. One band from each of those showcases will be invited to perform at the National Showcase at **Irving Plaza** in New York City on February 22 during Grammy Week. You can contact the Showcase at 800-544-8991 for further information.

Punks For Rights

Jack Healey, the Executive Director of **Amnesty International** from 1981 to 1993, has since that time set up a new human rights organization, **Human Rights Action Center (HRAC)**, and has reached out to the punk rock world to help draw attention to human rights abuses around the world. The result is a compilation CD, *Generations I—A Punk Look At Human Rights*, which has been released by **Miles Copeland's ARK21** label, the first in a scheduled series of four such releases promoting human rights.

This first collection features new and previously unreleased tracks from punk outfits, including former **Clash** mainman **Joe Strummer** and his new band, **Electric Dog House**, **Green Day**, **Bad Brains**, the **Vandals**, the **John Doe Thing** and **Pennywise**. All the participating artists have donated their music for the project, to help raise funds for the HRAC. The project's Executive Producer, **Jason Rothberg**, says, "Kids everywhere need to know that the problems all around are real, but they aren't impossible to overcome. [Media] labels like 'Generation X' have made it easy for people to believe that we are selfish, lazy, misguided and clueless about what really matters in this world. Well, this album is proof that people of any age know when crimes are being committed, crimes that must be stopped."

Doing This For Who?

Last issue we told you about the comebacks of **Dokken** and **Great White**. But now, another hard rock band from the Eighties, **Ratt**, has announced that they are putting out a new album. In the press

release, the band doesn't mention that lead vocalist **Stephen Pearcy** left the group in 1992 to form his own band, effectively putting an end to **Ratt**. Instead, the short release merely indicates that the band decided to take "a break" in 1991, and now they're preparing to release *Collage*, a collection of unreleased live cuts and an MTV *Unplugged* performance. Considering that there are no plans for a proper studio album or a tour in the future, drummer **Bobby Blotzer's** comment that "we owe it to the fans" as the reason that **Ratt** members decided to release an album of vault material is interesting to say the least. For fan club info, you can write **The Ratt Pack** at 12400 Ventura Blvd., #352, Studio City, CA 91604.

More Revisits

As we predicted in our year-end issue this past December, the original members of **Motley Crue** are officially getting back together. Original vocalist **Vince Neil** is back in the fold with **Tommy Lee**, **Nikki Sixx** and **Mick Mars**. Expect a new album in the Spring.

CMC International Records (which some say is the place where dinosaur rock bands go to

die) has announced the signing of an exclusive multi-album agreement with **Lynyrd Skynyrd**. The band will be recording their CMC debut at **Muscle Shoals Studios**, with a release date slated for the spring. A summer tour is also in the works.

Musical Hotbed?

Is the next big musical hotbed of activity just a couple of hours north of Los Angeles in Santa Barbara? If you listen to **Reset Records**, it is. The Carpinteria-based label has put together a triple-disc set entitled *Live Bands From The Santa Barbara Area*, which features unsigned bands in the Central Coast of California. *Volumes I and II* feature the more melodic groups, while *Volume III* explores the harder edges of the seaside community. **Reset** has already signed seven of the bands to an expanded record deal, and is in the process of negotiating with a couple more. If you're a band from Santa Barbara and you've come to L.A. or New York to find even more career misery, you may want to give a call to the **Reset** offices at 805-566-3375.

—Compiled By **MC Senior Editor Steven P. Wheeler**

GOING WHERE NO LABEL EXECS HAVE GONE BEFORE



The executive staff of the new record label **911 Entertainment** has suited up for their maiden voyage into the industry. The innovative label promises to release a new generation of enhanced CDs (and, eventually, DVDs) that will enable listeners to link directly to the company's groundbreaking interactive 3-D site on the World Wide Web. The three-dimensional super site is expected to be fully operational in the second quarter of this year. In the meantime, the company's two labels—**911 Records** and **Long Arm Records**—have already signed seven artists. The **911 Records** signings include alternative bands **Crushed** and **Loveless**, rock artists **Marshall Coleman** and **Shanghai Pearl**, and heavy rock band **Stickmen**, while country singer-songwriter **Shelly Streeter** and **Triple A** artist **Ramey Salyer** have inked with **Long Arm Records**. The phone number for **911 Entertainment** is 510-440-9292, and their web site is located at <http://www.911Entertainment.com>. Pictured (clockwise from top left) are: **Steve Salyer**, President and CEO; **Les Borsari**, Vice President of Artist Development; **Gary Gettys**, "the Marketing Guy"; and **Sandy Pearlman**, Senior Vice President of A&R.



REACHAROUND TO BOB-A-LEW



Independent publishing company Bob-A-Lew Music has signed a deal with House of Hons Music and Trauma/Interscope artists Reacharound. Reacharound, whose album is titled *Who's Tommy Cooper*, has recently been on tour with the Sex Pistols, No Doubt and the Reverend Horton Heat. Shown celebrating the deal are (L-R, back row): Kim Espy, Bob-A-Lew Music; Bill Hons, House of Hons Music; Reacharound drummer Scott Capizzano; Paul Hutchinson, Reacharound business manager; Doug Skoro, Bob-A-Lew Music; Reacharound guitarist Ted Hutt; and Ronda Espy, Bob-A-Lew Music; (L-R, front row) John Oliver, House of Hons Music; producer Dusty Wakeman; Vicki Hons, House of Hons; and Reacharound lead vocalist Matt Caisley and bassist Jeff Peters.

NAS News

The Board of Directors of the National Academy of Songwriters (NAS) has announced the election of Randy Sharp as Board President and the appointment of Lola Thomas-Butler as Executive Director.

Sharp is a Los Angeles-based songwriter, who has served on the NAS Board for the past two years. Throughout his writing career, he has chalked up hits with such country artists as Alabama ("Cheap Seats"), Patty Loveless

("You Will"), Reba McEntire and Exile. Lola Thomas-Butler is in the unique situation of being on both sides of the industry fence, both with a Warner Bros. record deal and a stint at MCA in the Business and Legal Affairs department. For further information on these appointments or other NAS news, you can contact their Hollywood-based offices at 213-463-7178.

Lane Remembered

We're sorry to report the passing of noted composer Burton

Lane, who died January 5 in New York at the age of 84. Lane, a former ASCAP Board member, wrote or co-wrote numerous film and Broadway tunes, including "That Old Devil Moon," "I Hear Music," "How Are Things in Glocca Morra" and "On A Clear Day You Can See Forever."

A longtime Manhattan resident, Lane began his career at the age of fifteen, when he signed a songwriter deal with Remick Music, making him the youngest writer to become part of New York's famed Tin Pan Alley. Over the years, he contributed to a plethora of Broadway musicals and films, including *On A Clear Day You Can See Forever*, *Babes On Broadway* and *Finian's Rainbow*. From 1957-1966, he served as President of the American Guild of Authors and Composers (now known as the Songwriters Guild of America) and was an ASCAP Board member from 1985-1996.

Kamen's Foundations

Film composer Michael Kamen has established the Mr. Holland's Opus Foundation, which will benefit music programs for young people in school. The non-profit foundation's name was inspired by the 1995 film *Mr. Holland's Opus*, a movie about a schoolteacher (played by Richard Dreyfuss) who dreams of becoming a famous

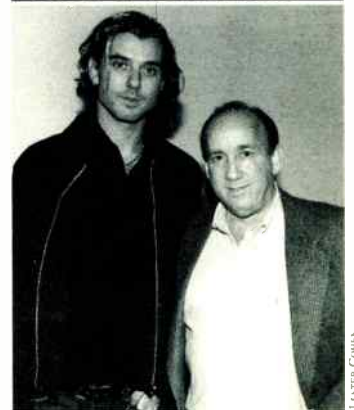
composer, but instead finds that his greatest reward comes from teaching young people how to make music. During an interview with *Music Connection* late last year, Kamen, who composed the score for the film, said his work on the film was particularly special for him, "because it reminded me of the music teachers I had growing up who inspired me."

And now, with the increasing trend of public schools cutting back on their arts programs, Kamen points out that the Mr. Holland's Opus Foundation was created to meet the needs of students who want to take music lessons in school but have programs that lack the proper resources.

Kamen, who was fortunate enough to attend Juilliard and the LaGuardia High School of Performing Arts, told *Music Connection* that although a formal music education is not necessarily the key to success as a songwriter, composer, musician or recording artist, "It's a pity to not have formal training because it's a world of great experience."

Over the years, the award-winning Kamen has composed a multitude of scores for films such as *101 Dalmatians*, the *Lethal Weapon* and *Die Hard* movies, *Robin Hood: Prince of Thieves* and *Don Juan DeMarco*. Kamen's collaboration with Bryan Adams on the theme songs for the latter two films yielded the Number One hits "(Everything I Do) I Do For You" and "Have You Ever Really Loved A Woman."

BUSH GETS FAMOUS



Bush, the British rock band that has taken the American charts by storm, recently inked a worldwide deal with Famous Music. The band's first album, *Sixteen Stone*, has sold over five million copies domestically and Bush's latest album, *Razorblade Suitcase* (which debuted at Number One on the *Billboard* charts), is also set for platinum status. Lead singer and songwriter Gavin Rossdale (left) is shown with Famous Music President Ira Jaffe backstage at L.A.'s Universal Amphitheatre after a recent Bush performance.

HFA PROMOTIONS



The Harry Fox Agency has upped Margaret O'Keeffe to the post of VP, Public Relations, and Charles Sanders to VP, Legal.

ART FORD

VP, Marketing, BMG Music Publishing



When BMG Music Publishing reorganized last year to create a marketing department aimed at aggressively promoting the company's catalog, Art Ford was one of the key players involved in the company retooling. Little did he know when he started out as a touring musician, that he would end up being an executive knowing the ins-and-outs of licensing in the competitive publishing world. Now, he says, "publishing and everything that goes with it are in my blood."

The road to BMG wasn't an obvious one for Ford in the beginning. As a musician in his native Seattle, he was asked to be a talent scout. "Allen Kovac of Left Bank Management became mentor of mine," Ford says, "and the company's sister label, Impact Records, was looking for an A&R person, so Allen asked me to do A&R for Impact, and I moved to L.A."

He continues. "Over time, a lot of calls would come into the office from people wanting to license music from our artists, and since Impact and Left Bank didn't really have a film & TV person, I sort of picked up the ball and started putting together deals, and I found I really liked doing it."

While at Impact, Ford struck up a friendship with BMG's Danny Strick [now President of BMG Songs, the U.S. arm of BMG Music Publishing], and about four years ago, Ford joined BMG as head of its Film & TV department. Ford's success in that area (in which he and his team consistently doubled annual revenue) led him to be promoted to VP and head of BMG's marketing department. BMG, and its burgeoning catalog (Annie Lennox, John Hiatt, Beck, Santana and B.B. King, to name just a few), has continued to step up its presence in film and TV, with songs in *The First Wives' Club*, *Romeo & Juliet*, *The Preacher's Wife* and *Michael*.

One of the jewels in BMG's crown is its new catalog database system, which Ford was instrumental in developing. The system allows users to search for songs in BMG's catalog in a wide variety of categories. The catalog database is currently available on a computer floppy disk in Macintosh and PC formats. For people without computers, BMG also has its database available in print form. Each song in the catalog has a code number and the user can then hear a sample of the song by calling a toll-free number (1-888-BMG-SONG) and punching in the song's code number. The toll-free line is also tied to a 24-hour pager system so that on-call BMG executives can answer questions that users may have. In addition, users of the database are sent updates approximately every six months.

Ford says enthusiastically, "The idea of the new database system came with one goal in mind: To make this catalog the most accessible catalog in the world. Music supervisors and a lot of people who license music for film, TV and advertising often work around the clock and have last-minute deadlines. They're under tremendous time pressure and they often don't work the typical nine-to-five job. This is a service where people can browse 24 hours a day, and get immediate results."

He adds with a laugh, "Everyone keeps asking me, 'Why aren't other publishers doing this?' I know a lot of our competitors have started to do something similar once they heard about our system. The development of our database system was three years in the making, so it's not something a major company can throw together at the last minute."

One competitor who has made its vast catalog database available to the industry is EMI Music Publishing, but EMI's system is different in that its searchable database is on the company's own Internet web site. Ford notes, "We've found that most of our users are not actively using the Internet. With the Internet, it takes more time to log on-line, find a web site and then download song clips. The Internet is also still about Real Audio [Internet audio player], and the type of modem you have can affect the sound quality of the music."

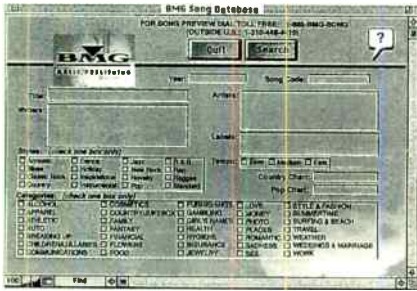
"A lot of people who have computers don't even have the capability of downloading sound clips in the first place. Dialing a toll-free number to hear music is just more accessible. I believe that the Internet is where the music business is going, but it isn't completely there yet, by any means."

Ford concludes, "I think it's really arrogant for any publisher to expect people to spend their budget on licensing the company's songs without the publisher being willing to get in the trenches and accommodate them. Our job at BMG is to make all our clients look good."

Contact BMG Music Publishing at 310-358-4700.



BMG'S NEW DATABASE SYSTEM



lisher to make its catalog database widely available on computer floppy disk and a toll-free phone line that is available 24 hours a day. Pictured to the left is the main menu window that computer database users see when searching for songs in BMG's catalog. For more details on the system, see our accompanying interview with BMG VP of

Marketing Art Ford.

BMG Music Publishing has become the first major music pub-

Industry Grapevine

The Harry Fox Agency, a subsidiary of the National Music Publisher's Association, has announced a string of new promotions: Charles Sanders has been upped to VP, Legal; Margaret O'Keefe has been promoted to VP, Public Relations; and Diane Crafford has been elevated to VP, Human Resources/Administration. Sanders was previously a special assistant to HFA President/CEO Edward P. Murphy and Crafford was previously Director of Human Resources/Administration. O'Keefe will continue to be NMPA Public Relations Manager in addition to her new VP responsibilities for HFA. For further information, you can contact the Harry Fox Agency at 212-370-5330.

BMI has promoted Teresa Connolly to the position of Associate Director, Executive Administration. Previously an executive assistant in the performing rights organization's executive administration department, Connolly can be reached in New York (212-586-2000).

SESAC in New York (212-586-3450) has appointed Meloni Kriza Marano to be the company's National Account Executive, General Licensing. Prior to this announcement, she was Manager of the Jukebox License Office, a national organization she established and operated for the past six years.

Peermusic Tawain

Independent publisher peermusic appears to be one of the most rapidly expanding international companies in the music publishing industry. Less than three months ago, peermusic opened an office in Miami and now the company has established operations in Taipei, Taiwan. The Taiwan office joins the multiple operations peermusic has in 26 territories around the world. Leslie Mok, formerly a senior A&R executive with Rock Records, has been tapped as head of the new office in Tawain. Peermusic Tawain Ltd. can be reached by phone at 011-886-2-705-8763 and by FAX at 011-886-2-705-8861.

HAIL TO THE CHIEFS



In the tradition of politicians on the campaign trail, Seattle's quirky rock trio—the Presidents of the United States of America—stopped by EMI Music Publishing recently to schmooze with executives. The band's latest album, *//*, is available on Columbia Records. Pictured at EMI's headquarters in New York are (L-R): Robert H. Flax, Executive VP, EMI Music Publishing Worldwide; band manager Staci Slater; band members Jason Finn and Chris Ballew; Martin Bandier, Chairman/CEO, EMI Music Publishing Worldwide; band member Dave Dederer; and Rick Krim, Sr. VP, Talent Acquisition & Marketing, EMI Music Publishing.



SKIP SAYLOR RECORDING: Sony recording artist and heavy metal icon Ozzy Osbourne was mixing his new album with songs by producer/writer Mark Hudson; Adam Kasper engineered the mixing sessions and Rod Michaels assisted...Death Row artist Six Feet Deep were tracking and mixing their new album project with producer Cody Chestnut; Chris Roberts engineered and Jason Mauza assisted...Intersound Records act Lakeside were mixing with producer Steve Shockley for their upcoming live album; Lenard Jackson handled the engineering duties with an assist from Jason Mauza.

SOUND CITY: Sony Music International recording artists Kula Shaker were tracking in Studio A with producer/engineer Steven Harris; Billy Bowers assisted... Producer/engineer Sylvia Massy stopped in to work on the new Warner Bros. solo project from Flea of Red Hot Chili Peppers fame (Steve Perkins of Porno For Pyros played drums). Greg Fidelman assisted Massy during the sessions...Lenny Kravitz is in, not only producing a new track with Chicago for their tribute album, but also tracking new material for his own release next year; Billy Bowers engineered

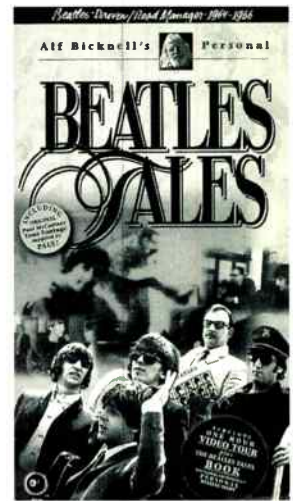
both projects...Bruce Dickinson, formerly of Iron Maiden, was in Studio A tracking for his solo project with Maiden guitarist Adrian Smith. Roy Z produced the sessions with engineer Stan Katayama; Greg Fidelman assisted.

ROCKET LAB: Bay Area poetry-rock group Apes Of God completed a music video, "Fanfare For Post Modern Architecture 1," using Rocket's Avid 8000. The video was made from black & white footage, and then the final product was converted to Quicktime in order to be usable for an upcoming CD-ROM project. Producer/director/lyricist Gilbert Marhoefer describes the video as a "poem spoken over a polyrhythmic beat with a melange of sound effects thrown in." Edited in-house by Robbie Proctor, the musical narrative portrays a surrealist parade with fleets of blimps and glimpses of Roman chariots.

SCREAM: Chaka Khan was in with mixing engineer Tony Phillips and producer Larry Klein mixing a track for the upcoming Joni Mitchell tribute album...Elektra artist Nanci Griffith was in mixing her new album with mixing engineer/producer Don Gehman. Both projects were mixed on the SSL G Series console with assistance from Doug Trantow. **MC**

MORE TALES OF BEATLEMANIA

Bluxe Records has released a new video/book set, *Beatles Tales*, from Alf Bicknell, the Fab Four's road manager, personal assistant and chauffeur from 1964-66. The video portion of the package is a mundane hour, with the less-than-riveting Bicknell taking the viewer to such Beatle folklore places as Penny Lane, Strawberry Fields, the Cavern Club and Abbey Road Studios. There's also some concert footage of Paul McCartney's recent solo tour, supplied by McCartney himself, who writes, "I'm happy to endorse Alf Bicknell as a reputable source of Beatles information."



George Harrison states, "Alf, along with Neil [Aspinall] and Mal [Evans], was priceless. Through the years that followed—having had plenty of opportunities to 'sell' their 'true story'—the real true story is that they were our uncorruptible friends and we all know that no amount of money can buy true friendship."

On the positive side, the book portion of the *Beatles Tales* is where you'll find some hidden treasures, as this is Bicknell's personal diary, written as it happened from 1964-66 (with a few updated recollections). Whether it details what happened during various recording sessions or in the backseat of the limousine, Bicknell tells it like it was, such as the time the Beatles first took acid. Available at Sam Goody, Musicland, Best Buy, and Borders bookstores, or call 800-494-9549.

NEOTEK AT EFX



Engineer Eric Thompson is pictured in front of the newly designed Neotek Essence console at EFX in Burbank. The console, coupled with the Lartec Control Pro, creates a state-of-the-art ADR/Foley system. Thompson says that the console with the Lartec system has proven to be the only system that can handle EFX's demands.

ROCKIN' TO THE TOP

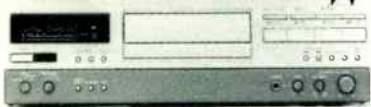
Apres midi Studios in Paramus, New Jersey, was one of the key sponsors for the fifth annual "Rock To The Top" showcase, a battle of the bands competition for unsigned bands in the tri-state area. Sunday River was the big winner of the event that lasted five months, and will be put on tour throughout the Florida Coast during Spring Break '97. The band also received free studio time at Apres midi Studios, where they're currently recording their first album. Pictured (L-R) are: Brian Adams, Dave Kopp, Jim Daly, producer Tim Brannigan and Kevin Holterman (sitting at the console).



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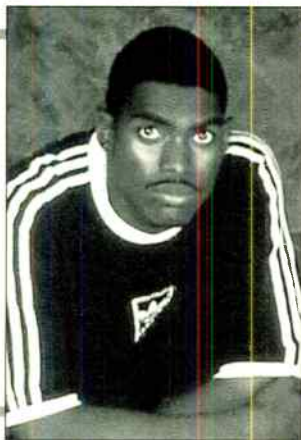
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BRYCE WILSON

One-half of the hit duo Groove Theory, this artist, producer, songwriter has also manned the boards for R&B's elite artists

By Jonathan Widran

Multiple Grammy nominee Babyface may be the king of smooth R&B, but given time, one of his recent collaborators may just stake his own claim to that throne.

In addition to co-writing and producing Toni Braxton's Number One hit "You're Makin' Me High," with Babyface, Bryce Wilson is quickly becoming a first-call studio whiz in his own right, handling tracks for some of R&B's elite artists, like Mary J. Blige, Salt-N-Pepa, En Vogue and Jody Watley.

"Toni heard my bare track for 'You're Makin' Me High' and brought it to Babyface, and we pretty much wrote it together from there," says the Queens native. "Before I met him, I was skeptical, thinking he just had a set formula and did it over and over. But then I saw how diligent he was about seeing something through from start to finish."

While only 25, Wilson's burgeoning career also parallels Babyface's in another way. Both began as performers, and are currently signed to artist deals with Epic. Wilson launched his career behind the boards after his involvement in the late Eighties with Capitol rap/dance duo Mantronix, and currently is half of Groove Theory (with female singer Amel Larieux), whose debut album and hit single, "Tell Me," were recently certified gold.

Though he had a gift for rapping, Wilson soon realized that he was less into New Jack Swing than the silkier sounds of British soul. "My partner in Mantronix was a producer, and I saw that as a more lucrative business than rapping. So, I bought a keyboard and pretty much taught myself how to play, program and sample. Everything fell together very naturally."

"My whole approach," Wilson continues, "is to look at the artist's previous material and visualize a new way for them to come out, so to speak. They've hired me for my input, and they are going to get something fresh every time. En Vogue, for instance, I felt could benefit from moving from a more pop sound to a deeper soulful vibe. I like to think there's something of a raw edge in everything I do."

One of Wilson's most gratifying experiences of late were the two singles he did with Blige, the Queen of Hip-Hop Soul, whom he calls his favorite female artist. Their collaboration began playfully, just fooling around with the bare bones of an old song Blige wrote, until they came up with new music and she started singing vocals off the top of her head. Once on the studio clock, Wilson applied the Babyface six-take rule, which gave him everything he needed, with minimal amounts of editing required.

"On the first Groove Theory album, I would sometimes do 30 takes of the same word," recalls Wilson, who is currently working on the duo's follow-up. "But I have learned that the key with a good vocalist is to know what you want and how to get it. You basically have to apply every previous experience to the new setting. I learned on the job, working with Amel from the beginning. From there, it's just a matter of adjusting to fit the artist's needs."

"Every situation is unique," he adds. "Some artists are eager to try something new stylistically, and many aren't. I always hope to reach some sort of compromise. Mary was cool in that she was very open to a lot of fresh ideas. She was pretty intuitive, and could easily vocalize her idea right at the table. Others, though, have needed more guidance, so I have had to coach them. I had to sing a line first so they could do it the right way. Getting a great performance is really a matter of combining talent with all the things both the artist and producer have learned."

While Wilson currently enjoys his status as an artist, and a one or two track free agent producer, he believes that some of the greatest albums these days are produced with a singular vision all the way through. "I am not yet ready to commit to a long-term, full album project with any single artist, myself, but I do admire those like D'Angelo, who do it all themselves and use continuity to draw you into their vision. If I find an artist who wants to collaborate on ten tracks rather than two or three, I would ask myself if it would be exciting all the way through, for all those months. If I felt comfortable with it, then I would do it."

Contact Courtney Barnes PR at 213-466-9300.



Focusrite's Voicebox Module

Focusrite now has the Green 3 Voicebox full-function microphone processor with Focusrite EQ, compressor, de-esser, and noise-reduction/expander.

This one-space unit combines several common studio processors in one, easy-to-use system. The three-band equalizer follows the microphone pre-amplifier and has variable high and low-stage filters to shape the overall frequency response. There is a bell-shape filter to boost presence or to "notch" out unwanted frequencies. The dynamic section has a compressor and de-esser to musically control both dynamic range

and excessive sibilance at the same time. If extra noise is apparent after extreme equalization and/or compression, then the noise-reduction section may be used.

Lastly, the unit has true VU responding bar-graph meter and an output fader making the Voicebox a complete microphone (or any type of source for that matter) recording chain for direct connection to your existing tape-based recorder or digital audio workstation systems. For more information, contact Focusrite Audio Engineering Ltd., distributed in the U.S. by Group One Ltd., at 80 Sea Lane, Farmington, NY 11735.



Peavey's Axcelerator™ 6 Bass

The new six-string bass from Peavey is the latest in the Axcelerator™, the Axcelerator™ Plus and Axcelerator™ 5 family of bass guitars. The deeply contoured body is made from light, resonant poplar with an extended upper horn for better balance. The one-piece maple neck is capped with a pau ferro fingerboard that adds beauty and stiffness. The VFL™-6 pickups were developed especially for these instruments. Other

features include: 35-inch scale on a single-piece maple neck, 21 fret pau ferro fingerboard, master volume, pickup balance and two-way active tone shaping. Colors are: Pearl Black, Candy Apple Red Metallic Purple and Metallic Gold.

Peavey is located at 711 A Street, Meridian, MS 39301. Call them at 601-483-5365 or FAX 601-486-1278. Their web site can be found at <http://www.peavey.com>.

The Patato Model® Congas from LP



LP Music Group has the new Patato Model Congas with the "Spider" finish. Developed with Carlos "Patato" Valdez, the original Patato Model featured a fiberglass body with a wide belly and small bottom that delivers deeper bass tones, greater projection and increased volume. The 30-inch height also adds warmth and character to the sound. The new Spider finish is applied through a specially developed molding and finishing process. This unique, spider-like pattern is etched in the gel-coat of the drum's fiberglass body so it remains uniform without fading or wearing off.

The Patato Models are available in Quinto (#LP522X-1SW), Conga (#LP559X-1SW) and Tumba (#LP552X-1SW) sized drums. Prices are to be announced. You can reach LP Music Group at 160 Belmont Avenue, Garfield NJ 07026 or call 201-478-6903, FAX 201-772-3568 or see their web site at <http://www.lpmusic.com>.





'NET MAN'S PARTY: Oingo Boingo lives...in cyberspace, anyway. That's right—we closed our eyes, and another year has come and gone—this time without Boingo's Halloween antics. But *Hey!*, these guys won't let something like dissolving the band stop them. Con-

concert promo posters that makes for a great nostalgia kick—the site continues to be updated, despite the group's break-up. This is the place to come to for everything Boingo, and the Shockwave format "Dead Man's Party" animation on the homepage is enough to make it a worthwhile visit.



Oingo Boingo may have broken up, but there's still a "Dead Man's Party" on the 'Net.

trary to the title of their 1990 LP, the boys have found a *light* at the end of the tunnel, with their Grammy nomination for "Best Music Video, Long Form," for their video swan song, *Oingo Boingo Farewell Live From The Universal Amphitheatre*. And if you haven't checked out the group's Web presence (<http://www.oingoingo.com>) yet, you are missing a real treat. Packed with items from the band's seventeen-year history—including a gallery of

LAUNCHED: If someone had told you ten years ago that you'd someday be reading a magazine that included actual video footage and audio, and that you could fit it entirely in your shirt pocket, you probably would have thought them crazy. But now it's a reality, and leading the way in the music and entertainment area is *Launch*, an interactive magazine published exclusively on CD-ROM. The digital rag—known as "the magazine you can't take to the john"—includes exclusive video interviews, interactive reviews (complete with soundclips), concert footage, direct links to the 'Net and more. The current issue (Volume 10) features an exclusive interview with, and a live performance audio/ video track from Orange County chart-toppers **No Doubt**, and an exclusive video report from this past summer's **H.O.R.D.E. Festival** tour, along with reviews of **Counting Crows**, **Tool**, **Wallflowers**, **Rusted Root**, **Peter Dinklage**, the **Doors** and **Herbie Hancock**. You can purchase *Launch* at more than 4,000 retail outlets, including **Tower Records**, or you can order by calling **800-95-LAUNCH**.



CYBER HITS: No, it's not the list of the top playing titles on 'Net Radio, but congratulations are due to the multimedia folks over at **Atlantic Records** (<http://www.atlanticrecords.com>) for logging a breathtaking *seven million* hits to their site in the month of December. One trip to the site will give you a clue as to why—especially since you could easily spend hours surfing through the pages for all of Atlantic's artists from **Tori Amos** and **Hootie & The Blowfish** to newcomers **Duncan Sheik** and **Jewel**. But more importantly, the **Digital Arena** is home to what has become a near constant barrage of live cybercasts, and their always exclusive on-line contests for Atlantic music and other prizes. If you haven't surfed the Atlantic ocean yet, you're behind a slew of other

will be able to access thousands of samples and sounds from the site, along with other useful MIDI information. Kurzweil's site already includes extensive on-line product information, a real-time chat area for Kurzweil product users and a bank of other features. Visit the site for more information.

AND THE NOMINEES ARE...: It's that time of year again, and for the next month, **Grammy** fever will be sweeping the industry as dozens of artists vie for the gold statuettes that signify the admiration of the voting membership of **NARAS** (the Nat-



ional Academy Of Recording Arts & Sciences), and—more often than not—a radical jump in album sales. With 89 categories this year, keeping track of the nominees is a challenge, but the Academy has made it easier with their web site's

Grammy Nominations section (<http://www.grammy.com/nominees/index.html>). The page includes a complete index of all of the nominees with a two-level index, searchable by both general fields and individual categories. The **39th Annual Grammy Awards** will be held on February 26 at **Madison Square Garden** in New York and will air nationally on CBS television at 8:00 p.m.



Atlantic Records' Digital Arena helped the label attain seven million (!) hits on their site in the month of December alone.

people who have, so scream "Kowabunga!" and catch the next wave.

IN A FLASH: Kurzweil Music Systems, known as a leading manufacturer of keyboards and related equipment, is making some radical upgrades to their current web site (<http://youngchang.com/kurzweil>) with the addition of a new FTP archive scheduled to be launched this month. The archive will allow users of Kurzweil's Flash ROM capable products (like the **K2500 Series**, **Mark 12** and **Mark 152**) to download new system configurations, software, upgrades and libraries straight from the site. In addition, other non-Flash ROM-capable Kurzweil keyboard users

ON-LINE CLEARING HOUSE: Just about everyone has seen ads from music clearing houses who offer eight CDs for a penny, or similar offers, and now, the **Columbia House** music service has taken the plunge into cyberspace with their **World Wide Web** site (<http://www.columbiahouse.com>). Unlike the cardboard ads you find for such services in just about every consumer music magazine published, the advantage of music catalog shopping on-line is the chance to sample the tunes before you buy. The Columbia House site is also a great place to search for album information, especially if you're looking for a specific song by a specific artist, as the site includes a cross-referenced searchable index. I actually





found an out-of-print title that is available as a Columbia House exclusive. You'll need your Columbia House membership ID number to use all of the site's features (including the convenient "shopping cart" function), but non-members can still access most of the features available. A whole new way to shop.

OUTER LIMITS: Picture yourself on a journey to another dimension. A dimension of sight and sound. There's a signpost up ahead—you've just entered the **Outer Sound** zone (<http://www.outersound.com>). Outer Sound is a virtual city dedicated to helping and promoting independent artists in the on-line environment. In addition to promoting their own roster of indie bands and artists and label clients from across the U.S. and internationally, the site is loaded with useful information for just about anyone trying to break into the indie music biz. The Outer Sound city includes individual sites for a number of bands, with sound clips, bios, photos, tour info, and album order-

ing info, of course. But the highlight of the city is the **Outer Sound University**, where you can find a slew of courses on everything from studio recording techniques and copyrighting your music to understanding album distribution and starting your own label. This could be a valuable resource if the information is applied well. Keep your eye on this rapidly expanding site.

WATCH THE BIRDIE: If you're looking for a glimpse of your favorite rock star through the cyber lens, then point your browser to <http://home.earthlink.net/~Lucia>, home to the on-line gallery of works by veteran photographer Lucia.

Among the faces in her cyber-collection are **Paul Stanley** and **Gene Simmons** of **Kiss** fame; former **Guns N' Roses** guitarist and solo six-string slinger **Slash**; and members of **Lynyrd Skynyrd**, **Yes** and the **Scorpions**, to name just a few. Unsigned artists will be happy to know that this Los Angeles-based photographer is available for local band shots as well. **MC**



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A documentary tribute to the Dustbowl King, Bob Wills

Out of the dustbowl Depression days, late band leader **Bob Wills**, with his whoops, hollers and dancing fiddle, created the music that lifted the nation's spirit. He was the King of Western Swing, an irresistible combination of soulful country blues, the swinging horns of big band jazz and the sound of country & western strings. *Fiddlin' Man: The Life And Times Of Bob Wills*, a one-hour documentary from V.I.E.W. Video, serves as a wel-

scratchy and sometimes downright flawed, classic TV shots. Songs here include the hits "Sittin' On Top Of The World," "Goodbye Liza Jane" and "San Antonio Rose." Well recommended for its historical value. For your copy, contact V.I.E.W. Video at 212-674-5550.

Singer-songwriter **Janis Ian** is composing the music for *Feed The Baby Of Love*, a film currently in development at **Fresco Pictures**. The movie features a once-popular singer who disappears into the American heartland to find her music again, discovering herself along the way. *Feed The Baby Of Love* will also be published as a book in early 1997 by **Hatrack River Publications**. Ian is working with **Orson Scott Card**, who wrote both the original story and screenplay, to develop the lyrics and music for the film. The two-time Grammy winning performer best known for the hit singles "Society's Child" and "At Seventeen," previously scored the **Dustin Hoffman** film, *Sunday Father*, and wrote the title song for the **Adrian Lynne** film, *Foxes*, featuring a very young **Jodie Foster**. For more info, contact **Debra Leak** at 818-907-5975.

She's always been a diva. Now she's queen of the dance floor. **RuPaul's Rhino** debut, *Foxy Lady*, is in the stores and probably on the dance floors. The girl sounds as good as she looks. "It's a joy for me to sign to such a hip and innovative label," says Ru. "When you think about it, it's really a marriage made in heaven—Rhino and RuPaul, perfect together." There's a perfect match of star and material here, as well, from the opening "Happy" right straight on to the ballsy "If You Were A Woman And I Was A Man." This is the second album for the radio morning show and *VH1 Party Machine* hostess. Her 1993 release, *Supermodel To The World*, has accounted for more than 400,000 units in sales according to SoundScan. There's no reason to think *Foxy Lady* won't follow it to success city. You go, girl!

Toni Lee Scott knew what she wanted to be at the age of three. "I wanted to be in Broadway musicals," says the veter-

an singer. But instead she became a band vocalist, landing a job in the **Bob Emerson Orchestra** while still in her teens. She soon found herself touring with **Bob Scobey's** and **Bob Crosby's** bands, playing Las Vegas and Reno, recording for both **RCA** and **Ava**. The men in her life have included **Frank Sinatra**, **Tony Bennett**, **Buddy Greco** and **Jack Jones**. It is to these icons that she dedicates *Songs Of My Friends*, the title of her new release on **Love**



Janis Ian

And Jazz. The album features classic songs such as "Hard Hearted Hannah" and the upbeat "Baubles, Bangles And Beads," delivered in a satisfying jazzy mock-scat that recalls **Ella Fitzgerald**. The ballads, including the ubiquitous "My Way," are delivered with the kind of soulful intensity that only experience can bring. A worthy addition to your cabaret collection. You can contact **Prince/SF Productions** at 415-775-9627.

Rhino Records has paid a welcome and long-overdue tribute to **Tim Rice**, one of Broadway and Hollywood's most successful songwriters, with *The Tim Rice Collection: Stage & Screen Classics*.



Toni Lee Scott

This is the first comprehensive overview of work by the lyricist who has spent most of his professional life in the musical shadow of his collaborator, **Andrew Lloyd Webber**. This collection brings together original soundtrack recordings beginning with 1967's *Joseph And The Amazing Technicolor Dreamcoat* and follows Rice's career through to the 1993 **Disney** classic *The Lion King*. Along the way, Rice's work with **Lloyd Webber** (*Jesus Christ Superstar* and *Evita*), is revisited, including **Carl Anderson's** astounding vocal on "Heaven On Their Minds" and **Yvonne Elliman's** fragile "I Don't Know How To Love Him." There are bonafide hits here as



come introduction to one of the early mavericks of the country scene. It's unfortunate that, though the producers have assembled interviews with **Mel Tillis**, **Eldin Shamblin**, **Clarence Cagle** and many of the musicians who passed through the **Texas Playboys**, sloppy production standards detract from what may well be the last interviews many of these aging musicians can give. Still, this video provides some wonderful, though



Legendary lyricist **Tim Rice** has been honored by **Rhino Records**.

well: Murray Head's "One Night In Bangkok" from *Chess*, and Elton John's "Can You Feel The Love Tonight?" from *The Lion King*, among them. A welcome collection that is available everywhere.

Kid Rhino has a new licensing arrangement with Fisher-Price, Inc., the leading manufacturer of infant and preschool toys and children's products. First fruits of the arrangement are two Storytime Adventures on audio cassette: *The Great Adventures By Fisher-Price Pirate Ship* and *The Great Adventures By Fisher-Price Castle*. Parents will appreciate how these two songs-and-story projects, based on two of the most popular Fisher-Price playsets, weave positive family values into their storylines. A swashbuckling pirate captain, for instance insists his crew brush their teeth twice a day. Though the packages would be strengthened by the addition of read-along story books, the absence is almost made up for by the two songs on each cassette, all of which would make excellent cover fodder for your punk band. Only \$7.99 wherever kids' music is sold.

Hats off to Venice-based band, **Horny Toad!**, which helped out the **Boys And Girls Club Of Venice** with a benefit concert recently. "The Boys And Girls Club Of Venice is a landmark organization. They do more good than any other agency in our area and we want to be an integral part of it!" said band guitarist **Moises Casillas**. "Together, we can make a change in our community. It's our responsibility." The band collected contributions, including clothes and food, during their two-hour set in a **Best Buy** parking lot.

Epic recording artist **Ty Herndon** was *Living In A Moment* (the title of his current album) when he talked to **Westwood One Radio Networks'** affiliates during live satellite one-on-one **Celebrity Connection** interviews. Herndon got to goof around a little with Westwood



One professionals **Ed Salamon**, **Pam Green** and **Andrea Dresdale**.

Cameron Mackintosh (*Miss Saigon*, *Les Miz*) is developing a new musical about a U.S. senatorial campaign. The as-yet-untitled production is due to open this April in London.

The next **Grammy** awards will be televised February 26 from New York's **Madison Square Garden**, and will be sponsored by **Diet Coke**. Incidentally, the Coca-Cola company has just signed a multi-year pact giving its diet offspring worldwide ad, promotion and marketing rights to the ceremony.

David Helfgott, the subject of the current hit film, *Shine* (and no relation to our own Associate Editor, **Jeremy**), is now on CD. **RCA Victor** has released *David Helfgott Plays Rachmaninov*, a set that includes the difficult "Piano Concerto No. 3." The Australian pianist can also be heard on the *Shine* soundtrack out on **Sony**.

Look for **MCI** to discontinue their

1-800-MUSIC-NOW service if they haven't already. The year-

old program, a venture by the phone giant to sell music to consumers, reportedly isn't generating many reorders from record companies.

McKinley Marshall is a self-producing songwriter and performer who uses multimedia to enhance her music. What makes her unique in a world fast filling with multimedia wanna-be's is that Marshall does everything herself, from the graphic and video content to the interactive scripting of her product. Her impressive new set, *Universal Soul*, is an interactive music-based experience currently packaged as

an enhanced-CD. Her music is quite impressive as well, from professional production values to world-weary, socially-conscious lyrics. Despite the liberal use of the spoken word to get her point across, the demo still strikes us as perhaps a little too close to early **Madonna** for comfort. On the other hand, even the **Material Girl** didn't have her hand in this many business aspects the first time around. Think of Marshall as an anglo female **Prince** (or the Artist Formerly Known As). We see the future and **McKinley Marshall** is definitely in it. You can contact the artist directly by calling her at 310-450-7918. **MCI**



Country artist **Ty Herndon** (second from left) visits with Westwood One's **Ed Salamon**, **Pam Green** and **Andrea Dresdale**.



McKinley Marshall, a self-producing, singer-songwriter and performer with an impressive multimedia graphical ability, is an entity unto herself.



BLAST THE PAST: Rhino Records has released the three-volume CD series entitled *Mellow Rock Hits Of The Seventies*. Featuring sixteen tracks per CD and twelve per cassette, all three CDs define the Seventies pop-rock scene. *Ventura Highway* features the title track from America, but you'll also find such artists and groups as Seals & Crofts ("Diamond Girl"), Pure Prairie League ("Amie"), the Grateful Dead ("Uncle John's Band"), the Doobie Brothers ("Black Water"), Orleans ("Still The One"), Player ("Baby Come Back"), Steve Miller ("Fly Like An Eagle") and even Pablo Cruise ("Love Will Find A Way"). *Summer Breeze* spotlights such figures as Fleetwood Mac ("Dreams"), James Taylor ("Mexico"), Linda Ronstadt ("Blue Bayou"), Ambrosia ("How Much I Feel") and Joe Walsh ("Tomorrow"), as well as many of those featured on *Ventura Highway*. *Sundown* shows the series running out of steam. Aside from Gordon Lightfoot's classic title track, Jim Croce's "Operator (That's Not

The Way It Feels)" and John Prine's "Angel From Montgomery," this singer-songwriter spotlight isn't up to par with the other two volumes as far as familiar chart hits.

Rhino has also released *Heart Beats*, a romantic line of CD releases which span a diverse range of genres. The first three CDs are *Country Lovin': Songs From The Heart*, *Feel Like Makin' Love: Romantic Power Ballads* and *Soul Serenade: Intimate R&B*.

Aside from the music itself, the most interesting thing about this Rhino series is that it was put together by Rhino's Women's Product Development Team (WPDT), a team of female employees, whose goal is to choose music specifically for—but not limited to—female consumers. *Heart Beats* is the first comprehensive project created and developed by the Rhino team of women.

Interested music fans can order all of these releases directly by simply calling Rhino Records at 800-432-0020.



MUSIC EDUCATION: Bertelsmann USA's World Of Expression Scholarship Program, which gives away up to \$100,000 annually in scholarship aid to New York City high school seniors for original compositions in music and literature, held one of 30 creative workshops with PMP/Loud/RCA recording artist Adriana Evans at Public School Repertory. Pictured (L-R) with some Public School Repertory students are: (starting third from left) Mary Moore, Director, Black Music Publicity, RCA Records; Colin Sutton, PMP Records; Mishawn Williams, PMP Records; Adriana Evans, PMP/Loud/RCA recording artist; Tom Bellino, Young Audiences Of New York; Daryl Ware, music teacher; Suzanne Youngerman, Young Audiences Of New York; Carole Sylvan, Young Audiences Of New York and Public School Repertory student; (sitting) Dred Scott, producer; and Jerry Korman, Young Audiences Of New York.



HOLLYWOOD'S GONE COUNTRY: Country recording artist Clint Black was recently honored with a star on Hollywood's Walk Of Fame (7080 Hollywood Blvd.) for his outstanding contribution to music and entertainment. Following the ceremony, RCA Label Group Nashville Chairman Joe Gallante presented Black with the sixth platinum record of his career—this one for his recently released compilation, *The Greatest Hits*. Pictured (L-R) are: Joe Gallante, actress and Black's wife Lisa Hartman Black, Clint Black, and Black's songwriting partner and guitar player, Hayden Nicholas.



THE SULTAN OF SWING & HIS MENTOR: Columbia Records recording artist Chet Atkins was recently joined onstage by his good friend and former Dire Straits leader Mark Knopfler at Nashville's Caffe Milano. Atkins has been performing at Caffe Milano throughout the month of January, being joined by various artists including Johnny Cash and Alison Krauss, in addition to Knopfler. Atkins' 40-year career includes more than 80 albums, and thirteen Grammy Awards (the most for any country artist in history). Atkins' latest album, *Almost Alone*, features the song "Ave Maria," which is included in the John Travolta blockbuster *Michael*.

MOM & DAO...MEET MY GUITAR INSTRUCTOR: John Cottrell was the winner of the Van Halen certificate (hidden in one of the group's *Best Of Volume 1* CDs) for the Peavey/Eddie Van Halen Wolfgang guitar. The group had released 500 special CDs that were autographed by the band, 10,000 copies with a special Van Halen guitar pick, and one single CD that contained the lucky certificate that found its way down to Dallas, Texas, where Mr. Cottrell was waiting. Cottrell and his family were flown in from Dallas to personally accept the guitar from Eddie and Alex Van Halen (along with a special guitar lesson for young Phillip Cottrell from Eddie himself), and then were treated to lunch on the Warner Bros. backlot. The folks at Warner Bros. also let them visit the sets of *E.R.*, *Murphy Brown* and *Lois & Clark*. Pictured (L-R) are: Brenda, John & Phillip Cottrell, and guitar instructor Eddie Van Halen.





ENDORSEMENT KING: Pictured (L-R) at the recent NAMM show in Anaheim, California is Hollywood-based "chamber pop" solo artist Joel Pelletier, and Larry Hartke, founder and owner of Hartke Systems bass guitar amps and speaker cabinets. Pelletier performed four showcases at NAMM '97, backed by an eight-piece band, along with a string quartet. Besides current manufacturer endorsements with Hartke Systems, Cerwin-Vega, Stienberger Guitars, EMG Pickups, Quintas Composite Musical Instruments and LaBella Strings, Pelletier has arranged new endorsements with Fender Guitars, Monster Cable, Thomastic Strings and BSX Basses. Check out Pelletier's web site at <http://www.wayhome.com>.



RING THAT BELLE: Techno-dance diva Natell Bellé has been working the streets, but not like you might think, judging from her revealing wardrobe. Actually, she's pounding the pavement like the tigress she is, stopping by radio stations to promote her indie album, *Club Animal* (Platinum Planet Records), and her single, "R U Ready 4 My Love." Pictured with the up-and-comer is Groove Radio morning personality Kato Kaelin.



A PLATINUM JOINT: Warner Bros. and Warner Music Group Chairman and co-CEO's Bob Daly and Terry Semel, and Warner Bros. Records President Russ Thyret, are shown with the legendary Quincy Jones after they presented the musical veteran with a plaque commemorating the platinum status of his last album, *Q's Jook Joint*. Incidentally, the album also received seven Grammy nominations last month. Pictured (L-R) during the presentation are: Bob Daly, Quincy Jones, Terry Semel and Russ Thyret.



PARTY OF TEN: Reprise Records recently held an in-store party to promote the release of the soundtrack for the hit television series *Party Of Five*. Pictured (L-R) are: (front row) recording artists BT, Holly Palmer and Syd Straw; series cast members Jennifer Love Hewitt and Jeremy London; (back row) Big Bad Voodoo Daddy band members Kurt Sodergren and Scotty Morris; Reprise Senior VP of Artist Development Craig Kostich, Reprise VP of A&R Sue Drew, and Reprise President Howie Klein.

Celebrating

20

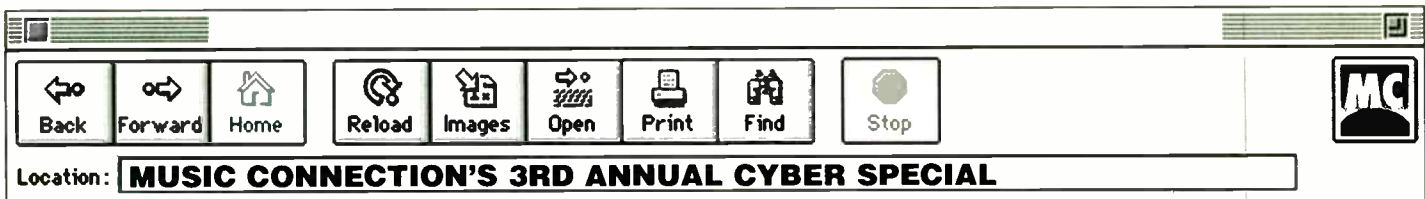
1977-1997

Tidbits From Our Tattered Past

Throughout the year, our 20th Anniversary, we will be digging deep into our vaults to find provocative quotes from those who have been featured in *Music Connection* over the years.

1980—John Kalodner: This veteran A&R exec (Atlantic, Geffen, and currently Columbia) has been behind the success of such mega-platinum acts as Foreigner, AC/DC, Peter Gabriel, Phil Collins, Aerosmith, Whitesnake, Asia and White Zombie (just to name a few), but back in the early days of the new wave movement, the bearded A&R guru gave an interview to *Music Connection*, and proved that everyone in the industry is fallible: "If all that real harsh new wave music ever comes into vogue in America, I'll leave the music business...And the Police—I don't know who the hell they think they are, but they better write some better songs for American kids. What does a kid in Des Moines, Iowa do with ['Message In A Bottle']? They don't give a shit about the Police."

1981—Bob Siner: The then-President of MCA Records talked about the Tom Petty controversy, when Petty accused MCA of over-pricing his album. "I don't think any artist has the right to choose the price. We pay them for a service and we can charge \$100 a record. Tom Petty went from [sales of] 150,000 to 2.5 million. Why can't we raise our price? We created a demand...I don't think the industry should even mess with suggested retail price. \$8.98 or \$9.98—it's all bullshit anyway, because they sell them for \$5 or \$4.50. But the consumer doesn't know that."



Internet Music Mavens Reveal 15 Cyber Secrets To Help You Promote & Sell Your Music On-Line

By Tom Kidd

So you've finished your CD and you've plugged in your computer, ready to put your music out on the World Wide Web for everyone to hear. You know there's an international audience out there, just waiting to discover your talent. But how do you go about it? In search of the answer, *Music Connection* went out on a cyber mission. A mission designed to help you do what hundreds of thousands of bands and record labels are already doing. But in the rapidly changing world of the Internet, it's never too late to enter the fray.

Those who responded to our questions came from all over the world—an international panel of successful cyber junkies if you will—providing us (and you) with plenty of useful tips to help you avoid the various missteps one can make on the information superhighway. Of course, there's no one single way to best tailor the Internet to your particular needs, however there is plenty of relevant and useful information for those of you wishing to check into what many feel is the retail future of the music industry.

The vast majority of responses came from independent artists, record labels and management agencies who are all highly involved in the Internet and the business of selling music on-line. But throughout our cyber mission, what remains most heartening about the Internet is how it brings people together. There are a smattering of companies across the country that offer ways for independent artists to band together in order to have a larger presence on the World Wide Web. From New York, Derek Sivers of the band Hit Me operates a web site that offers a non-profit service to other artist-run labels worldwide. Kaleidospace is one of the first and best-developed of the for-profit on-line service providers for independent artists, and Diamond Hard Music & Entertainment is another similar on-line service provider.

The planners and dreamers say the possibilities on the Internet are endless. And after reading what these veterans of the cyber wars have to say, you just might agree. What follows are excerpts from our various interviews, and the comments and advice that's designed to help you reach for the stars that are lighting up the world in cyberspace.

1 Why You Should Sell Your Music On-Line

As with anything new, there is invariably going to be some hesitation and reservation about entering a world of which you have very little knowledge. However, you're not in that boat alone, there are millions of others just like you—wanting to take that first step, but not sure how to go about getting started on the Internet, or more importantly, promoting and selling their music on-line. The Internet, or the World Wide Web, is an exciting look into the future of the music industry, from both a retail standpoint as well as a marketing one.

Diana Alexander, Cuervo Management

web site: <http://www.rockweb.com/bands/cuervo>
"The 'Net allows people to bypass innumerable middlemen. The ability for people all over the world to hook into this open forum and expose their music directly or to discover an artist which you otherwise might not have heard of is powerful—and something which is still in its infancy."

Bill Barnes, President of indie label Aural Adventures

web site: <http://members/aol.com/AuralAdven>
"[It's all about] reaching a wider audience, getting positive feedback from customers and, of course, selling more great music."

Phil Johnson from indie band Roadside Attraction

web site: roadside@ix.netcom.com
"People can hear clips before buying, [which means] less blind soliciting by us."

2 Make It Easy On Yourself

Now that you know some advantages of why you should attempt to sell your music on-line, the trick is to keep the frustration level down. When you go about setting up your web site and putting your business in motion, try to look at your project as a fun one. Remember, this is a relatively new universe for everyone. Frustration in the early stages of your Internet journey will only keep you from achieving your ultimate goal of using it to your advantage.

Bill Barnes, President of indie label Aural Adventures

"One important thing I would like to add to the 'things to do' list for people setting up their own site is to get a good web page authoring program! This can make the difference between easy web publishing and hours of frustration dealing with complex codes. I love Microsoft FrontPage and highly recommend it to anyone running Windows."

Melodie Mingo, Director, Radio/Promo & Marketing, Metal Blade Records

web site: http://www.iuma.com/Metal_Blade
"Internet for Dummies can help anyone trying to set up their own site and it explains all the aspects of it."

3 Discover Your Options

As we previously mentioned, there are a plethora of ways and means to accomplish your goals on-line. The trick is to find out which one is best suited for you. The common comment from our panel was to do your own research, either by talking with people you know who are Internet savvy, or reading up on the latest advances and the best way to market yourself on-line for the least amount of money.

Ritt Henn, indie artist, who was also the first featured artist at the brand new People's Democratic Republic of Iguanaland site (www.wavenet.com/~tomcat)

web site: <http://www.songwriter.com>

"There are two ways to approach the web site thing: (1) Go with an established sight, like Kspace, NOMA, etc., that gets a lot of traffic. This will expose you to a wider audience, but you do run the risk of getting lost in the shuffle. Bigger sights often offer a credit card purchasing option. (2) Go with a smaller sight. Bigger fish, smaller pond, less traffic.

"It would probably be beneficial to be on a more populated site, but I have yet to choose which one. It's all part of that never-ending pursuit of groovy promo materials and catchy marketing ploys. Just keep pluggin' and get [your music] out there."

4 Know Your Competition

The easiest way to research what's happening on the 'Net is to look at what your competition is doing with their web site. Take the best of what you see and turn it into something all your own.

Ken Beck, Promotions, Bar/None Records

web site: <http://www.bar-none.com/>

"Find someone else's web site that you really like and incorporate their ideas into yours. Shop around

for the best price and make sure you update the site at least every other week."

5 Target Your Audience

As in any manner of marketing, you first have to know a little about who exactly you're targeting with your music. A beautiful web site will have no impact whatsoever if the audience that would appreciate it doesn't know anything about it. This goes for artists as well as record labels.

Karen Michalson, President, Arula Records

web site: <http://www.ultranet.com/~ares>

"This sounds obvious, but [bands] should first of all know what they are selling—know who their music appeals to and how to design a web page that is likely to attract that audience.

"For example, if you are a record label selling a compilation disc of love songs, think about who might be likely to buy it—young couples? jilted lovers? Design a page that will attract these people. What a label shouldn't do is design a page without a focus—very few people will buy a CD that is advertised simply as 'great rock' or 'innovative new music' because nobody knows what that means. I really think being specific, and not being afraid to be narrowly specific, is essential on the Web. You might not think there's a huge audience in a narrowly defined group, but remember the Web is worldwide and even if only one in 1,000 people buy your product, worldwide that's a lot of people.

"We are able to market directly to people who have interests related to the themes our music deals with—myth, fantasy, romantic literature, progressive rock, etc. Also, we are able to make valuable contacts with industry people around the country."

6 Keep Realistic Expectations

Most musicians are used to dealing with long

odds, otherwise every artist in the world would have a record deal. Selling on the Internet is no different in that sense. If you're expecting to sell 50,000 copies of your CD just because you have put up a web site, you're definitely begging to be disappointed. You have to read between the lines in cyberspace, and remember that if one person in Sweden buys your CD through your web site, that's one more person in the world who knows about you and your band. And just remember, that it's not always who you know, but also who knows you.

Sharon Rose, indie artist, whose new release, *Breaking Loose*, is currently charting in Gavin.

web site: <http://www.singingrose.com>

"[Having my own web site] hasn't worked out as far as sales go, but it's been good for advertising. DreamWorks and Sony have both looked me up and requested CDs, but we haven't sold any. It does help to present yourself as hip."

David Vienna III of the indie band *Tethered Girl*

web site: <http://home.earthlink.net/~verbal>

"I see the Web as more of a 'get the word out' kind of thing. People don't seem to trust buying things via the Web. I think the Web is a great equalizer. A garage band from Omaha might have a more impressive web site than a slick L.A. band on a major."

Brent Ashley, Promotions, Amphetamine Reptile Records

web site: www.amphetaminereptile.com

"We don't actually sell the stuff on-line. Mainly it's a place for folks to hook up with our bands' tour dates, get a gander at the AmRep catalog and get in touch with us for ordering."

7 Network On The 'Net

Not unlike the entertainment business in general, the key to success on the Internet is to get involved in the cyber community. Don't just put up

Location: **GUEST COMMENTARY**

What's New? What's Cool? Destinations Net Search People Software

How Computers Set Music Back 400 Years

By Thomas Dolby Robertson

Throughout history, music and technology have often gone hand-in-hand; the piano-forte was a technological breakthrough 200 years ago. The electric guitar transformed popular music in the Sixties, and today's astonishing technological advances will have a huge effect on the way we all experience music.

I make my living as a musician. Actually, a pretty good living, due largely to a single song I released back in 1981 entitled "She Blinded Me With Science" (Number Five on the *Billboard* Charts in 1983). It was a big hit on MTV and still gets a lot of radio airplay today. Yet there are things about that performance that have always bugged me. For example, I hate the way I sang the line, "it's poetry in motion," but now I'm stuck with it for eternity, and, I'm afraid, so are you.

Yet if I had been a professional musician in the 16th Century, I'd have sung my song at noon in the town square, and again in the evening for the King and his court. My performance would have varied each time depending on the mood of my audience. If they threw down farthings, I might

As we approach the 21st Century, computers are changing everything. My home computer has replaced the recording studio. Soon, I will no longer need radio stations or TV networks, because anyone can go on-line to <http://www.tdolby.com> and hear my music commercial-free. I don't even need stores to stock it, when people can download it directly from the 'Net. The public no longer needs to pay \$15 for a CD just to hear one hit song. And, instead of getting paid ten percent of the sales of a CD, I can distribute my song instantaneously all over the world for a farthing a piece, and keep 100 percent. If enough listeners pay the piper, I'll make rent this month.

Forget that bum note I sang back in 1981! I can perform the song live on the Internet or upload a version, and the public can remix it in their own homes. The microprocessor has closed the gap. Finally, my music is both "interactive" and "mass market," the best of both worlds. I'm happy to sing for my supper!

Thomas Dolby is a recording artist, who is also the President/CEO of the multimedia company Headspace.

HEADSPACE
<http://www.headspace.com>

have milked the last chorus for all it was worth; if they pelted me with rotten tomatoes, I'd probably have changed the lyrics on the spot. So my music, circa 1596, would have been highly "interactive," but not exactly "mass market."

In the 20th Century, the Gramophone allowed me to record my song, and the radio broadcast it to millions of people who passively listened. Thanks to technology, we musicians became "mass market," but totally "non-interactive."

your web site and expect millions of music fans to find you. You need to network, and find others who can educate you or help you on the finer points of conducting business on the Web.

Cole Coleman, CEO, Diamond Hard Music & Entertainment

web site: <http://www.diamondhard.com>

"Locate as many professionally organized music web sites as you can that promote rising talent. There are actually cyber record stores. Your Number One criteria here should be that these web sites can sell your product. Usually, for a nominal yearly fee, these web sites will create an entry for your music at their URL. These are ads for your group and they are designed to sell your product. The ads link to your home page so any fan that wants to find out more info, like lyrics and performance dates, can surf there. By all means, design your home page, so you can sell product directly as well, if possible. The best way to do this is with an 800-number and a secure server."

Jeannie Novak, Founder, Kaleidospace

web site: <http://kpspace.com>

"We give our artists tips on posting to search engines and lists, and forming reciprocal links with other sites on the 'Net. Some of our artists also have Usenet discussion groups. We are in the process of forming mailing lists/discussion groups for each of our artists, which translates into a kind of on-line fan club.

"When we're setting up an artist's page we help them develop genre/medium categories that are likely to be found by someone using a search engine, but are relatively unique. For example, we discourage the use of stock radio genres like 'alternative rock,' since a search engine using this term brings up thousands of sites. We've also analyzed the query terms used by people visiting the Kaleidospace site."

Diana Alexander, Cuervo Management

"The Internet is a great supplemental medium to the more conventional ones and will become more influential in the future. If artists can afford more representation on the 'Net, it's definitely recommended. The more presence, the better, especially since the 'Net is being tapped into more each day."

Johnny Murch of the band **Electric Blue**. His band's web site has received Internet awards for web design and promotion.

web site: <http://www.concentric.net/~johncabl/Index.html>

"Tie into as many search engines as possible. Microsoft Sitebuilder network will give you a free account to submit it, and other mass search engine entries. If you are a member, see Microsoft's site for details."

8 Keep Your Site Interesting & Unique

Television channel surfers have nothing on cyber surfers. Once a potential Internet customer stops by your web site and finds a bland, boring homepage, you can bet that you've lost them forever—or for a very long time. The trick is to have an inviting web site, but also one that is constantly being updated with new information, and possibly sound bytes of your music.

David Vienna III of indie band Tethered Girl

"Make your web site visually interesting—colorful with lots of links. No one likes a boring web page."

Melodie Mingo, Director, Radio/Promo & Marketing, Metal Blade Records

"Add sound bytes to your site to demonstrate some of your music."

Joe De Luca, a solo artist based in Rome, Italy

web site: <http://www.flashnet.it/jdeluca>

"Have a nice web site with sound, appealing graphic look and quick loading. It's very important to capture the attention of surfers."

9 Link Generously

In conjunction with our networking tips, you should be willing to link with other web sites. Take advantage of the sometimes short attention span of surfers, by linking to as many sites as possible. This can only increase your visibility.

Richard Gordon, President, A Huge Production, Inc.
web site: <http://www2.amherst.edu/~dsbogartz/rippo.html>

"Be generous in linking your site to other 'cool' sites, whether they are directly related to what you are doing or not. Most web surfing is still pretty casual and people will jump from topic to topic so the more links you have the more traffic you have. Also take advantage of any and all on-line lists, especially the free ones."

Phil Johnson from the indie band Roadside Attraction

"The worst part is getting people to the web site of an unknown band. I'd think that the best way would be for the bands to work together and link to other bands' pages. We're just getting started on this, so I don't have top-notch knowledge, but if the bands can't work together, then nothing gets accomplished."

Cole Coleman, CEO, Diamond Hard Music & Entertainment

"Link to as many music-related web sites as you can and find out what newsgroups are related to your genre of music. Newsgroups are a great way to 'get the word out' on your music. Take out ads at as many web sites as you can afford. The whole idea in linking to these organized sites is that they are a coalition of rising artists like yourself. People in general, including the industry, will seek out these cyber stores and catalogs as a means by which they can sample a large number and a wide variety of talent in one location and quickly. Don't 'go it alone' on the Web. There's a far greater chance of someone randomly finding an ad for you at a cyber store than someone randomly typing in your URL."

10 Make Things Easy On Your Audience

Probably the hardest thing to do with a web site is to make a colorful and graphically appealing site that doesn't take the user a long time to download. Solving this catch-22 situation is one of the keys to a successful web site.

Bill Barnes President, Aural Adventures

"People don't like to wait for three minutes for fancy graphics, and they don't want to be confused while trying to navigate through your site. Subscribe to a good magazine like *Web Techniques* and read it. Focus on content, not fluff. And, of course, maintain your site and keep it up to date."

Brent Ashley, Promotions, Amphetamine Reptile Records

"We don't try to get too fancy with [our web site]. It's a place where folks should be able to hit up real quick, grab some information, stay in touch and keep checking for current info."

11 Keep Your Site Affordable For You & Your Target Audience

Budgetary concerns are something that all artists have to deal with in the music business. For an unsigned artist, it's even more relevant. Decide how much money you can afford to promote your band on the Internet, and try to stay within those financial boundaries. Expensive looking web sites are not necessarily the best, and considering that the Internet is in its infancy offering customers a discount price for your CD is not a bad idea either.

David Vienna III of indie band Tethered Girl

"There is a lot of support out there for indies. Don't pay to have your band put on some band 'Net bullshit. There are plenty of indie-nets that do it for

free because they truly support indie bands.

"In fact, check out Kathode Ray Music at <http://www.kathoderay.org>. It's a publishing company and indie support company run by a guy named Dave Hooper. He's a big supporter and knows his shit. Don't pay to have someone do your site unless you don't even have a computer. I don't know dick about writing programs, but I did our web site using a drag-and-drop program for morons like me, and it's not too bad. If it's still too much to handle, ask a friend who knows a little about computers."

J.R. Johnston of the San Francisco-based band **Cream Of Wee Gee**, who wrote the theme for the animated television series *Garfield & Friends*.

web site: <http://www.best.com/~floydage/creamowg.html>

"None of us have felt burned by the cost of a web page, although it comes out to about \$25 a month split between the band. I wouldn't spend any more than that. The great thing has been communicating with e-mail. It really saves on the phone bill when you're on the road."

Ricky of the Palos Verdes, California-based indie band World Tribe

e-mail: WTRix@aol.com

"The Internet has helped a lot. People who are out of town can keep in touch with us. We do most of our mailing this way as it keeps the costs down."

Bill Barnes President, Aural Adventures

"For me, one thing that will always turn me away is overpricing. This is a new, uncertain market, and if you want to attract customers you have to offer them good value. That means lower prices than they can get at their local record store."

12 Learning The Various Billing Methods

If you're planning on selling your product through the Internet, you will need to take on some new business responsibilities. These new duties include finding out what are the best ways to take care of these on-line financial transactions. And, as you'll see in the following comments, there was no unanimous consensus among those surveyed as to just what the best method is.

Derek Sivers of the New York-based band **Hit Me**
web site: <http://www.hitme.net/>

"The best advice I can offer you is on credit card merchant accounts. That's what it's called—a merchant account—when you can accept credit cards. They're expensive: about \$750 to set up the account. Then it's \$35 a month, on top of the 2.5 percent of the total they take for each transaction.

"In hindsight, I can say it's not worth it, if you're only going to be selling one CD. Hit Media, Inc. has 'opened our doors' to offer our resources for others to use [toll-free 800-number, secure web site, credit card merchant account], instead of the huge start-up costs of setting up their own. We do it as a non-profit service to other artist-run labels, so for selling your own CD, it's by far the best deal out there."

Jeannie Novak, Founder, Kaleidospace

"At Kaleidospace, we have had a secure on-line ordering system in place since early 1995, which allows orders to be placed by credit card. We also take 'insecure' on-line orders and call the customer for their credit card information. Customers can also order by e-mail, fax and snail mail.

"Once a customer has ordered, their information is put on file and an account is set up with us. We have around 500 artists on-line, including myself, and this method has worked quite well since we started in early 1994, which is to our knowledge the first sale of an arts & entertainment product through the Internet."

Joe De Luca, a solo artist based in Rome, Italy

"To set up a credit card account is better for a quick transaction. But sending COD is an old and safe way that's still working."

Diana Alexander, Cuervo Management

"We bill either through credit card or by check with a check verification system."

December Carson, Publicist for the Portland-based band Calobo

web site: <http://www.efu.org/~faux/calobo.html>

"We have a small local store here in Portland, Oregon, that handles all of our mail and phone orders. We list their name, address and phone number on our web site. I also take a few direct orders from people who are willing to mail me a check directly, and then I send out their merchandise."

Ritt Henn, indie artist

"I ask people to write a check to my label, SoundPost Records, and send it to my P.O. Box. One guy faxed me after watching my public access TV show, *A Man, A Bass & A Box Of Stuff*. He had checked out the web site after seeing it listed at the end of the show, found my fax number there and wanted to know where he could pick up a copy of my CD, *It's Me!* I referred him to the Virgin Mega-store in his neighborhood."

Richard Gordon, President, A Huge Production, Inc.

"Don't encourage on-line transmission of credit card numbers, despite the fact that some people claim this information is secure. It is better to maintain an 800-number, or snail mail order because otherwise you, as a retailer, could unwittingly cause tremendous difficulties for your customers."

Johnny Murch of the indie band Electric Blue

"Setting up credit card accounts can be tricky unless you have a secure server. I'm not sure this is effective. It would be better to have a place where all bands could advertise their music and have it be easily selected as in a real store."

13 Advertise Creatively And Aggressively

Not everyone is going to be around a computer when you tell them about your web site, and since most web site addresses are as easy to remember as complex scientific equations, it only bolsters your credibility to promote your web site outside the confines of the Internet itself.

Jeannie Novak, Founder, Kaleidospace

"We do general 'Net publicity for our artists, including posting to search engines and many topic-specific directories. We do additional publicity for each artist prior to their guest appearance in our 'Kaleidospeak' chat room (<http://kspace.com/chat>), and we've been doing weekly chats since mid-1995 (Thursdays 6-7 p.m. PST).

The chats attract visitors to the web site and provide a forum for promotions and giveaways. After the chat, we link the transcript to the musician's web site which provides additional content. We maintain a set of publicity 'blurbs' of increasing length for posting, since sites vary widely in the maximum length of posted material they allow.

Another thing that's really important is 'cross-promotion,' where a musician mentions their site during radio/TV interviews, gigs and prints their site and e-mail address on their flyers and CDs. This way, anyone who buys a musician's CD knows how to find their site and check for new albums and promotions. This is extremely valuable for independent musicians, since it would be impossible to find information about them through other media.

"Many musicians have begun to take out very small ads in music trades which just list the URL to their web site. This allows them to run ads in several magazines at once for a reasonable cost, and point to more complete information on-line."

December Carson, Publicist for the Portland-based band Calobo

"We include our web address on all our press kits and mailers. We also put the 800-number of the store that does our mail orders. We set up links from our web site to similar band pages to help spread the word."

Cyber Secrets 35 ►

Cyber Tips For 'Net Novices

By Sky Dayton

As a service to Music Connection readers, Sky Dayton, founder of leading Internet service provider EarthLink, has put together a few helpful hints for music fans and musicians who are just starting their voyage into cyberspace.

When it comes to the Internet, everything you wanted to know about music is as close as your keyboard. Want to find the musical scores from your favorite films? Interested in the concert schedule of Tori Amos or Tony Bennett?

Almost anything you could ever want to know about music may already be, literally, at your fingertips—just a hypertext address away, on the Internet.

If you're like millions of other Americans, you've already taken the cyberplunge. You've purchased your computer, hooked up the modem, and connected to the Internet. Now comes the challenge: how to navigate the fascinating, fact-filled and sometimes frustrating information superhighway.

STARTING YOUR SEARCH

Your first step onto the World Wide Web is the page that shows you a list of on-line "search engines" such as Yahoo!, Lycos or Web Crawler. There will be spaces for you to type in key words or phrases of interest. Type in the word "music" and any special topic you may find interesting (such as "popular"). Click on the bar that says "search," and the search engine does the work for you! Within seconds, you'll have a number of web sites where these words appear. The top, or most frequently "visited" sites will be listed by name for you.

Next, browse through the list of sites, and click directly on the one you find most interesting. That web page will "open," letting you see the information contained. This may take a while, since sites often have illustrations that must be "downloaded." But within seconds, you'll see the words and images begin to appear that make up your selected page.

NAVIGATING THE 'NET

Now, there are two directions you may want to go from here. Some web pages have "links" to other sites, so you simply click on the area indicated, and you'll see the linked site come into view. Or, if the page wasn't quite what you wanted, you can click on an arrow that indicates "go back." This action will take you back to the original list of sites from your search engine.

At this point, you can either repeat the process with another selection, or modify your search further by typing in another qualifying phrase or word—"music," "popular" or "concerts" will narrow your search.

You'll get different results from each search tool you use, and information may overlap, but you're certain to find the most popular and relevant sites through any number of searches. For specific information, refine your query by carefully choosing the words or phrases you enter (such as "movie scores"). The best approach is to mix and match the search tools you use as you navigate your way toward the subject you seek.

WEB ADDRESSES

Once you've found an interesting site, you'll see the URL (web site address) displayed as a series of letters (example: <http://www.Earthlink.net>). Click on "bookmark" and type in the address that appears in the box so all you have to do to "visit" the site again is click on "bookmark." You also may want to enter it into your "favorite sites" list, for easy reference.

More and more you're seeing web site addresses on everything from newspaper articles and television shows to promotional materials, and even on the return address of envelopes. If you know the exact address you're looking for, you can access that location directly without going through a search engine.

EarthLink Novice Tips 35 ►

When *Music Connection* first told you about the musical revolution in cyberspace, in our first Cyber Music Special Edition (June, 1995) almost two years ago, we predicted that the virtual world would soon explode with nearly endless resources for musicians, pro audio and music industry professionals, and music fans alike. Anyone who has jumped onto the Internet lately knows that our predictions came true—with a vengeance. With that in mind, *MC* is proud to present our 2nd Annual Directory of music web sites, this year numbering over 300. Also, be sure to check out the newly redesigned *Music Connection* web site (<http://www.musicconnection.com>), which features regular news and calendar updates, a catalog of back issues, a complete profile of the magazine, current issue information, and an extensive “Hot Links” page, where you’ll be able to find direct links to many of the sites listed here. We hope that you’ll visit the site often and that both *Music Connection* On-line and this valuable guide will be useful references for you throughout the year.

Compiled by Carla Hay

CONCERTS/EVENTS

- ↵ **BILL SILVA PRESENTS**
Web Site: <http://www.billsilvapresents.com>
- ↵ **BOB MARLEY DAY FESTIVAL**
Web Site: http://bonus.wilma.com/bob_marley_day
- ↵ **CINEMUSIC FESTIVAL**
Web Site: <http://www.cinemusic.ch>
- ↵ **GOLDENVOICE**
Web Site: <http://www.goldenvoice.com>
- ↵ **GRAMMY AWARDS**
Web Site: <http://www.grammy.com>
E-mail: webmaster@grammy.com
- ↵ **GROOVEFEST**
Web Site: <http://www.telepath.com/groovefest>
- ↵ **INTERNET SCHEDULE OF INTERESTING SHOWS (ISIS)**
Web Site: <http://www.spinach.com/isis>
E-mail: brianc@spinach.com
- ↵ **LA LIVE**
Web Site: <http://www.lalive.com>
- ↵ **LIVE CONCERTS**
Web Site: <http://www.liveconcerts.com>
- ↵ **LOLLAPALOOZA FESTIVAL**
Web Site: <http://lollapalooza.com>
E-mail: webgirl@lollapalooza.com
- ↵ **LOS ANGELES ALTERNATIVE ROCK SHOWS**
Web Site: <http://www.primenet.com/~sk8boy/shows.html>
E-mail: sk8boy@primenet.com
- ↵ **LOUD MUSIC FESTIVAL**
Web Site: <http://www.baitfish.com>
- ↵ **MUSI-CAL**
Web Site: <http://concerts.calendar.com>
- ↵ **NEDERLANDER CONCERTS**
Web Site: <http://www.nederlander.com/concerts>
E-mail: concerts@nederlander.com
- ↵ **STREET SCENE SAN DIEGO**
Web Site: <http://w3.thegroup.net/~zoom/streets.html>
- ↵ **TICKETMASTER**
Web Site: <http://www.ticketmaster.com>
- ↵ **TK PRODUCTION**
Web Site: <http://members.aol.com/tkprod1/tkprod.htm>
E-mail: tkprod1@aol.com
- ↵ **WARPED TOUR**
Web Site: <http://www.warpedtour.com>

↵ **WORLDWIDE INTERNET LIVE MUSIC ARCHIVE (WILMA)**
Web Site: <http://www.wilma.com>

INSTRUMENT/PRO AUDIO RESOURCES

- ↵ **CARVIN**
Web Site: <http://www.carvinguitars.com>
- ↵ **DISC MAKERS**
Web Site: <http://www.discmakers.com>
- ↵ **DOLBY LABORATORIES, INC.**
Web Site: <http://www.dolby.com>
- ↵ **DRUMS & PERCUSSION**
Web Site: <http://www.cse.ogi.edu:80/Drum>
- ↵ **EAST WEST**
Web Site: <http://www.eastwestsounds.com>
- ↵ **ELECTRIC PENCIL**
Web Site: <http://www.electric-pencil.com>
- ↵ **FOSTEX**
Web Site: <http://www.fostex.com>
- ↵ **GIBSON**
Web Site: <http://www.gibson.net>
- ↵ **HARPSICHORDS & RELATED TOPICS**
Web Site: <http://albany.edu/~hpschd-l>
- ↵ **IMPERIAL TAPE COMPANY**
Web Site: <http://www.nutunes.com>
E-mail: info@nutunes.com
- ↵ **KURZWEIL**
Web Site: <http://www.youngchang.com/kurzweil>
E-mail: kurzweil@aol.com
- ↵ **LOS ANGELES POST MUSIC**
Music library
Web Site: <http://www.lapostmusic.com>
E-mail: bhiggins@earthlink.net
- ↵ **MIDI MAN**
Web Site: <http://www.midiman.net>
- ↵ **MOBILE FIDELTY SOUND LAB**
Web Site: <http://www.mofi.com>
- ↵ **MUSICIAN.COM**
Guitar Center's site
Web Site: <http://www.musician.com>
- ↵ **PIPE ORGANS & RELATED TOPICS**
Web Site: <http://albany.edu/~piporg-l>
- ↵ **RECORD FACTORY**
Web Site: <http://www.3record.com>
E-mail: record@earthlink.net
- ↵ **ROCKET LAB**
Mastering, restoration and related services
Web Site: <http://www.rocketlab.com>
E-mail: blastoff@rocketlab.com

- ↵ **SOLID STATE LOGIC**
Web Site: <http://www.solid-state-logic.com>
E-mail: sales@solid-state-logic.com
- ↵ **SYNTH ZONE**
Web Site: <http://www.synthzone.com>
- ↵ **TAMA DRUMS & HARDWARE**
Web Site: <http://www.baileybrothers.com/tama.htm>
- ↵ **TAPE SPECIALTY, INC.**
Web Site: <http://www.diamondhard.com/sponsors/tsi/tsi.htm>
E-mail: tsinet@earthlink.net
- ↵ **TOM PARHAM AUDIO PRODUCTIONS**
Web Site: <http://www.tomparham.com>
- ↵ **WEB GUITAR RESOURCES**
Web Site: <http://bubblegum.uark.edu/WGR>
E-mail: cbray@comp.uark.edu
- ↵ **YAMAHA**
Web Site: <http://www.yamaha.com>
AOL: Keyword: YamahaXG

MAGAZINES

- ↵ **ADDICTED TO NOISE**
Web Site: <http://www.addict.com/ATN>
- ↵ **ALL STAR MAGAZINE**
Web Site: <http://www.allstarmag.com>
- ↵ **BILLBOARD**
Web Site: <http://www.billboard.com>
- ↵ **GAVIN**
Web Site: <http://www.gavin.com>
- ↵ **GRAND ROYAL**
Web Site: <http://www.music.com/GrandRoyal>
- ↵ **GUITAR**
Web Site: <http://www.guitarmag.com>
E-mail: guitarmag@aol.com
- ↵ **GUITAR WORLD**
Web Site: <http://www.guitarworld.com>
- ↵ **ICE**
Web Site: <http://www.icemagazine.com>
- ↵ **LAUNCH**
Web Site: <http://www.2launch.com>
- ↵ **MIX**
Web Site: <http://www.mixmag.com>
- ↵ **MUSIC CONNECTION**
Web Site: <http://www.musicconnection.com>
E-mail: muscon@earthlink.net

- ↵ **PERFORMANCE**
Web Site: <http://www.performancemag.com>
- ↵ **POLLSTAR**
Web Site: <http://www.pollstar.com>
- ↵ **RADIO & RECORDS**
Web Site: <http://www.rroline.com>
- ↵ **REQUEST**
Web Site: <http://www.requestline.com>
- ↵ **ROCK & RAP CONFIDENTIAL**
Web Site: <http://www.kaiwan.com/rockrap>
- ↵ **ROLLING STONE**
Web Site: <http://www.rollingstone.com>
AOL: Keyword: Rolling Stone
- ↵ **SPIN**
AOL: Keyword: Spin
E-mail: spinaps@aol.com
- ↵ **STROBE**
Web Site: <http://www.iuma.com/Strobe>
- ↵ **VIBE**
Web Site: <http://www.vibe.com>
- ↵ **WEB NOIZE**
Web Site: <http://www.webnoize.com>
- ↵ **WEST COAST MUSIC REVIEW**
Web Site: <http://www.wcmr.com>

PROMOTION, P.R. & MARKETING

- ↵ **ALL ACCESS MUSIC GROUP**
Specialties: Top 40/CHR/modern rock radio promotion.
Web Site: <http://www.allaccess.com>
- ↵ **CEXTON ENTERTAINMENT**
Specialties: Jazz
Web Site: <http://www.cexton.com>
- ↵ **DIAMOND HARD MUSIC & ENTERTAINMENT**
Specialties: Web site creation, music marketing and promotion
Web Site: <http://www.diamondhard.com>
E-mail: cole@pacificnet.net
- ↵ **GIOLOGIC**
Web site creation and marketing
Web Site: <http://www.giologic.com>
E-mail: gio@qnet.com
- ↵ **INTERNET UNDERGROUND MUSIC ARCHIVE (IUMA)**
Web Site: <http://www.iuma.com>
- ↵ **KALEIDOSPACE**
Independent Internet Artists
Web Site: <http://www.kspace.com>
E-mail: editors@kspace.com

↵ **MARKETING MUSIC ON THE WEB**
 Web Site: http://www.radzone.org/web_music

↵ **MITCH SCHNEIDER ORGANIZATION PUBLIC RELATIONS (MSO)**
 Specialties: Publicity for all music styles.
 Web Site: <http://www.msopr.com>
 E-mail: msoorg@aol.com

↵ **MULTIMEDIA MANIA**
 Specialties: Web site design
 Web Site: <http://www.multimediamania.com>

↵ **MUSIC LA**
 Web Site: <http://www.musicla.com>
 E-mail: info@musicla.com

↵ **PREMIER INTERACTIVE**
 Web Site: <http://www.premierinteractive.com>

↵ **RHYTHM BAY**
 Specialties: Web site creation for alternative and Triple A artists
 Web Site: <http://www.wenet.net/users/rhythumbay>
 E-mail: RhythmBay@aol.com

↵ **RHYTHMNET**
 Specialties: Web site design
 Web Site: <http://www.rhythmnet.com>

↵ **TOP DESIGN STUDIOS**
 Web Site: <http://www.topdesign.com>

↵ **THE WAY HOME MEDIA**
 Web Site: <http://www.wayhome.com>

MISCELLANEOUS

↵ **A-1 ARTISTS AGENCY**
 Specialties: Blues, jazz
 Web Site: <http://www.a1music.com/a1> or <http://www.pacificnet.net/a1>
 E-mail: bluesboy@a1music.com

↵ **PETER ASHER MANAGEMENT, INC.**
 Web Site: <http://www.paminc.com>
 E-mail: paminfo@paminc.com

↵ **AWESOME AUDIO REHEARSAL STUDIO**
 Web Site: <http://www.awesomeaudio.com>

↵ **THE DEMO DOCTOR**
 Web Site: <http://home.earthlink.net/~snarfel>

↵ **THE DJ**
 Web Site: <http://www.thedj.com>

↵ **ENDLESS LOS ANGELES**
 Reviews of local club shows
 Web Site: <http://www.endless.com/losangeles>
 E-mail: sf@endless.com

↵ **ENTERTAINMENT CONNECTION**
 Web Site: <http://www.econnection.com>

↵ **GRAPHIX ZONE**
 Web Site: <http://www.gzone.com>

↵ **HARRISON SCHOOL OF MUSIC**
 Web Site: <http://www.beachnet.com/~harrison>

↵ **H.E.A.R. (HEARING EDUCATION AND AWARENESS FOR ROCKERS)**
 Web Site: <http://www.hearnet.com>
 E-mail: hear@hearnet.com

↵ **HEADSPACE**
 Thomas Dolby's multimedia music company
 Web Site: <http://www.headspace.com>

↵ **HITSWORLD**
 Web Site: <http://www.hitsworld.com>
 E-mail: info@hitsworld.com

↵ **I-MUSIC**
 Web Site: <http://www.imusic.com>

↵ **JAZZ CENTRAL STATION**
 Web Site: <http://jazzcentralstation.com>

↵ **JIM MARSHALL'S MUSIC PHOTOGRAPHY**
 Web Site: <http://www.marshallphoto.com>

↵ **KOSMIC FREE MUSIC FOUNDATION**
 Web Site: <http://www.kosmic.org>

↵ **L.A. MUSIC**
 Web Site: <http://www.lamusic.com>

↵ **LIBRARY OF MUSICAL LINKS**
 Web Site: <http://pobox.com/~jrush/music>

↵ **LI'L HANK'S GUIDE FOR SONGWRITERS IN L.A.**
 Web Site: <http://www.halsguide.com> or <http://www.primenet.com/~ark9000>
 E-mail: info@halsguide.com

↵ **LIQUID AUDIO**
 Web Site: <http://www.liquidaudio.com>

↵ **LOS ANGELES GOES UNDERGROUND**
 Web Site: <http://www.primenet.com/~matthew/lagu/lagu.html>
 E-mail: lagumail@aol.com

↵ **LOS ANGELES MUSIC ACCESS (LAMA)**
 Web Site: <http://com.primenet.com/home>

↵ **LOS ANGELES MUSIC NETWORK**
 Web Site: <http://www.iuma.com/LAMN>
 E-mail: lamnetwork@aol.com

↵ **LOS ANGELES RECORDING WORKSHOP**
 Web Site: <http://village.ios.com/~larw>

↵ **THE LYRICS PAGE**
 Web Site: <http://archive.uwp.edu/pub/music/lyrics>

↵ **METVERSE**
 Web Site: <http://www.metaverse.com>

↵ **MUSICIANS INSTITUTE (MI)**
 Music school in Hollywood
 Web Site: <http://www.mi.edu>
 E-mail: musicinst@earthlink.net

↵ **MUSIC & AUDIO CONNECTION**
 Web Site: <http://www.vaxxine.com/music>

↵ **THE MUSIC KITCHEN**
 Web Site: <http://www.musicick.com>

↵ **MUSIC NETWORK USA**
 Web Site: <http://www.mnusa.com>

↵ **THE MUSIC SOURCE**
 Web Site: <http://www.musicsource.com>

↵ **MUSIC YELLOW PAGES**
 Web Site: <http://www.musicyellowpages.com>
 E-mail: musicyp@musicyellowpages.com

↵ **NAMM**
 Web Site: <http://www.namm.com/namm>

↵ **THE PALACE**
 (Internet chat room, not the nightclub)
 Web Site: <http://www.thepalace.com>

↵ **PEG LEG PROJECT**
 The merging of MPEGs and bootlegs.
 Web Site: <http://www.cs.cmu.edu/~skurla/pegleg>

↵ **PHOTOGRAPHY BY LUCIA**
 Photos of rock stars and other musicians
 Web Site: <http://home.earthlink.net/~Lucia>

↵ **REAL AUDIO**
 Web Site: <http://www.realaudio.com>

↵ **ROCK N' ROLL HALL OF FAME**
 Web Site: <http://www.rockhall.com>

↵ **ROCKTROPOLIS**
 Web Site: <http://www.rocktropolis.com>



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Web Site: <http://www.sonicnet.com>
- ↕ **SONGWRITER SERVICES**
Web Site: <http://www.earthlink.net/~madsong>
E-mail: madsong@earthlink.net
- ↕ **SOL COMMUNICATIONS**
Web Site: <http://www.solcommunications.com>
- ↕ **THE SYSTEM**
Web Site: <http://kpspace.com/system>
- ↕ **TAXI**
Demo solicitation to the A&R community
Web Site: <http://www.taxi.com>
- ↕ **T.O.M.B.**
Web Site: <http://www.motor-city.com/tomb>
- ↕ **TOP 500 SONG LIST**
Web Site: <http://odin.cc.pdx.edu/~psu11862/top500.html>
- ↕ **THE ULTIMATE BAND LIST**
Web Site: <http://ubl.com>
- ↕ **VIVA VOCE**
Vocal jazz web site
Web Site: <http://www.vivavoce.com>
- ↕ **WIRETAP GOPHER**
Web Site: gopher://wiretap.spies.com/11/Library/Music
- ↕ **WYATT MANAGEMENT WORLDWIDE**
Web Site: <http://www.wyattworld.com>
E-mail: warren@wyattworld.com

MUSIC TV & VIDEO

- ↕ **MTV**
Web Site: <http://mtv.com>
AOL: Keyword: MTV
- ↕ **ROCK ON TV**
Web Site: <http://www.satchmo.com/rockontv>
E-mail: rockontv@satchmo.com
- ↕ **VH1**
Web Site: <http://vh1.com>
AOL: Keyword: VH1

NIGHTCLUBS

- ↕ **THE DRAGONFLY**
Web Site: <http://www.thedragonfly.com>
- ↕ **HOUSE OF BLUES**
Web Site: <http://hob.com>

- ↕ **THE PALACE**
Web Site: <http://www.hollywoodpalace.com>
- ↕ **THE WHISKY**
Web Site: <http://www.whiskyagogo.com>

PUBLISHING & PERFORMANCE RIGHTS

- ↕ **ASCAP**
Web Site: <http://www.ascap.com>
- ↕ **BMI**
Web Site: <http://bmi.com>
- ↕ **EMI MUSIC PUBLISHING**
Web Site: <http://www.emimusicpub.com>
- ↕ **MPL COMMUNICATIONS**
Web Site: <http://www.mplcommunications.com>
- ↕ **NATIONAL MUSIC PUBLISHERS ASS'N**
Web Site: <http://www.nmpa.org>

- ↕ **PEERMUSIC**
Web Site: <http://www.peermusic.com>
- ↕ **SESAC**
Web Site: <http://www.sesac.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>
- ↕ **KSCA (101.9 FM)**
Web Site: <http://www.KSCA.com>

- ↕ **THE MARK & BRIAN SHOW**
Web Site: <http://www.markandbrian.com>
E-mail: mandb@wavenet.com
Usenet Group: alt.fan.mark-brian

- ↕ **NET RADIO**
Web Site: <http://www.netradio.net>
- ↕ **ROCKLINE/MODERN ROCK LIVE**
AOL: Keyword: Rockline
- ↕ **VIRTUAL RADIO**
Web Site: <http://www.vradio.com>

RECORD LABELS

- ↕ **4AD RECORDS**
Web Site: <http://www.4AD.com>
AOL: Keyword: Warner
- ↕ **550 MUSIC**
Web Site: <http://www.sony.dreammedia.com/EpicCenter/550/550.qry>

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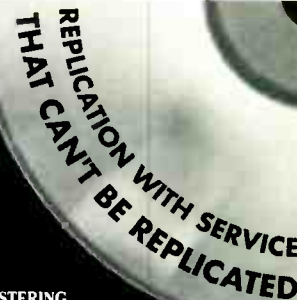
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↵ **AARISING RECORDS**

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

↵ **A&M RECORDS**

<http://www.amrecords.com>

↵ **ACOUSTIC DISC**

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

↵ **ALIVE/TOTAL ENERGY RECORDS**

Web Site: <http://www.indieweb.com/alive>

↵ **ALMO SOUNDS**

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

↵ **AMERICAN RECORDINGS**

Web Site: <http://american.recordings.com>

AOL: Keyword: Warner

E-mail: american@american.recordings.com

↵ **ARISTA RECORDS**

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

E-mail: info@aristarec.com

↵ **ATLANTIC RECORDS**

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

↵ **AVALANCHE RECORDS**

Web Site: <http://www.bonaire.com/avalanche.html>

↵ **AXIOM/LASWELL MUSIC**

Web Site: <http://hyperreal.com/mus-clabels/axiom>

↵ **BAD BOY ENTERTAINMENT**

(see Arista Records)

↵ **BLUE GOAT RECORDS**

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

E-mail: blues@bluegoatrecords.com

↵ **BLUE NOTE RECORDS**

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

↵ **BMG**

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

AOL: Keyword: BMG

↵ **BOMP RECORDS**

Web Site: <http://www.indieweb.com/bomp>

E-mail: orbit23@aol.com

↵ **BONG LOAD RECORDS**

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

↵ **CAPITOL RECORDS**

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

E-mail: robin@hollywoodandvine.com

↵ **CAPRICORN RECORDS**

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

↵ **CAREER RECORDS**

(see Arista Records)

↵ **CAROLINE RECORDS**

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

↵ **CENTURY MEDIA**

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

↵ **CEXTON RECORDS**

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

↵ **CLEOPATRA RECORDS**

Web Site: <http://www.hallucinet.com/cleopatra>

E-mail: cleopatra@cyberden.com

↵ **COLUMBIA RECORDS**

Web Site: <http://www.music.sony.com/Music/Columbia>

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↵ **CRANK! RECORDS**

Web Site: <http://home.earthlink.net/~crank>

E-mail: crank@earthlink.net

↵ **CURB RECORDS**

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

↵ **DEATH ROW RECORDS**

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

↵ **DEDICATED RECORDS**

(see Arista Records)

↵ **DEL-FI RECORDS**

Web Site: <http://www.del-fi.com>

↵ **DELICIOUS VINYL**

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

↵ **DELOS INTERNATIONAL**

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

↵ **DISCOVERY RECORDS**

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

E-mail: sydb@elogic.com

↵ **DISNEY RECORDS**

Web Site: <http://www.disney.com/DisneyRecords>

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↵ **DOMO RECORDS**

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

E-mail: domo@domo.com

↵ **ELEKTRA ENTERTAINMENT GROUP**

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

↵ **EPIC RECORDS**

Web Site: <http://www.sony.dreammedia.com/EpicCenter/docs/index.qry>

com/EpicCenter/docs/index.qry

↵ **EPITAPH RECORDS**

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

E-mail: cozmo@epitaph.com

↵ **FISH OF DEATH RECORDS**

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

E-mail: fod@earthlink.net

↵ **GEFFEN/DGC RECORDS**

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

↵ **GONZO RECORDS**

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

↵ **GRAND ROYAL**

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

↵ **GRP RECORDS**

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

↵ **HIGHER OCTAVE MUSIC**

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

E-mail: honusik@aol.com

↵ **HOLLYWOOD RECORDS**

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

↵ **HOMEBOY RECORDS**

Web Site: <http://www.cris.com/~blackout>

↵ **HOUSE OF BLUES RECORDING CO.**

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

↵ **IMMORTAL RECORDS**

Web Site: <http://www.muzik.com/far/immortal>

↵ **ISLAND RECORDS U.K.**

Web Site: <http://www.island.co.uk>

↵ **JIVE RECORDS**

(see BMG)

↵ **JONKEY ENTERPRISES**

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

↵ **LA FACE RECORDS**

Web Site: <http://www.aristarec.com/laface/home.html>

laface/home.html

↵ **LETHAL RECORDS**

Web Site: <http://www.hallucinet.com/lethal>

E-mail: purveyor@ix.netcom.com

↵ **LONDON RECORDS**

(see PolyGram)

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<http://www.westlakeaudio.com>

↖ **LOUD RECORDS**
Web Site: <http://www.loud.com>

↖ **MCA RECORDS**
Web Site: <http://www.mca.com>

↖ **MERCURY RECORDS**
Web Site: <http://www.mercuryrecords.com>

↖ **METAL BLADE RECORDS**
Web Site: http://www.iuma.com/Metal_Blade
E-mail: mtlblrds@aol.com or metalblade@earthlink.net

↖ **MJJ MUSIC**
Web Site: <http://www.sony.dreammedia.com/EpicCenter/mjj/mjj.qry>

↖ **MOONSHINE MUSIC**
Web Site: <http://www.moonshine.com>

↖ **MOTOWN RECORDS**
(see PolyGram)

↖ **NETTWERK**
Web Site: <http://www.info@nettwerk.com>

↖ **NO-FI RECORDS**
Web Site: <http://www.indieweb.com/nofi>
E-mail: xibaaba@pacifinet.net

↖ **NOO TRYBE RECORDS**
(see Virgin Records)

↖ **OGGIO RECORDS**
Web Site: <http://www.oglio.com>
E-mail: info@oglio.com

↖ **POINTBLANK RECORDS**
(see Virgin Records)

↖ **POLYDOR/ATLAS RECORDS**
Web Site: <http://www.polygram.com/polydor>

↖ **POLYGRAM**
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↖ **POSI-TONE**
Web Site: <http://www.atanda.com/vposi-tone>

↖ **PRIVATE MUSIC**
Web Site: <http://www.private-music.com>

↖ **QUANGO MUSIC GROUP**
Web Site: <http://www.quango.com>

↖ **QWEST RECORDS**
(see Warner Bros. Records)

↖ **RADIOACTIVE RECORDS**
Web Site: <http://radioactive.net>

↖ **RCA VICTOR**
Web Site: <http://www.rcavictor.com>

↖ **REPRISE RECORDS**
Web Site: <http://www.repriserec.com>
AOL: Keyword: Reprise

↖ **RESTLESS RECORDS**
Web Site: <http://www.restless.com>

↖ **REVOLUTION RECORDS**
Web Site: <http://www.revolution-online.com>
E-mail: info@revolution.wbr.com

↖ **RHINO RECORDS**
Reissue Label
Web Site: <http://www.rhino.com>

↖ **ROADRUNNER RECORDS**
Web Site: <http://www.roadrun.com>

↖ **ROWDY RECORDS**
(see Arista Records)

↖ **SIRE RECORDS**
(see Warner Bros. Records)

↖ **SONIC IMAGES**
Web Site: <http://www.sonicimages.com>
E-mail: sonicimages@sonicimages.com

↖ **SONY MUSIC**
Web Site: <http://www.sony.com/Music/MusicIndex.html>
E-mail: sonymusiconline@sonymusic.com

☐ **SUB POP RECORDS**
Web Site: <http://www.subpop.com>

↖ **SURFDOG RECORDS**
Web Site: <http://www.professionals.com/~surfdog>
E-mail: surfdoggin@aol.com

↖ **TIME BOMB RECORDINGS**
(see Arista Records)

↖ **T.O.N. RECORDS**
Web Site: <http://www.tonrecords.com>

↖ **TONE CASUALTIES**
Web Site: <http://www.tonecasualties.com>

↖ **TRIPLE X RECORDS**
Web Site: <http://www.triple-x.com>

↖ **TVT RECORDS**
Web Site: <http://www.tvtreports.com>

↖ **VERNON YARD RECORDS**
(see Virgin Records)

↖ **VIRGIN RECORDS**
Web Site: <http://www.virginrecords.com>
AOL: Keyword: Virgin
E-mail: virgin@media.virginrecords.com

↖ **WARNER BROS. RECORDS**
Web Site: <http://www.wbr.com>
AOL: Keyword: Warner
E-mail: webmaster@warnerrecrds.com, mbrepinc@wbr.com or MaxWarner@aol.com

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↖ **THE VILLAGE**
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↖ **WESTLAKE AUDIO**
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↖ **CD NOW!**
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↖ **CD WORLD**
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Web Site: <http://www.hepcat.com/records>

↖ **MOBY DISC**
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↖ **MUSIC BEACH**
Web Site: <http://www.musicbeach.com>
E-mail: mborders@musicbeach.com

↖ **MUSIC BOULEVARD**
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↖ **ROCKAWAY RECORDS**
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Web Site: <http://www.speakercity.com>

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AOL: Keyword: Blockbuster

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Web Site: <http://music.acu.edu/www/iawm/home.html>
- ▷ **NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES**
Web Site: <http://www.grammy.com>

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N2K Chairman/CEO Larry Rosen

By Jeremy M. Helfgot

N2K INC. As people around the world look to cyberspace for new answers to age-old questions, music industry veteran Larry Rosen, Chairman and CEO of leading multimedia entity N2K Inc., predicts what will become of the traditional music business as the power of the Internet continues to grow.

Larry Rosen never planned on running a music multimedia company. In fact, in 1995, he was looking to step into semi-retirement, not jump into an entirely new field. After all, he and his partner Dave Grusin had formed the innovative jazz label GRP Records in 1982, and had then turned around and sold the company to MCA in 1990 for a cool \$40 million (by some industry estimates). As part of the deal, Rosen agreed to stay on as President of GRP until 1995, at which point he planned to settle down professionally.

But, as quickly as a new page can pop up on the World Wide Web, Rosen's interest in the expanding world of on-line technology and his proven business savvy landed him in the captain's seat at N2K Entertainment, one of the leading providers of music-related Internet content.

Always on the cutting-edge of music and technology—GRP was one of the first labels to embrace CD recording technology—Rosen first crossed paths with N2K back in 1992, when he decided to push the envelope of traditional CD technology while still helming GRP.

"I decided to create a CD-ROM of the entire GRP/Impulse/Decca/Chess catalogs—all the jazz titles—with film clips explaining all of the titles and each of the

people, and they were the consultants to MTV for their computer/technology area, and they worked with different artists on developing multimedia, so they had a working knowledge of the music industry."

Still, it wouldn't be until 1995 that Rosen would realize the ultimate pay-off for his selection of N2K to produce that first GRP CD-ROM. With his five-year contractual obligation to MCA completed, Rosen says that he told the powers that be, "Okay, thanks very much, I'm outta here! I'm on my way, and I'm gonna go out and try some other things." Other things, according to Rosen, meant leaving the hands-on world of running a company and settling back into more of an investor mode.

"[GRP co-founder] Dave Grusin and myself and John Diamond, who had been with us at GRP in the early years of the company, decided to put together some capital as kind of an investment fund and go look for a young company that we could



from there. At the same time, Rosen says, they were putting together a deal with Microsoft, who were preparing for the launch of Windows 95 and the Microsoft Network. They knew someone in the company and had been contracted to develop a jazz music section for MSN, based on their extensive experience with the musical genre. The timing worked out perfectly, and the MSN jazz site—which would eventually become Jazz Central Station—was to become one of the first projects for N2K under its new investors, who would help guide the project based on their jazz knowledge and contacts.

Jazz Central Station launched as a part of the MSN in August of 1995, and Rosen witnessed the undeniable explosion of the World Wide Web firsthand.

"We saw Microsoft making sounds early on about the Web being *the* place, so we restructured the Jazz Central Station content for the Web," he recounts. "By January of 1996, we launched JCS on the Internet as a free-standing web site, and we really saw the excitement associated with the Web. That's when I began to get more personally involved with the company, and started to really look at the future of this technology—the Internet relationship, and how the consumer would potentially react to the 'Net—and I saw that it could really revolutionize the music business, because the music business is global and the Internet is global. This could be a very efficient means of marketing music on a global basis.

"With that in mind, and looking at the growth of the Internet, we said, 'Look, we have a jazz site here. Why don't we build a classical site and a rock site, and try to really capitalize on those three genres of music—which are the biggest selling genres—and connect them to a retail environment where people could actually buy the music, as well.'" And so the seeds for Jazz Central Station's sister sites—Rocktropolis and Classical Insites—were sown.

At that point the ball was rolling, and Rosen recalls that they came across another Internet company, Telebase, which specialized in compiling and reselling informational libraries and databases on the Internet. Telebase had set up an on-line retail store for music—Music Boulevard—and it seemed the perfect retail tie-in for N2K's three genre-based sites.



labels, and a database aspect as well," Rosen recalls. "I went to go look for a company to create this CD-ROM for us, and there was a small company in Brooklyn, New York, called N2K. Chris Bell and Mary Jane Fletcher were the co-founders of that company, and, ultimately, I felt that they had the best handle on what we were talking about, and I hired them to build this CD-ROM for GRP.

"The company, at that time, had four

invest in, in the music and multimedia development area. We'd sit on the board and just sort of be investors in this company," Rosen continues. "I mentioned that there was this little company in Brooklyn—N2K—and that I thought these people were tremendously talented, so I suggested that we should go and talk with them."

N2K, which stands for "Need To Know," became the first company in which the trio invested, and things quickly began to build

"In February of 1996 we decided to merge the two companies," Rosen picks up the tale. "The N2K/Telebase merger took place, and the parent company became N2K, Inc., while everything related to Music Boulevard and the genre sites—including our artist sites (David Bowie and the Rolling Stones, among them)—went into a division called N2K Entertainment, and then we maintained Telebase's database gathering and selling activities under the name of N2K Telebase.

"But the investors in the company said that they would do this under only one condition," Rosen is quick to add. "And that was, 'If you, Larry Rosen, would become the Chairman and CEO and run this company.' And that wasn't exactly what I had in mind," he adds with a laugh. "I wanted to be an investor and sit on the board and be on my boat in the Caribbean. But I was so psyched about the whole thing that I didn't take much convincing."

Nearly a year later, Rosen says that he is ecstatic that he made that decision. One look at N2K's sites on the Web will tell you why, as Jazz Central Station, Rocktropolis and Classical Insites are among the most respected—and frequently visited and complimented—music-related sites on-line.

Nevertheless, despite a year of amazing growth, culminating with the formation of a new record label—N2K Encoded Music, led by Grammy-winning producer Phil Ramone (see sidebar, this page)—this is only the beginning, and Rosen is ready to continue merging music and on-line technologies.

"At this point, our focus is in multiple areas," the CEO explains, "but they all have one central focus, and that is, 'What is the music entertainment company of the future going to look like?' And I really think that's what we're all about here.

"I personally see the ability to get product in the future using electronic distribution systems and the Internet. You're going to be able to get music to the end consumer directly by sending it electronically through the Internet. I'm not saying we're there this minute, but that's where it's going to go. And it's not going to take that long to get there, either. So, if you look at it like that, then the whole existing system of manufacturing and warehousing and trucks and returns and international distribution alliances starts to be phased out."

Rosen is quick to emphasize the important
Larry Rosen 34 ►



PHIL RAMONE: Grammy-Winning Producer Heads N2K's New Record Label

By Jeremy M. Helfgot

N2K Chairman/CEO Larry Rosen says that he is committed to staffing his company with the finest personnel in the music industry, and the individual selected to head the interactive firm's new record label, N2K Encoded Music, definitely fits the bill.

Veteran producer Phil Ramone, who has manned the boards for the likes of Billy Joel, Paul Simon, Barbara Streisand and Frank Sinatra, accumulating eight Grammy Awards along the way. Now, Ramone has added the title of President of N2K Encoded Music to his already impressive resume.

With the opportunity to work in a label environment under his own control, Ramone says that he is eager to begin developing new talent both on the musical end and in the realm of cyber marketing.

"Radio has proven for many years how valuable it is, and MTV and VH1 have proven how valuable they are. But if you have a limited space, like with radio and television, there are only so many places for you to be seen or heard. So you have to find another way to get to that audience," Ramone says. "In the world of the Internet, there are 'x-number' of computers running a day, and if there is music playing through those computers, and it happens to be good music and/or music that may not have gotten onto the radio, that's a good thing.

"Cyber broadcasts," he adds, "are to young people now what FM

radio was in the beginning—it's an adventure."

One thing which the Internet has proven to hold is sheer numbers, with the tally of Internet users growing daily. Of course, to a new artist trying to reach a brand new audience, the 'Net is a massive tool for exposure just waiting to be tapped.

"There are 25 million people out there who we never talk to," Ramone notes, "and if maybe ten million of them are interested in

what we have to offer and a hundred thousand of them actually buy what they hear, that's obviously really interesting to me. You know how hard it is to walk into a music store and be at a place where you can actually hear new performers. If you roam around town, of course you eventually will, but it's also nice to know that on the 'Net you can be exposed to new things."

But Ramone is also adamant in his belief that the Internet does not replace conventional outlets for music promotion—retail and radio. "Nothing replaces anything in this world," he says. "The first words out of the distributor's mouth were, 'What are you doing? Are you

going to kill us or is the store going to get hurt?' and I said, 'Hell no! If anything, it'll inspire people to go into the store, because a lot of people don't want to use their credit card to buy music on the Internet, but they'd be happy to go to a Tower or a Virgin store to get it.

"And I don't think anything replaces radio as it exists" he continues, "but if radio happens to be programmed to a certain style and your new artist doesn't fit that style and you can't get them on the air, why not have an alternative to it and a place where you can hear it."

Still, marketing and promotion are only one small component of the role the 'Net will play for N2K Encoded. Already, one of the fledgling label's first releases is an enhanced-CD jazz compilation entitled *Jazz Central Station Global Jazz Poll Winners, Volume 1*, based on N2K's Jazz Central Station web site. As the name implies, the album's tracks are compiled based on a visitor's poll at the site, where surfers voted for their favorite jazz recordings. N2K plans to make this an annual event, and to include similar releases in the rock and classical fields.

On the new artist horizon, the label's first official signing is the Blake Morgan Group, who are currently putting the finishing touches on their debut album in the Bahamas. And, of course, the album (due for release at the end of May) will be in the enhanced-CD format.

Ramone notes, however, that the emphasis for Encoded Music is still on the music, not on the multimedia. "I think some of the greatest companies in the music business had a quality about them where music people ran the company for one purpose—to gain stature for their artists and to stick with them. I think that's one of the key points here. Our A&R people are all also producers, so we're all in unison with each other, and we're not having to fight too many people in the hallways.

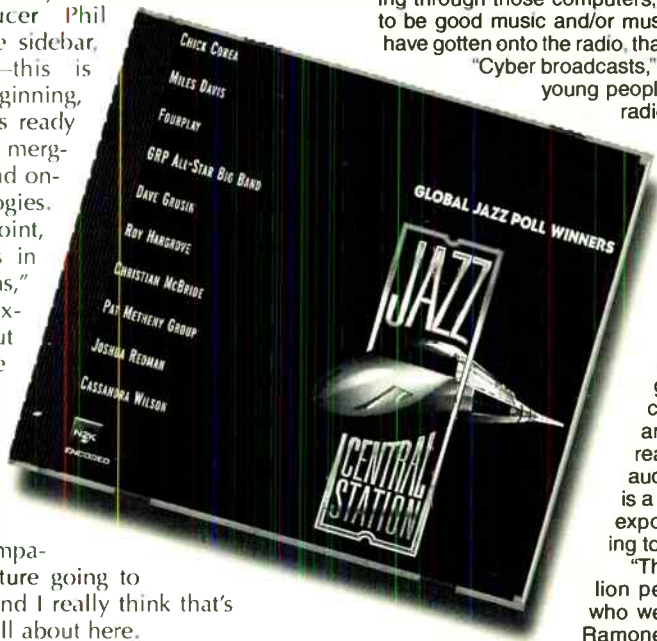
"It's still based on great songs," he continues, "and about having the faith to deliver a longer-term picture for the artist. Anybody can say those words. But what we want to have is the faith in our artists to know that they're not always going to make it on their first record but that shouldn't make them 'disposable.' Sometimes the timing for an artist is not right, but by the second or third album, you may have caught the audience by surprise.

"I mean, you should still have some good sales potential, obviously," he adds. "But that's where you concentrate on building these new web pages and adding to the alternative marketing with cyber broadcasts and other things which I believe are not just trendy but that have meaning."

For now, Ramone says, he hopes to keep operations of N2K Encoded Music at a "boutique" level, with an expected seven or eight new acts to emerge on the label in '97—possibly as many as twelve, but no more than that.

"In a boutique situation, you have a much better chance to move the ship than you do with that big ocean liner, when you have to make a 180 degree turn," he concludes. "I'll only be all too happy if somebody says, 'You have to make it bigger!'"

You can contact N2K Encoded Music's New York-based headquarters at 212-378-0344 



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◀ 33 Larry Rosen

tance of approaching Internet music sites as gathering points for genre specific fans. "The company is based on having genres because we think that's the way people aggregate. You don't go onto the Internet and say, 'I want to see what's happening with the artists on Sony or EMI or Warner Brothers.' You say, 'I'm interested in rock or jazz or classical,' and we think that that's how people gather—by genre."

Rosen also mentions the possibility for radio on-line, as well as acknowledging that the issue of the 'Net as a direct point of sale for music is hotter than ever—for the general public and N2K, alike.

"We have the official site for David Bowie, and we worked a promotion with Virgin Records [Bowie's label] and David Bowie to release a Bowie single—a complete single which ran about four minutes, and wasn't available on any record—free of charge, through the Internet, to anybody who was interested and could download it, and we made it available in different formats," Rosen elaborates. "We decided to put it out in WAV, MPEG and RealAudio to see what people wanted to download and how much patience they had for this.

"So, ultimately the streaming audio had the worst sound quality, but you could get it in the shortest period of time. Or you could also get it in about a 5MB file with 16-bit stereo that sounded like a CD, but with a 28.8 modem, it would take you 45 minutes to download it. We had 200,000 people within two weeks download the single, and the majority of them downloaded it in the biggest file format, which meant that the people would wait for it because they wanted to hear it in the highest quality. And to me, that was a very interesting experiment, because I could then say, 'I really think that people are gonna want to buy music through the Internet, even if they have to wait for it.'

"And now we're talking about creating this product called EMOD, which is Encoded Music for On-line Distribution, and we are working with numbers of companies to work on special watermarking and encryption systems to prevent illegal duplication and piracy of these sound files. This year we're planning to have all of these systems in place and we're going to be selling singles on the Internet."

The widespread sale of music on-line would also create an opportunity for almost anyone to start selling their music on-line, leaving a challenge for companies like N2K to insure that cyber-surfers will visit their sites, and not the other guys.

"In order to step out and become a market leader," Rosen explains, "it's your strategic relationships which become a very important component to make you a leader. We're about to announce that we just signed an exclusive agreement with MTV. MTV will exclusively, through a two-year agreement, be linking all of the MTV and VH1 Internet sites, with promotion on the television stations, to Music Boulevard, as the official exclusive on-line music retail

store for MTV and VH1, and that's going to bring us even more visibility.

"So, we're in a stage with this company that I would call 'building visibility and market share,'" Rosen continues. "If a company's involved with 'how much money am I going to make next month?' they're not going to survive in this business.

"We had 200,000 people within two weeks download the [David Bowie] single, and the majority of them downloaded it in the biggest file format...That was a very interesting experiment, because I could then say, 'I really think that people are gonna want to buy music through the Internet, even if they have to wait for it.'"

—Larry Rosen

"You have to look at it from a long-range perspective and say, 'I'm going to invest a lot of money here to be a market leader, because two or three years down the line, when this becomes an important advertising focus and an important commercial transaction focus for selling products, or even a pay-per-view subscription model, we are going to have the major brands and we're going to have the visibility to be successful in this business as it grows."

The obvious next question is how long the powers that be at N2K are willing to wait to start turning that profit, and according to Rosen, 1998 will be the magic year when, if by that year's end the company is not at a break-even point or in the black, the long-term plans will have to be re-evaluated and the decision to stay or to bail will have to be made.

"I think the bottom line here is that the Internet is presenting the music industry with a complete new opportunity, and I think it's going to basically change the whole paradigm of the way the music industry works—from artists to sales to marketing to distribution. As far as the music itself, that has nothing to do with it, because the artist still has to create the music and the music still has to be compelling for someone to want to buy it. It's the infrastructure that's changing.

"At N2K," he concludes, "I feel like we've got the framework in place. Now it's just a matter of continuing to grow and to build. Phil [Ramone] really wants to break a rock artist on the Internet...and in a lot of ways, the sky's the limit. You just have to be entrepreneurial and go with your gut."

Call N2K at 212-378-0344. N2K-owned web sites include: **Jazz Central Station** (<http://www.jazzcentralstation.com>), **Rocktropolis** (<http://www.rocktropolis.com>), **Classical Insites** (<http://www.classicalinsites.com>) and **Music Boulevard** (<http://www.musicblvd.com>). 

◀ 25 Cyber Secrets

Ritt Henn, indie artist

"I use the address on all promo materials, and other folks at the site also mention it in their materials, and I list it at the end of my TV show. When boppin' around the 'Net via e-mail and the browser, I mention the site to others out there."

14 Keep The Audience And Your Music First

Another oversight by many labels and bands is that once they develop a web site, the music falls into the shadows, often becoming secondary to the web site itself. Remember, your music is going to do the talking, the web site should merely serve as an introduction to your product—the music.

Karen Michalson, President, Arula Records

"I think bands that design their pages to appeal to other industry people, as opposed to fans, are making a mistake in terms of selling CDs, but probably not in terms of selling themselves to the industry. You really have to strike a delicate balance here. In summary, make sure your web page is designed to appeal to the same people that you believe your music appeals to.

"Also, I think that web pages that seem to promote the record label more than the bands on the label are a common error. Face it, as excited as we are about running our own labels, people buy music, not labels. Nobody walks into a local record store and says, 'I've got to have label X's latest release, whatever it is.' People buy music because: they've heard it before and like it, they like the artist, or, sometimes, something about the packaging appeals to them. It really doesn't matter to the buyer what label it's on."

15 Know About The Internet Market

The most important and intriguing aspect of sell-

ing your music on-line is that you have access to potential fans around the world. Unless you've been able to secure a touring schedule in Europe, Japan, Germany or any other country around the world, you would have no other way to expose your music to the incredible amount of people who surf through cyberspace each and every day.

Always remember that in cyberspace, it's as important to learn about the international marketplace as it is to properly understand the domestic market. On the Internet, it's to your advantage to look at the international arena as an untapped resource.

Jeannie Novak, Founder, Kaleidospace

"Half of our orders come from outside of the U.S. and they are almost always successfully processed. The only difficulty we have had, and this is actually quite rare, is when the customer does not order via secure on-line order form, yet they indicate that they want to pay via credit card.


"In that case, we will make an overseas call to get the card number. If the customer is unavailable, we send them e-mail and follow up with an invoice if the order is not closed within three days.

"All in all, we are quite happy with the international response we've had on orders. It's great when an independent musician can say that they've sold directly into Greece, Sweden, Germany, Italy and Japan without ever doing an international distribution deal."

Derek Sivers of the New York-based band Hit Me

"Credit cards are processed the same way as they are in America, and we charge \$5 per CD for shipping. CDs are so expensive outside of the U.S., that for most music lovers out there, Internet shopping is a great deal!"

Joe De Luca, a solo artist based in Rome, Italy

"It's a good idea to have an order form inside your web site. It's a good way to deal with international orders. I'm setting up my new web site and I certainly put a form like that in my pages." 


◀ 25 EarthLink Novice Tips

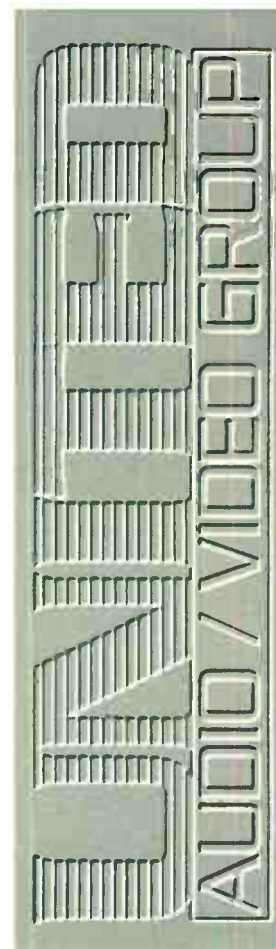
Right after you "log on" to your access provider, click on to your Internet link and just type in the address in the appropriate box. When you click on this address as prompted, you will see the page appear on your computer screen.

KEEP IT SIMPLE

Surfing the 'Net can become a fascinating—and time-consuming—experience. As you discover more interesting topics about music, you may find time on the Internet is as absorbing as your favorite CD. One way to keep on-line costs down is to use an Internet service provider like EarthLink Network. For a flat monthly rate, you'll have unlimited access, and EarthLink software is designed so almost anyone can set up a connection. Once you've done that, choose the search tool (or tools) that suit your needs from EarthLink's homepage (<http://www.earthlink.net>).

An initial browse using the Lycos search engine found more than 50,000 sites that reference "music." We used Yahoo! to find some interesting topics, then followed up on some of the most promising links. We found some varied and fascinating sites: children's on-line songbook (<http://www.io.org/ljan/dd/>), up-to-date worldwide concerts and music events (<http://concerts.calendar.com/>), a musical dice game for composing a minuet (<http://204.96.11.210/>), and that site for film music? You can find that at <http://www.filmmusic.com>.

To request your free copy of EarthLink's award-winning TotalAccess Internet software, contact EarthLink at 800-395-8425. EarthLink Network offers 338 Points of Presence throughout the United States and Canada. 



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Contact: Artist Hot Line
818-886-3924
Seeking: Label/Distribution Deal
Type of music: Triple A

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

1 2 3 4 5 6 7 8 9 10

Comments: Demonstrating some nice musical textures and a few hypnotic riffs in their seductive acoustic approach, this sister-act also utilizes tight harmonies. The lyrics are punctuated with thoughtful originality, and there's a firm grasp of catchy phrasing as well. "Devil To Pay" definitely has some Triple A radio potential.



Christia Leigh

Contact: Artist Hot Line
310-203-1341
Seeking: Label Deal
Type of music: Alt. Pop/Rock

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

1 2 3 4 5 6 7 8 9 10

Comments: A singer-songwriter with a definite attitude, who often sounds like a blend of Lisa Loeb and Alanis Morissette. The production left a little to be desired, but the performance made up for it, as she is forceful in the songs she sings, without coming across as overbearing—a nice trick. There is quite a bit of potential here.



Sea Of Dreams

Contact: Artist Hot Line
011-47-51-43-38-18
Seeking: Label Deal
Type of music: Progressive Rock

Production.....5
Lyrics.....2
Music.....3
Vocals.....3
Musicianship.....4

1 2 3 4 5 6 7 8 9 10

Comments: This Norwegian band infringes on Rush territory, however they fail to capture the most important aspects that make up the best progressive rock—excellent production, top-notch musicianship and powerful vocals. And since the songwriting isn't up to par either, you have a band that needs a lot more work.



Paul Pollard

Contact: Recording Workshop
800-848-9900
Seeking: Label Deal
Type of music: Rock

Production.....8
Lyrics.....6
Music.....7
Vocals.....6
Musicianship.....7

1 2 3 4 5 6 7 8 9 10

Comments: Working in the Richard Marx pop/rock territory, albeit with a little more muscle, and while lacking a tremendous amount of originality, this excellently produced demo spotlights a focused artist. The songwriting is concise and sharp (even if it sounds a bit dated). This artist knows in what direction to take his career.



Chester

Contact: Artist Hot Line
213-969-1910
Seeking: Label/Publishing Deal
Type of music: Rock

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

1 2 3 4 5 6 7 8 9 10

Comments: There are some nice melodies and interesting lyrics at times, and the playing is a notable aspect of this band. Unfortunately, the less-than-impressive vocals are equally as notable. There is more potential in the publishing arena, but we feel that more work is needed for possible success in the artist side of things.

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Send package to: Demo Critiques c/o Music Connection, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607. All submissions should include the following four items:

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

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every demo tape or CD will be reviewed. Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.

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ICE CUBE	PRIORITY
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BECK	DGC
OFFSPRING	EPITAPH
SIR MIX-A-LOT	AMERICAN
URGE OVERKILL	GEFFEN
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ROCK



Esta

Several interesting events occurred recently on the local music front. The first is the rumor that FM Station has gone the way of so many other great clubs. Longtime owner Filthy McNasty has sold the club, and apparently the new owners are going to be turning it into a Latin music club.

Also of note on the local scene is the signing of 10-Speed by A&M Records. Congratulations go out to this band, who truly deserve this deal, as they show that hard work and plugging away at the club scene can pay off. When's the disc going to come out?

Speaking of discs, a couple of interesting ones have emerged recently. The first is by an Israeli band, Esta, called *Mediterranean Crossroads*, on Newwave. This band, which combines many different cultural sounds, including bagpipes and different percussion and reed instruments, just played a highly successful show at the House Of Blues. The second is by the band Catfish, called *Viciously Delicious*, on Discovery Records. This interesting album contains many original rockers and a great cover of the Rolling Stones hit, "Miss You." This is another good album from the people at Discovery, who have recently brought us *Boo Hewerdine*, *Parlor James* and *Slush*. The third interesting CD is *Come Out Swingin'*, by Boston's *Beat Positive*. This swinging band has released its debut effort on *Wonderlust Records*, and have done a very good job. This is the kind of cool Fifties cocktail music that is currently very hip.

Also, an interesting sampler called *The Event Horizon*, from *City Of Tribes*, arrived. Acts like *Kenneth Newby*, *Trance Mission*, *Aether*, *Plush Monkey* and *Beth Custer & Christian Jones* all contribute their own brands of trance music. This makes for some very interesting listening.

On the local scene, the big news will be the weekend of February 8th. That is the weekend of *Mardi Gras* in New Orleans, and in honor

of that annual event, several local clubs are presenting special shows to mark the occasion. *Leo Nocentelli* will be putting on a special performance at *LunaPark* on February 9, while the *Ash Grove* is having special *Mardi Gras* shows, including *Boozoo Chavis* on February 8 (he will move over to *Billboard Live* on *Fat Tuesday*, February 11), *Lisa Haley* and the *Zydcats* on February 9, and *Eddie Baytos* on *Fat Tuesday*.

Right after that is *Valentine's Day*, with several special shows, including *Teena Marie* at the *House Of Blues* on February 14, and *Frankie Valli* and the *Four Seasons*, along with the *Shirelles* at the *Universal Amphitheatre* on February 15, under the auspices of *KRTH-FM*. —*Jon Pepper*



Boozoo Chavis

COUNTRY

Elvis was honored for the 11th year by Art Fine and Ronnie Mack with a birthday bash. The *House Of Blues* rocked as the country and roots music community paid homage to its king. The house band included *Skip Edwards*, *Marty Rifkin*, *Steve Duncan*, *Harry Orlove* and *Paul Marshall*. First-timers *Cisco*, *Larry Dean*, *Eddie Perez* and *Lightnin' Willie* and the *Poor Boys* sparkled. Also, *James Intveld*, *Barry Holdship*, *Florida Slim*, *Taras Prodaniuk* and the very accomplished *David Raven*, all made impressive appearances. The ladies were well represented by *Rosie Flores*, *LesLee Anderson*, *Melba Toast*, *Toni Dodd* and hip slap bass mama, *Mickey Ray* from the *Roadhouse Rockers*. Rockabilly and hillbilly cats the *Sun Demons* and the *Sprague Brothers*, with special guest *Big Sandy*, made Elvis proud, as did *Lee Rocker*, the *Blazers*, *Albert Lee*, *Guitar Shorty*, *Swamp Dog* and *Ray Campi*. Well paced with an eclectic selection of songs, this year's party was a success. Congratulations *Art*, *Ronnie* and all who were involved.

Edward Tree, currently in the studio producing *Corey Stevens'* second release on *Discovery Records*, enlisted *Rick Shea* to host the first *Western Beat* of 1997 at *Highland Grounds*. Oh, what a night! *Ray Doyle* started things off with some new songs that have "hit" written all over 'em. *Ed*, *Rick* and *Ray* were joined by the fabulous *Patty Booker*, *Jann Browne*, *Matt Barnes*, *Wyman Reese & Tracy Huffman*, the *Lonesome Strangers* and the always outstanding *Brantley Kearns* with *Bill Bryson* in tow. It was a great night of music.

Roots rocker *Gary Myrick* will be hosting an acoustic *Super Roots Evening* at *Genghis Cohen* on the first two Sundays of every month at 8 p.m. *Barry Holdship*, *Rick Shea*, *Dan Janisch*, *Kevin Banford* and *Jamie Chez* from *Gary's band*, *Havana 3am*, rocked, shuffled and twanged with camaraderie and talent during a successful trial run. Everybody joined together to do a rootsy country blues version of "Hound Dog" in honor of *Elvis*. What a treat it was to see such a mix of styles mesh together so effortlessly, and, best of all, everyone left their egos at home. A special *Texas Chili buffet* is being planned for February. Call 310-578-5591 for info.

When I was asked about a "Top 10 CDs of 1996" list it was impossible to list just ten, but here are a few



James Intveld with Skip Edwards at the House Of Blues Elvis tribute.

standouts: *Rosie Flores*, *Honky Tonk Reprise* (*Rounder*); *Travis Tritt*, *The Restless Kind* (*W/B*); *Farm Dogs*, *Last Stand In Open Country* (*Discovery*); *Various Artists compilation*, *Rig Rock Deluxe* (*Diesel Only*); *Sweethearts of the Rodeo*, *Beautiful Lies* (*Sugar Hill*); *Shaver*, *Highway Of Life* (*Justice Records*); *The Derailers*, *Jackpot* (*Watermelon*); *Herb Pedersen & Chris Hillman*, *Bakersfield Bound* (*Sugar Hill*); *Scott Joss*, *Souvenirs* (*Little Dog*); *James Intveld*, *James Intveld* (*Bear Family*).

While these albums are in no particular order, the *Intveld* release is definitely *Number One* in my book. To me, this is the most perfect country or roots CD in many a year. If you don't own a copy, do yourself a favor and pick one up.

Finally, the always professional *Julie Zeitlin* of *Spark Records* has announced that she is available to do independent roots music radio promotion. Locals with discs to get on the airwaves should call her at 213-653-7727. You won't be sorry.

—*Jana Pendragon*



Gary Myrick, Barry Holdship and Rick Shea

JAZZ



Billy Childs

Verve recently sponsored a "Jazzfest" at the House of Blues, featuring three of the label's more colorful groups. **Charlie Haden's Quartet West** (comprised of leader/bassist Haden, **Ernie Watts** on tenor, pianist **Alan Broadbent** and drummer **Larance Marable**) opened up the enjoyable evening with four lengthy numbers, including a pair of memorable Haden originals ("Child's Play" and the haunting "First Song"). Although one wishes that the group would sometimes play more advanced music, Watts' outstanding cadenza on "First Song" was quite memorable.

Next up, tenor great **Joe Henderson** (who deserves all of the acclaim he has finally received) teamed up with bassist **George Mraz** and drummer **Al Foster** for a variety of standards and originals; his two choruses on "Lush Life" were a high-point.

The main attraction of the night was the **Kansas City All-Stars**, a big band playing some of the early swing music recorded for the film **Kansas City** (a real fiasco), much of which was left on the editing room floor or merely used in the background. It is always interesting to hear modern soloists trying to be creative within an older style. This orchestra was actually more authentic than the one used in the movie, while not being restricted to Thirties phrases.

Although it was disappointing that saxophonist **James Carter** and singer **Kevin Mahogany** were not part of the band, there were quite a few notable play-

ers present, including the great pianist **Henry Butler**, trumpeter **Nicholas Payton**, altoists **David "Fathead" Newman** and **Jesse Davis**, **Craig Handy** on tenor, clarinetist **Don Byron** (who was particularly impressive) and guitarist **Mark Whitfield**. Not everything worked (substitute tenor **Peter Apfelbaum** did not have a clue how to play this prebop music, and the band really needs a high note trumpeter and only **Butler** and **Payton** were able to play coherent solos on "Honeysuckle Rose"), but overall it was a fun set.

The talented pianist **Billy Childs** recently teamed up with trumpeter **Terence Blanchard**, bassist **Robert Hurst** and drummer **Willie Jones III** for an engagement at the **Jazz Bakery**. Highlights of their passionate and explorative performance included the dramatic "Erin's Song," Childs' eccentric stride on "The Loneliest Monk," the inventive reworking of "Lover Man" and the moody and moving "Theme From Chinatown."

Upcoming: This month, the **Jazz Bakery** (310-271-9039) will be featuring **Mose Allison** (February 5-8), **Daryl Sherman** with **Dan Barrett** (February 10) and **Dave Holland** (February 18-22). Meanwhile, singer **Ian Shaw** will be at the **Cinegrill** (February 3-5) with the **Cecilia Coleman Trio**, and, finally, the talented **Carla White** will be singing at **Lunaria** on February 7th.

—*Scott Yanow*



Charlie Haden/Quartet West

URBAN



NAACP's Ernestine Peters, humorist Dick Gregory, actress Yolanda King and Image Awards Chairman Joseph E. Madison at the press conference announcing the nominations for the 28th Annual NAACP Image Awards.

Los Angeles is once again in the midst of the award season, with as many as six awards shows taking place during the course of the next few weeks. The nominations for the **1997 Image Awards** were announced recently with **Columbia Records** scoring the most nominations, followed by **LaFace**, **Elektra** and **EMI**. Established in 1969, the Image Awards were designed to recognize excellence in the areas of film, television and music from performers of color. Artist nominees include **Az Yet**, **Kenny Latimore**, **Eric Benet**, **Maxwell** and **Monifah** in the "Outstanding New Artist" category; **B.B. King**, **Babyface**, **Luther Vandross**, **Maxwell** and **The Artist Formerly Known As Prince** in the "Outstanding Male Artist" category; and **Chaka Khan**, **Natalie Cole**, **Toni Braxton**, **Tracy Chapman** and **Vanessa Williams** in the "Outstanding Female Artist" category. The winners will be announced on February 8th.

Nominations for the **39th Annual Grammy Awards** were recently released, with R&B superstar producer and recording artist: **Kenny "Babyface" Edmonds** leading the way with (count 'em!) twelve nominations. **The Fugees**, **Tony Rich**, **Toni Braxton**, **D'Angelo** and **Mary J. Blige** are just a few of the other urban performers to watch out for when the awards are given out on February 26 at **Madison Square Garden** in New York.

With videos already in the can for **Tupac**, **Above The Law**, **The Almighty RSO**, **Caffeine**, **Do Or Die** and most recently **Master P** and **TRU**, **Ron Hightower** is quickly becoming a strong force in the music industry's all important visual arts market.

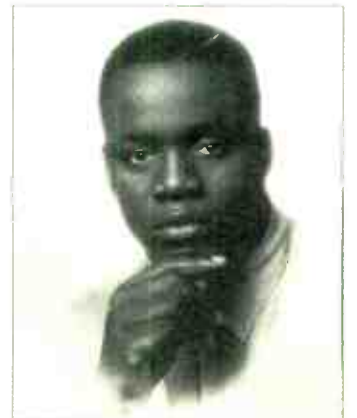
Big fun was had by all at the recent party given by publicist **Kenneth Reynolds** for singers **Marva Hicks** and **Yvette Cason**. Back

from the first leg of a world tour with **Michael Jackson**, **Hicks** says that she plans to rest up before heading off again with the Jackson show. Word has it that the tour will resume in either South Africa or Hong Kong. **Cason**, who blew the roof off in the Jackson-produced **Sisterella**, is going to Broadway to star in the new **Sheldon Epps**-directed show, **Play On**.

Congratulations go out to **Loud/RCA** artist **X-zibit**, whose debut album, **At The Speed Of Life**, was just certified gold in Germany. The rapper launches his European tour in February, with **Ras Kas**.

Motown Cafe recently threw a party celebrating the launch of their newest location on the Strip in Las Vegas. Be on the lookout for rapper **J. Capone's** new release, **Mama Don't Cry**, on **Paperchase Records**. Also, check out Bay Area rappers **S-I-C** as they drop their CD, **Long Lasting**, on **Rogish Records**. If you're looking for a good dose of R&B stylings, then you might want to pick up the debut release, **You Bring The Joy**, from **Marlee Records** recording artist **Darnell Jones**.

—*Gil Robertson*



Darrell Jones

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CLUB REVIEWS

Harmonica Fats & The Bernie Pearl Blues Band

Blue Cafe
Long Beach

Contact: Artist Hot Line: 310-426-0761

The Players: Harvey "Harmonica Fats" Blackston, harmonica, vocals; Bernie Pearl, guitar; Big Terry Rouen, guitar; Eddie Synigal, sax; Leslie Baker, bass; Len Sara, drums.

Material: Fats and Pearl have been around more years than the average age of their audience, but there was no generation gap here. Real blues has a way of bridging all barriers. Fats has been writing, singing and playing the blues for more than 50 years, and Pearl for well over 20. Together, they form an uncompromising and original blues sound and style. Pearl's smooth guitar and sensual musical shadings are a perfect compliment to Fats' rough, downhome delivery and poignant lyrics. All of the material was original, most of it written by Fats. His first song, "She's Crazy 'Bout Me," got everyone's attention. When he got to "Baby You," a song he wrote back in 1956, he had them. First, a few couples took to the floor in front of the stage and began dancing slow and close. As the song progressed, a wave of emotion fell upon the room and there was kissing, caressing and assorted foreplay throughout the crowd. It was as if the music took control and people just couldn't help themselves.

Musicianship: Pearl and his band warmed up the crowd with three instrumentals in his smooth, sultry style, that covered the audience in warm comfort. Then, they brought on the Man, Harmonica Fats, 320 pounds of rhythm and blues. His vocals are rough, deep and sweet.

His manner is dynamic and charismatic, his style intimate. But it's his harmonica that plays to your heart. He doesn't have that fast playing style of a John Popper, but rather a deep-felt, soul-wrenching sound that magically comes from his cupped hand. Alone, Fats and Pearl are card carrying members of a select group that can feel and play real blues. Together, they're a phenomenon.

Performance: If a performance is rated by how a crowd reacts, "unbelievable" would be too soft a word to describe this one. As they continued playing, more couples filled the dance floor, and more lovers clutched each other tighter and tighter. Through their music and performance, these bluesmen had total control over their audience. Fats flowed from being personable and friendly to being an evangelical preacher, singing the blues as his gospel. If Fats and Pearl had continued through the night, there would have been a full-blown orgy at the Blue Cafe. With the red-draped curtains behind the stage, and the loving action going on all around, you got the feeling that you were in a New Orleans brothel. And these old blues hands worked it for all it was worth, and played their audience as well as they did their instruments.

Summary: Something magical happened at the Blue Cafe. The audience was consumed, inhibitions were lost, and a power held everyone's emotions in its hand. That power was Harmonica Fats & Bernie Pearl's Blues Band. It's the stuff dreams are made of. It's the stuff blues are made of. It was truly an unforgettable evening—warm, funny, sad, and, oh so sexy. The love, pain and joy of the blues were out there for everyone. They reveled in it as much as Fats did. Harmonica Fats and Bernie Pearl—remember those names. If you want a night that's real and unlike any other, do not miss them.

—Bernard Baur

Fry Sum Blues

Galaxy Theater
Santa Ana

Contact: Artist Hot Line: 714-646-0987

The Players: Jay Summers, guitar, vocals; Robert Lieberman, guitar; Bob Leshner, harmonica, vocals; Mike Fryer, bass; Dave Kida, drums.

Material: Fry Sum Blues' material is straight ahead electric blues with a mix of originals and covers. For the most part, the originals better suit this band than the covers. With the originals, Jay Summers has written songs that fit around his voice instead of trying to make his voice match the song. The other thing about the originals is that it allows Summers to exercise his sense of humor. With a number like the closer "Caught Looking," a song about the dangers of looking at another woman when with your own, his humor comes out. A number of them also allow the band to show off its strongest points. This is not to the say that the covers are not well-chosen. They are, but they are just not in the same class with the originals.

Musicianship: The best parts of this band are the twin guitars of Summers and Robert Lieberman. Both are sure hands on the electric guitar and trade off rhythm and lead with great skill and ease. The other interesting point is the contrast between the two styles of these players. Summers' solos tend to be slashing with many notes, while Lieberman tends to be much more economical in his stylings. Bob Leshner on harmonica was barely audible in the mix, not a good thing for the harmonica player. And when he could be heard, his solos seemed to be lacking the same intensity as the guitar solos. The rhythm section of Mike Fryer on bass and Dave Kida on drums lay down a very good foundation and know what a blues backbeat should sound like. The vocals of Summers and Leshner are adequate, but not spectacular.

Performance: While they have some stage presence, Fry Sum Blues sometimes threatens to fade into the background. Summers needs to step forward a little more and take charge. This is not to say that his stage patter and delivery are bad, they just could use a little more "oomph." The rest of the band is rather static, with each musician moving forward to the edge of the stage only to take solos. The best moments onstage are when there is the guitar interplay between Summers and Lieberman.

Summary: This is a solid blues band that needs to expand its selection of original material. Also, a better sound check, not the band's fault, might help with some of the problems with the harmonica player.

—Jon Pepper



Harmonica Fats & The Bernie Pearl Blues Band: The love, pain and joy of the blues.



Death Valley Jupiter: Danceable, upbeat power pop.

Death Valley Jupiter
Viper Room
West Hollywood

Contact: Artist Hot Line: 310-289-1646

The Players: Danny Knutson, vocals; Dave Zink, guitar; Landen Ruddell, bass; Pierre Requena, drums.

Material: This band cranks out danceable, upbeat power pop with a rock & roll heart. They're not recognizably derivative of anyone, but they would fit into the same niche as a band like Weezer. In other words, they're just a good pop/rock band with catchy sing-along harmonies, simple guitar hooks and tight, solid grooves. They're instantly likable, and the addition of lead singer Danny Knutson's harmonica and saxophone stylings add an earthy twist that sets them apart from the usual pop bands on the Strip, and on the radio. There is a lot of musical diversity in their songs, from "Give" (with its wailing Nirvanaesque chorus and British Invasion style harmonies) to "A Secret Descent" (with its solid Led Zeppelin drum groove, ghostly harmonies and sultry sax). The Southern-styled "Fuzzy Peaches" made good use of the harp. Their material is refreshing in the sense that it doesn't seem to focus on alienation, despair or drugs. Their set seemed well thought out, and got better as they went along.

Musicianship: The night I saw them, the vocals were muddy and buried in the mix, and this was a huge drawback, because one of this band's biggest assets is the fact that Knutson has a good range and also a lot of vanity in his vocals. He could really belt it out in that screaming, Cobain register, but also had a good, clear high range. He is also versatile on several different instruments (guitar, harp

and sax) which gave their sound a warmer flavor than the usual pop/rock. They actually sounded less cluttered when he didn't play rhythm guitar. They already have a competent guitar player in Dave Zink, whose strong, straightforward hooks added a lot musically, and his personality really came across in his playing. Another big plus for this band is it's drummer, Pierre Requena, who held everything together and kept the energy level way up. His backing vocals were studio-perfect, and they really added to the texture of the sound. This band isn't just about the skills of it's individual players, though. They're a tight, cohesive unit, and they bring an enthusiasm and spirit of fun to the music. There's nothing downbeat or gloomy, they just play upbeat rock with a lot of energy.

Performance: The band remained pretty stationary within the confines of the small stage, but their music defied the boundaries of the small club. Because of the aforementioned problem with the mix, Knutson's words were unintelligible even between songs (I wouldn't have been able to understand the band's name if it wasn't plastered on their drums). Maybe the band feels that because their focus is more on the high-spirited feeling of the music, they don't need to have the vocals way up front in the mix, but with Knutson's great, multifaceted voice, this band should get their mix as pristine as possible.

Summary: Even the sunglasses-at-night Viper Room crowd seemed to be impressed with Death Valley Jupiter. This band is made up of four talented guys, who groove together as a solid unit. Their vocals and harmonies are right on, and even though it was buried in this particular mix, the lead singer has a beautiful instrument in his voice. Between the vocals, harmonies and Requena's solid drumming, I think these guys may be on to something. The music is a diverse blend that is well-paced and interesting. This band fits in with the trend of happier, danceable pop music that's long on good times and short on melancholy.

-Amy DeZellar

Jon Ernst Band
House Of Blues
West Hollywood

Contact: Gold Bouchard Management: 310-207-8556.

The Players: Jon Ernst, vocals, piano, guitar; Eric Gorfain, violin, mandolin, guitar; Pathik Desai, guitar; Sally Colon, backing vocals; Rodney Mollura, bass; Gary Ponder, drums; Jeff Gross, percussion.

Material: Jon Ernst writes songs that mesh the current Triple A sound with the easy-going, country-influenced sounds of the Southern California music scene of the

Seventies (ie. the Eagles, Jackson Browne, etc.). This may lead some people to call his music maudlin, but for others, it will sound emotional and endearing. And just because music has some gentle emotions in it, that doesn't make it a bad thing. Ernst sings about things that he obviously knows and loves, memories of earlier times when love was young, and later, how love was lost. He also successfully combines all the instruments in the ensemble together, in a way that doesn't sound forced. In fact, some of the more popular groups that are using fiddles and mandolins in their music could take a lesson from Ernst. All in all, the selections that Ernst showcased were very well written and well crafted songs.

Musicianship: This is a top-notch group of musicians, and with Ernst on keyboards, Pathik Desai on guitar and Eric Gorfain on mainly violin, but also mandolin, this is a very effective front line. All three can carry the melody on their own, and play solos that get right to the core of the matter. Add bassist Rodney Mollura, drummer Gary Ponder and percussionist Jeff Gross, and you have a highly potent mix. Ernst's vocals are rather plain, but he is ably assisted by Sally Colon, who helps in that area.

Performance: This band shows some spark in their live shows, but all in all, this is probably the weakest part of the complete package. There is nothing really to hang your hat on, so to speak. The band seems to be very together, but there is very little electricity coming from the stage. Some of this may stem from Ernst himself, who is a good songwriter and keyboardist, but not a complete entertainer yet. Summary: If you like music that will make you pine for the loves you have lost in your life, this is the music for you. It is emotional and well crafted and the musicians playing it are all top-notch.

-Jon Pepper



Jon Ernst Band: Meshing Triple A with easy-going Seventies sounds.

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CLUB REVIEWS



Cranium Lounge: What you'd get if Van Halen were more of a pop band.

Cranium Lounge

The Whisky
West Hollywood

Contact: Artist Hot Line: 310-479-4393

The Players: Rob Costantino, vocals, guitar; Hayden Burke, bass; Scott Julsen, lead guitar; Gary Pavlica, drums

Material: If Van Halen were more of a pop band, you'd have some indication of the Cranium Lounge sound. The melodies are strong, although they're not great, nor unforgettable. Cranium Lounge is at its best on songs like "Sprinkling In-side," where the guitar is relatively clean and laid back and the vocals are slightly ethereal—more alternative pop than melodic hard rock. Their brand of power pop suffers occasionally from over-testosteronization, like on the Guns N' Roses-influenced guitar opening on "The New You," the set's opener. Overall, though, their material has more hooks than many a local band.

Musicianship: It's hard to pin down singer Rob Costantino's voice. At its most engaging, he sounds decidedly southern, reminiscent of Jeff Heiskell of Knoxville, Tennessee's late, great Judybats. At other times, he sounds like Jim Morrison or occasionally Liam Gallagher of Oasis, and even Doug Fieger of the Knack comes to mind on occasion. When he's playing with phrasing and microphone techniques, Costantino is as interesting as anyone around. When he's trying to keep up with power guitar, though, he's not. As far as the rest of the band goes, something about the way the guitarist, bass player and drummer play tells you that they've been doing this for quite awhile. They've spent time getting the best sounds out of their gear and, indeed, Julsen coaxes some guitar tones to kill for. The downside of this is that it can be overdone. Some of

the sounds, while great tones, aren't necessarily the best for the song. Tone for tone's sake does not a great band make. But the range of styles these guys can play within a pop format is impressive.

Performance: Singer Rob Costantino is a natural performer. He has a commanding stage presence, animated and casual. He also has the charisma of Eddie Vedder with more humor and less self-importance, which only made the relatively empty Whisky seem strange. While watching this band perform, one gets the feeling that Costantino could do wonders with a good mob at his command.

Summary: It's hard to tell whether Cranium Lounge is going after a pop audience or a harder rock audience. They straddle the line here. My personal opinion is that this is a good pop band trying just a little too hard to rock. The musicianship is good enough that they could pick a direction and succeed. I feel they need just a little more focus, and I would hope the focus they choose is more pop than metal. It suits Costantino's voice better, and he is the band's asset in terms of finding an audience. Overall, Cranium Lounge is a band worth checking out.

—Carl Peel

Roadhouse

The Coconut Teaszer
West Hollywood

Contact: H.S. Management: 213-913-0572

The Players: Steve Feldman, vocals, harmonica; Johnny "Chainsaw" Travers, guitar; John Kozenko, drums; Sav Chadwick, bass; Angela Lee, backing vocals.

Material: Still pumped from the glowing reviews they've been receiving for their independent CD, *Push*, the band rocked the Teaszer's main stage relentlessly—a foreshadowing that this band's

destiny may lead them to the "enormadome." Roadhouse's only obvious obstacle is the lack of freshness in their material. In fact, the often well-crafted songs sound like hits from the mid-Eighties. Those well-worn paths may no longer yield the reward of a decade ago. Still, it is clear that the band members possess the talent and musicianship to create something original, both structurally and sonically.

These guys should take their CD title to heart and push themselves.

Musicianship: Lead vocalist Steve Feldman's near-perfect performance drew comparisons to Axl Rose in his prime. From a low growl to an angry, shrill scream, Feldman navigated his band through eight well-written tunes. Guitarist "Chainsaw" Travers worked overtime, riffing and bending his way across the fretboard. His playing was refreshingly bluesy, setting it apart from the generic loud, angry stuff currently dominating the local scene and the airwaves. One reason he was able to play with such ease was that the backbeat supplied by drummer John Kozenko and bassist Sav Chadwick drove the songs into the hearts of the audience. The groove became so infectious at times that some members of the crowd began swaying involuntarily. Many were watching the lovely Angela Lee singing background vocals. Her charm and terrific singing were equally matched only by her sultry moves. She literally helped transform this loud rock act into a hypnotic, pulsating beast.

Performance: As entertainers, Roadhouse take no prisoners. During their final number, titled "No One Here Gets Out Of Here Alive," singer Feldman leapt into the crowd, bellowing out the lyrics like an angry ruffian. Soon after, a fight broke out in the front, prompting Feldman to call out for "Peace, man! Peace." Hey, this is rock & roll. Riots are cool. In essence, Roadhouse is a band that both Beavis & Butt-head would definitely approve of.

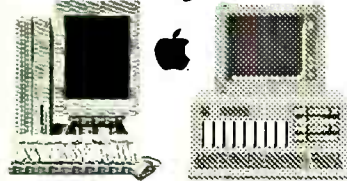
Summary: Roadhouse's show at the Teaszer was a last minute booking that got pushed way back due to the usual Saturday night multi-billing delays. Yet, when Roadhouse took the stage at 12:55 a.m. (Sunday morning), the band delivered a show that not only woke up the crowd, but also won over a slew of fans.

—Eric P. Fleishman

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Lighting: Yes
Piano: No
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Piano: No
Audition: Call Dan
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Contact: Donna, 310-376-1629
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A&R/PROMO Intern wanted! Build your experience "hands on" in the business with industry veterans. Learn from the best! Motivated, responsible & committed. 10am-6pm & flexible. Dennis 818-505-0669.

RECORDING STUDIO seeking interns. Prefer recording school students. Promotion for motivated, reliable persons. Andrea 818-760-7841.

WANT TO BREAK into the music biz? Top music PR firm rosters including, Alanis, Petty, and Bowie, is looking for interns. Non-paid, room for growth. Fax resume 818-380-0430, call 818-380-0400 x229.

INTERNS WANTED for the A&R department of Revolution Records. Help with phones, listen to demo apes. Flexible hours. Non-paid, college credit only. Carrie 310-289-5558.

12TH ANNUAL BAND DIRECTORY



SEND THIS IN FOR YOUR FREE LISTING!

Our annual Band Directory issue is consistently the most popular and requested among club owners, A&R people, managers and musicians.

Make a smart career move NOW. Return this form to us no later than March 14th for your FREE listing in the most comprehensive Band Directory in Southern California.

FRIDAY, MARCH 14

HURRY! THIS IS YOUR DEADLINE NO PHONE CALLS, PLEASE

To arrange for a display ad in this very special issue, call 818-755-0101. The advertising deadline is March 19, 1997.

Band Name: _____

Contact: _____

Phone: () _____

Address: _____

(Snail Mail, E-Mail or Internet Address — pick one only)

City: _____ State: _____ Zip: _____

Please check off the category (s) that best describes your music:

- Rock, Alternative, Heavy Metal, Dance, Blues, Pop, R&B, Triple A, Latin, Funk, Rap / Hip-Hop, Country, Jazz, New Age, Reggae / World Beat, Other

COUPON MUST BE FILLED OUT CLEARLY AND COMPLETELY. Incomplete submissions will not be listed. If you do not want certain elements of your submission printed, indicate CLEARLY. Only one submission per band. One element (Contact, Phone, etc.) per listing. MC is not responsible for duplicate band names or for unsolicited or annoying calls. SEND TO: MUSIC CONNECTION BAND LISTING, 4731 LAUREL CANYON BLVD., NORTH HOLLYWOOD, CA. 91607



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EXPERT TALENT FOR HIRE

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NEXT DEADLINE
WEDNESDAY, FEBRUARY 9
12 NOON

MUSIC STYLES
ROCK
POP
R&B
JAZZ
COUNTRY

NAME, PHONE NUMBER	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
CHRIS ALLEN - Producer/Writer/Engineer - 310-589-9729 Wonderful 24x48 track 2" tape studios. Automated, fully equipped, affordable. Malibu Hills/Ocean VU. Winning spirit w/90's know-how. Hot ears, great gear.	✓ ✓ ✓ ✓ ✓	3 Grammy noms. 1 Emmy. Over 30 gold & plat. Deep, PHAT sound. Sweet on top. Singer, songwriter, band oriented. Worked and learned with the best: Don Was, etc. SERIOUS Live & Looped drums, guitar, bass, keys. I have gotten many artists record deals. U COULD BE NEXT!	Lyric, melody, groove, atmosphere FEELING. I can make your rough & make it a gem. FAST, CLEAN, CLEAR, POWERFUL. I develop talent & excel at vocal arranging. U CAN DO IT!	✓ ✓ ✓ ✓ ✓ Let's go! Today counts
CLIFF B. - Keyboards/Producer/Programmer/Engr - 213-874-4141 Complete Pro MIDI Studio 16 track ADAT, Digital Performer 1.7 Sample Cell II K-2000s, JV-1080 Custom loop library, AKG 414	✓ ✓ ✓ ✓ ✓	BA in Production, Engineering, and Synth programming from Berklee College of Music. Many album, film, and TV credits. Worked on projects with Polygram, Warner Bros. Motown, Atlantic 9 years in business. Available for artist development albums and film & TV composition. Currently signed w/Cleopatra Records. Classically trained pianist. Berklee College of Music. Toured, recorded, or wrote with Peter Wolf, Sage Jordan, West Arcane, Soul Kitchen, Robin McCauley, Steve Pryor, Charlie Faren, Kelly McGuire	Honesty, integrity, commitment to excellence, master craftsman, down to earth, reliable. Influenced by the Beatles, Bowie, Rundgren/Utopia, Led Zeppelin, Into Dishwalla, Radiohead, Garbage, Heather Nova. Ask about new client specials.	✓ ✓ ✓ ✓ ✓ George Martin of the 90's.
GREGG BUCHWALTER - B3/Piano/Guitar/Vocals - 213-960-4358 Hammond B3 Piano. Acoustic & Electric Rhythm Guitars, Harmonica. Backing Vocals. Songwriter, Producer	✓ ✓ ✓ ✓ ✓	Classically trained pianist. Berklee College of Music. Toured, recorded, or wrote with Peter Wolf, Sage Jordan, West Arcane, Soul Kitchen, Robin McCauley, Steve Pryor, Charlie Faren, Kelly McGuire	The real deal	✓ ✓ ✓ ✓ ✓ Pros only please.
TY DENNIS - "Songwriter's Drummer" - 213-256-5681 Acoustic, electric, trigger drum programming, KAT, snares, dble pedal, AKG/Shure mics. No drum room, use MIDI kit. Real-time MIDI to sequencer	✓ ✓ ✓ ✓ ✓	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly. Creative. Serious groove from Bonham to Chad Smith to Beck to NIN to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Alternative/funk - dynamic	My first concern is the whole musical picture. I listen - period. Industrial/tribal grooves, sounds. Art of the alternative sound - I get it, know it, love it.	✓ ✓ ✓ ✓ ✓ Master of the vibe
MAURICE GAINEN - Producer - 213-662-3642 ADAT Digital, Fostex 16 trk analog, MAC w/Logic Audio, 2 DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, piano. Mackie 64 X8 mixer.	✓ ✓ ✓ ✓ ✓	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discover Records solo artist. LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record	Master & demo production. Best live drums for the price. Keyboards, arranging, composing, & woodwinds. MIDI & studio consultation. CD and cassette mastering. No spec.	✓ ✓ ✓ ✓ ✓ New jack swing, MIDI-rock.
JOE GOFF - Drums/Percussion - 310-577-0004 Yamaha maple custom drums, Zildjian cymbals, miscellaneous hand percussion	✓ ✓ ✓ ✓ ✓	12 years experience. Extensive touring & recording. P.I.T honors graduate. Studied with the best. Specializing in demo & session work at reasonable rates, casuals, club work, touring & substituting.	Highly versatile player. Fast learner. Great groove meter, & click playing. Read music well. Multi-purpose image. Demo & resume available. Pro situations only please.	✓ ✓ ✓ ✓ ✓ Making a band groove.
CARLOS HATEM - Percussion/Drums - 213-874-5823 Acoustic percussion and Drumset. Plus M.I.D.I. pads, triggers and sound modules	✓ ✓ ✓ ✓ ✓	RECORDING AND PERFORMING ORIGINAL MUSIC PROJECTS NATIONAL AND INTERNATIONAL TOURING. FILM AND TELEVISION SOUNDTRACKS. MUSIC PRODUCTION. FLUENT LANGUAGES: ENGLISH AND SPANISH	GOOD EARS, GOOD HANDS, AND A PRO ATTITUDE. AVAILABLE FOR LESSONS	✓ ✓ ✓ ✓ ✓ Music with groove.
BOB KNEZEVICH - Producer/Musician - 310-312-0125 "Songwriter's One-Stop"	✓ ✓ ✓ ✓ ✓	25 years playing, writing, and recording. Fast, creative. low-rates. Live, sampled, and MIDI arranging	Goals are originality, quality, and marketability.	✓ ✓ ✓ ✓ ✓ Hot CD quality mixes.
BOB LUNA - Pianist/Keyboards/Lead Vocals - 213-250-3858 Kurzweil K-2000, Kurzweil PC-88, Apple Power Mac 7500, Roland S50 and various other keyboards	✓ ✓ ✓ ✓ ✓	Arranger/composer/producer in all styles of music. 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 vocals/tenor range. Rehearsal pianist. Specialize in "last minute" emergencies.	✓ ✓ ✓ ✓ ✓ Extremely versatile.
LESTER McFARLAND - Bassist - 310-301-2107 Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	✓ ✓ ✓ ✓ ✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chuck Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player" Aka "The Funkmaster"	✓ ✓ ✓ ✓ ✓ Makes you sound better.
RUSS MILLER - Drums/Percussion/Elec Percussion - 818-759-5022 Also Arranging & Programming, Master Classes, Lessons, Sound Design. Film work includes The Specialist, Mortal Combat. AF of M #47 member	✓ ✓ ✓ ✓ ✓	Internationally recognized player newly relocated to L.A. Tons of tour and album credits including Jon Secada, Slash, Dave Koz, N.Y. All-Stars (w/Spyro Gyra & Sting members). Full Yamaha, Zildjian, Remo, and May Microphone endorsee. Member of electronic design for Yamaha.	Top professional, advanced reading (have book with Warner Bros). Very versatile, together person and image. Resume and demo (solo album).	✓ ✓ ✓ ✓ ✓ Also afro-cuban music
JOHN MOLO - Drums & Percussion - 818-345-7859 Drums and percussion	✓ ✓ ✓ ✓ ✓	Grammy award winner with lots of recording, TV, and film experience. I have recorded and/or performed with Jerry Garcia, Brandford, Wynonna, Willie Nelson, Pat Matney, Mike Watt, Don Henley, and Bruce Hornsby	I want to help make your music great	✓ ✓ ✓ ✓ ✓ I love to work
CRAIG OWENS - Keybrds/Producer/Arranger - 310-559-8403 ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synths, sampler, guitars, Hammond B3, Wuritzer, piano, bass, horns.	✓ ✓ ✓ ✓ ✓	Young, talented keyboardist/producer. Good ears, ass kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed from my demos. Soulful lead & backing vocals.	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.	✓ ✓ ✓ ✓ ✓ Hip hop, R&B, Rap
BRUCE MICHAEL PAINE - Vocals/Vocals - 310-399-4486 Lead and back-up vocals, ballads, blues, rock, R&B baritone to 2nd tenor, lots of falsetto	✓ ✓ ✓ ✓ ✓	2 albums on Atlantic, 1 on Polygram, 1 on Bell. Extensive experience in the studio & live. 3 Broadway rock operas "HAIR", starring role of Claude, "Jesus Christ Superstar" co-star Peter & Simon, "Rockaby Hamlet" major character role & understudied Laertes.	My roots are basically in blues and very ballsey ballads and rock. I love to rock out on a good tune. Former leader & vocalist for Iguana" an 11 piece latin, funk, & jazz band.	✓ ✓ ✓ ✓ ✓ Western beat, range rock.
WILL RAY - Country Producer/Picker - 818-759-5066 Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWIII thru a Fender.	✓ ✓ ✓ ✓ ✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie 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.	✓ ✓ ✓ ✓ ✓ Western beat, range rock.
PAUL SHKUT - Drummer - 818-980-5033 Tama drums, Zildjian cymbals, Akai S-95C sampler, triggers, vintage Slingerland Radio King snare drum. Evans Drumheads endorsee	✓ ✓ ✓ ✓ ✓	University of Western Ontario, Canada; Percussion. Jazz and stage bands. Rock band, live and studio M.I.D.I. and click friendly. Solid timekeeper. great grooves.	Young and talented, with a creative and stylistic approach	✓ ✓ ✓ ✓ ✓ Accurate and Articulate.
SLOBO - Bassist/Back-up Vocalist - 310-281-7632 Custom ESP basses with D-toners, endorsed with Eden amplifications and GHS strings	✓ ✓ ✓ ✓ ✓	Young European professional with 15 years of international touring and recording experience. 8 albums released world wide. Recorded and performed with many famous and respected musicians. Excellent timing. Bio and tape available.	Easy to work with. Solid, team player. Fast in the studio. Play by ear. Great chops and sound that makes the song.	✓ ✓ ✓ ✓ ✓ Alternative groove from Europe
"STRAITJACKET" - Violinist - 818-359-7838 Acoustic violin, electric violin, digital signal processing, Vocal range, tenor	✓ ✓ ✓ ✓ ✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a midman on stage. Record producer/arranger. Wayne State University, Michigan, Ravl Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓ ✓ ✓ ✓ ✓ A rocker at heart.
TREVOR THORNTON - Drums & Percussion - 818-755-4686 Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming. Pager: 818-504-5543	✓ ✓ ✓ ✓ ✓	Top English drummer now available in USA. 19 professional years. Started gigging age 12. Many album credits including Martin Page, World tours including super group Asia, 1992-93; Kim Wilde, 1994. Proficient with click, programming, reading.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available.	✓ ✓ ✓ ✓ ✓ Fresh approach from England!

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Name _____ Phone () _____

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

Available for: Sessions Touring Club work Production TV/Movies

Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

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

World radio history



TO PLACE FREE ADS

If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call 818-755-0103, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For questions or discrepancies about a free ad, do not leave a message on the hotline—call our office directly. For display ads, call 818-755-0101, weekdays and ask for advertising. For Miscellaneous ads, call 818-755-0101. MC is not responsible for unsolicited or annoying calls.

2. PA'S & AMPS

- Crate B80XL 80 watt, 1x15 bass amp Xint cond, like new, \$100. 818-990-2838
- Marshall 100 watt head w/Bogner mod/cath, Bogner tubes, fx loop, \$400 818-796-1647
- Marshall 1960B vintage reverb, 4x12 cab, 30 watt celestion spkrs, dual inputs, 4x16 ohms, great shape, \$300 Steve 310-479-6558
- Marshall JCM900 100 watt head 1/2 back, all new tubes, many other items, pls inquire, \$600 Toren 818-541-0590
- Mesa Boogie 4x12 slant cab w/celestian, good cond, \$650 Alexis quadraverb, \$200 Tom 310-823-6227
- Mesa Boogie amp, 100 watt, reverb, 12" spkr, 5 band eq, \$400 310-546-6360
- Heavy CS-800 commdr series PA amp very pwrfl, xint cond, \$225 9am-noon, 7 days/wk 818-762-2946
- Penny model TNT160, solid state combo bass amp, 15" spkr, 9 band eq, chorus, mtril cond w/straps, \$300 frm or trade 213-526-2979
- Yamaha bass head, model D100, w/spkr cab w/4 10" spkrs, \$425 310-372-2323
- Yamaha EM Series 200 pwrdr mxr, 85 watts, 8 chnl bal-anced/unbalanced inputs, internal reverb, dual graphic, 1 aux input, monitor capbty \$200 Doc 818-980-4685
- Zoom 9000S multi fx processor w/rt control, 16 progrml fx, delay, reverb, etc 25 pre-sets, diverse snd, stereo outputs, adapt for battery, mtril cond, \$150 310-376-4450

3. RECORDING EQUIPMENT

- Fostex B-16 16 trk recdr, xint cond w/ser/vc & ovrms manu-als \$1,500 818-709-6068

- Mackie 32-8 console w/pwr amp, Alexis, adad BRC Alexis quadraverb Amphex aural excitr Carver pwr amp Brand new, \$7,000, 916-428-9920.
- Recording pkg, Tascam porta7, DBX compressor, Shure mike, Yamaha keybrd, free cords/connects, \$800 value for \$500 Toren 818-541-0590
- Studer 800, great cond. No remote, asking \$17,000 818-441-6800
- Tascam 238 Synccast 8 trk rack mnt cassette recdr: Great cond, w/remote, \$650 obo Pgr 818-318-5487
- Tascam 424 multi-trk recdr, xint cond, \$300 obo. Will consid a trade. Miguel 310-438-1868
- Tascam 424 porta-studio 4 trk, brand new in box, \$400 Alexis SR16 drum machn, brand new in box, \$150 Stuart 818-990-3252

4. MUSIC ACCESSORIES

- 1 EVM-12L spkr, \$60 1 SM-26 line mxr, \$100 1 Korg KMX 62 line mxr, \$100, 1 Crate X15 practc amp, \$40, 818-831-1067
- 60s Fender jazz bass case, Its prescn bass as well, case only Blk w/Fender logo underlind \$100 frm 818-902-1084
- Brand new 16 trk Alexis mxr, never used, sale or trade for 8 trk Tascam case, 213-650-0882
- For sale, all new, AKG D3900 Alexis SR16 drum machn, Sony portbl dat, priced betwn \$140-\$350 Toren 818-541-0590
- Pendulum audio stereo pre-amp systm for acous instrumts, SBS-1, \$700 John 818-845-8432
- Pro lighting systm, perfect for bands or DJs Par 64 set up w/roft Sacrific \$1,000 619-563-7732
- Rare Hofner Beatie bass Tahrits, orig logo w/violin bass, blk only, Med, Rg, XL, \$20. Only a few left. Call or fax 430-730

- pm 310-379-7915
- Roland sequencng & editing softwre, value \$600, price \$300, 213-231-5592.
- Shure L series, diversity, wrels mc systm w/Shure beta 87 mc. Never used \$750 213-462-8740

5. GUITARS

- Acous Montaya gut, steel string, good cond, no case, \$75 5pm-8pm 818-980-2091
- BC Rich S13 Amer made Strat, 1986, for sale whrd shell case, \$300, xint cond, Floyd Rose, Seymour Duncan pickups 213-255-922
- ESP bass w/case, Horizon, xint cond, \$425 310-372-2323
- Fender strat, 1987, Japanese, rosewd frelbrd, suburst wiretrmo, snakeskin case, \$400 obo Steve 310-479-6558
- Gibez Roadstar 2 elec gut, wicking tremolo, red body, rosewd lngbrd w/case, \$200, Stuart 818-990-3252.
- Rickenbackr Steppnwfl fld editn elec, only 250 made, active 12 posin electrics, Blk w/ckdrd binding w/case & cert incredbl gut, \$3,900 obo 310-372-7455
- Spector NS-2 bass, pre-Kramer, made in Brooklyn NY, blk w/gold hrdwre & badass bridge Xint cond, must sell, \$2,500 obo, Marvin 818-306-7712
- Vintg 1970s Gibson humngbrd custom acous gut whrd shell case, amazng snd, great cond, only \$975, 213-667-0635
- Vintg Fender jaguar, 1964, all org, \$1,000 obo 818-831-1067

6. KEYBOARDS

- Old synths wntd Moog, Arp, Roland, Korg, Bucha, EMS, etc. Also lking for Vocoder & Roland drum machn Benjamin 954-385-9949
- Poly 800, \$100, good cond 213-231-5592
- Roland D70 76-key synchr/contnr w/case & pedal, \$795 obo 818-753-5635

8. PERCUSSION

- 26" Ludwig Charcoal bass drum w/case, spare heads, \$350, assorted stands, Dorchal rhythm drum machn, \$75 Walt 818-447-4044
- 26" x16" blk, wood bass drum, Ludwig, w/case, \$300, 818-447-4044
- For sale, Aoyite drums, fire eng red, 10x10, 15x15, 16x22 w/rms & cases, \$1,000, Ed 213-318-7025
- Yamaha 18" recdrng custom bass drum, wht, good cond, \$300 Abe 213-962-5637

9. GUITARISTS AVAILABLE

- A dedicated gut, 23, w/orig HR songs lking for bass &/or drums into Hendrix, Sabbath, Zep, Who. See info first then call, 818-558-1984
- A dedicated gut/sngwrtr to join/form diverse melodic blues/late 60s Eng mrl rock band Hvy to acous 1 gut prf, Infl Page, Gilmour 310-453-8628
- A typically, genuinely talented, dsappointngly cooperativ, friendly sngwrtr, fulwring gut plyr sks uncool band of hd workng, success orient, positiv muscians Tim 818-367-4353
- Euro gut plyr sks working band, org & covers Wide style range from HR to jazz, Daniel 213-851-2484
- Exp pro gut/sngwrtr w/maj label credits lking to join/form bluesy R&B band 213-874-0882
- Gut avail for any st. Hard working, fast learnr creatv vintg snd & style 805-496-8252
- Gut avail for anything 818-980-9563
- Gut avail for band Styles incl Korn, 311, Rage, Pantera, Hendrix, Shawn 213-463-2081
- Gut avail for interesting proj 909-982-7321
- Gut avail to join HRM band Infl Ozzy, old Crue, Kiss, Pantera Have exp, equip, serious only Nicholas 818-559-6544
- Gut avail soull, bluesy melods, inventv Ala Page, Richards Beck, Cropper, Hendrix, Also Meters, Stax, Yardbirds Recdrng, toung exp Vintg gear Transpo Michael 310-226-6946
- Gut avail Melodic, subtle, dark, hvy, aggress, haunting, Infl

- Rachid meets Mazzy Star meets gut dynamics of Bush meets spiritualz. Pg after 4pm 800-759-8888, x 1545279
- Gut plyr avail for org band whvy groove Have equip, transpo, dedicatin, serious only, Lv msg 818-763-2421
- Gut plyr avail into Punkrock, hotrod, rockabye & blues Terry 818-609-8643
- Gut plyr lking for bass, drums & vocs, 18-22, to form rock band Dan 213-466-0566
- Gut, 24, ex-Berkeley student, lking for muscins to join. Into Korn, Wht Zombi, NIN, Pantera, Sepultura, Rage, Metallica Turned down gutts, just hvy w/groove, 818-763-8430
- Gut, 30, sks hvy metal band, AC/DC, Metallica Can play, exp team plyr, hvy metal sn't dead, all wmps just can't play, 818-353-5200.
- Gut/sngwrtr aka rhythm sectin to form band with Eric 818-907-6126
- Gut/voc avail for complt bands Blues, soul, roots rock Pro level only, 805-581-4861
- Gut/voc avail, Yrs of exp in most styles In town/travel (passport ready), will rehire, working sits only pls Jimmy 310-837-8721 (24 hrs)
- Gut/voc w/PRO chops, gear, vision, indie connex, skng band w/xtremly talentd sngfr for collab, recdrng/live sit Rock, pop 818-762-8762
- HRmetel gut lking for band Have xint equip, great rehrrs spc, transpo Pros only, 818-769-0328.
- Hvy groove gut plyr sks to join/form band, Infl Korn, Helmet, Tool, Deftones Have xint equip, dedicatin, talent 818-762-9652
- Hvy metal lead gut avail to join/form band Infl Priest, Fight, Racer X 818-344-2264
- Jazz, jazz, jazz acous gut into McLaughlin, Strunz, Dimeola sks solo gut to form dynamic duet Sam 818-796-1647
- Kilr gut lking to start/form band, Kilr gear & kilr tunes, Infl Tool, NIN, AIC, Sndgardn Nd to start band now Eddie 818-965-3220, 818-289-7473, 818-835-9408
- Lead gut avail for HR w/ Infl Neil Schon, George Lynch, Michael Schenker, Halen Serious plyrs only 213-650-5589
- Lead/rhythm gut avail to join grp Lots of exp, many Infl Carters 213-937-1815.
- Lead/rhythm gut, 24, into Hawkwind, sks visual synth-drvn based rock prf Ryan 310-459-0763
- My guts is my 6-string sting, very lunky, jazzy, poppy/rocky Very creatv, inspirng, Jay 310-652-8187
- Pro HR gut, 27, sks working org &/or cover rock band Infl Hendrix, Halen, Vaughn, skng dedicatd band Marshl, Boogie, Fender gear Mike 310-370-9835
- Pro seasn plyr avail, sn'dtracks & CDs, Exp cntry, R&B, rock, blues, anything Sharkey 818-380-1582
- Pro, exp roots rock, rhythm/lead gut avail for complt working bands only Avail for touring, recdrng also Mike 213-933-0088
- Rhythm gut sks indiv or band Pop, punk, rock Social Distorn, Spdbrl, Everclear style Derek 818-776-0186
- Rhythm gut, hrd, hvy, groove To join or form, strait forward Sabbath, Prong etc, 310-305-1009.
- Rolling Stones-style, rhythm/lead, pro gear/all A1 bckup voc, harmnys & the look avail for band w/great songs &/or sngnr Connectd Have tape, 310-473-4944
- Tired of sssy trend rock or super grunge thrash? Dig that cool Zep, Chans, Pilot trpr! Me too! Gut nds you. Cool guts only, 818-760-6424
- Top 40 gut avail for working band Pro, who hangsups Full spectrm, dance band, modern rock to disco to reggae, 60+ songs Frank 310-378-6507.
- Vai, Satriani style lead gut, kilr tone, chops, sks pro HR, classc cover band or signd org act No! Alt Mark 714-645-4724.

9. GUITARISTS WANTED

- 90s R&B band sks monsr lead gut, 25-30 Ala Bad Cmpry on steroids, Backng vocs, versatility a must! Have album & mgmt Reed 818-386-5808
- AAA pop rock gut wntd, Infl Pretendrs, Beatles Crwd House, Distwalia Must be gd bckgrnd sngtr, good equip, pro att For tape 818-607-0634
- Acous gut plyr w/bckup vocs wntd for folk rock trio Fngpr pickng import Linda 213-668-9295
- Aggrvax, intense voc w/ckng sense of humor sks gut to



A&V Studios
Large Clean Rooms - Full PA's
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Lead Guitarist Wanted
Rhythm Gut, Wanted
Drummer Wanted

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form band Infil Rollins, Doors, Zep, Zappa ASCAP affil, ready to rock Scott 310-784 5732

- Alt. pop** solo artist w/label int sks gnt for shows, recding, studios Infil Beatles, Cars, Oasis, Morrissey 818-329 7390
- Art band** sng gnt 213 957-2452
- Atmospheric funk** driven band w/melodic, dynamic edge sks yng motivated, energetic gnt. Nds pro at, sense of ityle, open scted. No shredddrs 310 204-8225
- Bass, voc & drum** w/shows, songs waiting for gnt. Must be quick learner & vocs nec. Bo 213-469-6150 lv msp; 800 279-3787, x7665
- Blk tem** voc sks gnt into Beatles, Oasis, Chemical Bros, blues to form band. Ambition & sense of humor a must. Michelle 818 894 1004
- Blues rock** w/fem front sks rhythm gnt plyr. Must know blues, when help. Have shows, upcoming CD 818-780-6323
- Christian gnt** wntd Infil Sndgardn, COC, Zep, Ramones, Chris, 805-494-9200
- Comic pop/rock** trio w/prospects sks + reaty gnt/voc. No bad habits, humor, healthy poss outlk a must. Bill 818 763-3301
- Cratyv gnt** w/mem, exp, drive, image, good equip to write w/label. gnt into curr sctd aia Failure, Garbage, Pumpkins 213-917-0874
- Cratyv, atmospheric, rhythmic, melodic** texturi, reliable, multi-ved gnt w/pro gear, pro att to jon vocs, bass, drums, great sox. Por 818-318-5487
- ELDERLY & GOD'S ARMY** lkn for a few gd muscns. Contemp, gospel, by bsn. Mkt gnt, bass, keybrdst, drmr horns, Annie or Tim 310-549-5403
- Estab alt band** sks Marshall Les Paul pyr 22-26. Exp. pro att commnt req. Must learn existing materi pickup ticks, fast Bush Sndgardn, Pumpkins 818-362 7311
- Exp. pro** lead gnt wntd for SUFFER JETS. ccrver band

Bowie intl a must. Bkgrnd vocs & aplicable look a plus 213-469 3459

- Fem gnt** w/Calli look wntd for fem rock band proj. Paid ggs 310 457 1806
- Fem gnt** w/voc, 20, sks intermed lom gnt, 20s, ltr collaborm band. Serious only Blues Explosn, PJ Harcv Tessy 213-874-2574
- Fem lead** guit/bk/voc nnd for new proj. No eq, transpo. Non-paying gnt from Pasadena to Valencia. Ralph 805 251 2303
- Fem rhythm** gnt wntd for modern rock band. Exp not an issue, just snd & vbe. Ala Pumpkins, Wnt, Zombi 818 762 6761
- Funky fresh** gnt wntd for modern pop band. Waila, Live, FX, Cross, and's, cools att, must be reliable. Kevin 213 655 0970
- Funky hipop** alt all org proj sks funky gnt for recding & performing. Contact the Eggman 213-852-0900
- Good jazz** funk gnt wntd. Retrsl, lxxwk, Los Feliz area club. Covering tunes. For more info call Steve 213-291-7350
- Gnt plyr** wntd for reggae band. No pros. 310 553 5931
- Gnt w/Christn values** nnd for 2-gnt modern pop rock band. aia Radclhd, U2 Live. Serious only. Mark 310-422-2163 Tim 213-663 2086
- Gnt wntd** by pank/sng/sngwrtr for alt pop. aia Sara Mel, achn, WLA area, must love music, creaty & gngng. Vocs a plus. Debra 310 473 6420
- Gnt wntd** for a velvet, pop punk band to form wall of snd. Wnt, w/age in Hillwyd, Infil Slooges, Elastica 310-281 6072
- Gnt wntd** for pop rock blues band. Versatil, reliable, bckgrnd vocs a plus. Shows, labl int, ggs pending. Michael 213-463-5391
- Gnt wntd** to form band. Hillwyd area. Style of Zep, G&R, early Haier etc. Under 30, orgs only, no alt 213-461 1511

- Gnt wntd**, P.Jam, STP, Janes, Pumpkins, Under 26, dedi catn & talent a must. We have studio. Richard 213-962-9190
- Gnt/sngwrtr** nnd to colab & start new proj w/aggress fem voc/lyrcst. Infil alt, funk, punk, indusrk, rock. Serious & dedi catd. Jatime 310 358 6263
- Gnt/voc** nnd for wend cover dance rock band w/comping paid gnt. Vly & surrounding area. 310-285-8462
- Gnt/voc** wntd for working cover band. 80s new wave, KROQ, top 40. Sequenced, Pro, upbeat perfmr. Accurate fast learn. Some travel, clubs/casinos. 714-223-0214
- If you're a musician & like to play music** of Floyd, call Mick, lv msp. 213 358-4969
- Jazz gnt** wntd for contemp jazz band. Infil Mike Stern & Pat Martino Bill 213-874 7118
- Keybrdst lkn** for gnt to form writing duo to take over the world. Style is dark pop. Depeche, Cure, Gabriel. Vocs a plus. George 213-878-2729
- Lead gnt** plyr for estab alt pop band. Infil Superdrag, Red Cross, Oasis, Radiohd. Image orientd is a must. Have shows pending. nd you asap. 818 241-5723
- Lead gnt** w/great rhythm style nnd to form band. Orgs only. 213-461 5826
- Lead singing** bass sks very soull, clean toned gnt, no dis tortn. Form blues rock band. modern approach. Z2Top, new

Sndgardn, Gies, no pay: 13 524-2979

- Male voc** w/killr HF songs, Scorpions vein, sks gnt, over 24 wntd. w/voic-ic snd. Must have demo, pro equip. Carmelo 310 639 6726
- Monkees tribute** band rds actr/muscns to portray Davy Jones & Peter Tom. 318 752-1658
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- No takes!** Pantera/Korn/Sepultura. 818 567-1182

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*Orig band lking for pro, innovatv guit w/lots of snd. Showcng for majors whi quality rehrl studio. Infl modern rock, alt, pop, industri dnce 213-462-8740
 *Pumpkinlah texture, simplici meets possv att. dedicatd, sensus for all pop, grunge, Beatlesque org band w/fem singr. Bckgrnd vocs a plus Pasadena area 818-791-4950
 *Quirky alternatv pop band w/maj label involvmti sks creatv, versatil guit. W/ndrgnd, Donovan, Thai Dog, Phaes, Liz Phair, Blondie Adc instrms, vocs approx. 310-246-9875
 *Rhythm guit wntd for all jazz band. 818-342-2942
 *Singer searching for guit to do something new. Infl James, Timothy Leary, Flantz/Annals. 818-242-2627
 *Singer sks R&R guit. Singwrtg, career mndd pros who want if for real. 213-532-5787
 *Singer/sngwrtr sks guit/sngwrtr ala Journey's Neil Schon for sngwrtg colab & possibl band sit. Rich 818-985-3080
 *The mighty leak magnet. Singr sks sngwrtg/guit w/mary R&R infl to form band. Tony West 213-532-5787
 *Tight pro rhythm to form org band. Infl Korn, NIN, Helmet, Tool, Deftones. No flakes, no 80s. Marcus 213-457-1047
 *Up & comng band w/mgmt, label int, sks pro only guit & dmr. O.T.T., gothc/glam image. Infl Manson, D-Generati, old Crue. 213-856-8982
 *Wntd, Zack-like guit for Ozzy tribute band. Paul 818-343-9527

10. BASSISTS AVAILABLE

*23 yr old bass pyr lking for well-estab, career-mndd HR pro. No 80s cats. 818-986-8136
 *6 string bass avail, exp recrdng & tourng, infl incl acid jazz, dub, hip-hop, ambient, etc. 310-596-5811
 *Acous bass, elec instr/drets, avail for jazz, blues, bebop, R&B gigs & recrdngs. Joseph 818-763-8078
 *Bass avail to join/form band. Style of Six, Duffi McKagan. Many infl, 70s to 90s. No alt, orgs only. LA area. 213-368-6537
 *Bass lking for band, covers or orgs. Don't slap, no cntry 32 yrs old. Read well, open to show Live in Santa Ana David 714-433-2691

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*Bass lking to join/form Texas style blues rock band. Infl S.Vaughn, Arch Angels, Storyville. Can also sing. Bob 818-504-2827
 *Bass plyr & lead smgr avail for proj. Infl Great Whi, Tessa, Zep, Crue, O'ryche. Pros only, no flakes. Johnny 818-761-3979
 *Bass plyr in style of Duffi McKagan, Nicky 6, etc. lking to join/form hvy groov, rock band. LA area, orgs only. No 90s all. 213-368-6537
 *Bass plyr w/lead vocs avail. Pro att, good equip, willing to tour, have passport. R&B, blues, rock, reggae. 714-740-1584
 *Bass plyr w/vocs avail for cover/long proj. Blues, HR, classc rock, modern rock. Recrdng, tourng exp. great gear. 310-530-6541
 *Bass plyr, 16, lking for all rock cover band, org too. May infl No Doubt, Sherman Oaks, West Vly area. Dustin 818-783-8271
 *Bass sks kck ass rock band w/bg balls. Pros only pls. Larry 818-353-5200
 *Bass soloist sks band. Recrdng live sessns, all styles. 1 niets. Reading capbty, travel ok, dtd on keys. 818-342-2942
 *Bass, 20 yrs exp, incl exp w/Taj Mahal, Etta James. Lking for studio work, CD proj. 818-344-8306
 *Bass, 23, for modern, aggressv, diverse, industri, gothic alt metal band. Have songs, gear, exp. image to succeed. 20-23 cal. Kenny 818-780-7836
 *Bass/Voc avail for sessns, showcns, casuals. Good ear, voc range, assortd bass & snds. Pop, cntry, blues. Phil 310-798-5461
 *Bass/Voc, solid, mature pro. Tours only. Phil Frazier 510-489-5982
 *Exp bass plyr lking for indie band. Avail to tour. Infl from sebsto pop to sonic noise. Very versatl & creatv. Steve 310-898-7558
 *HI energy, melodic, progrsv, aggressv bass skng pro. talentd muscns for colab. Infl metal, funk, classc, fusion, etc. Dedicatd, sanmy, drive. Hear the plan. 818-700-9355
 *Hvy metal is not a bad word. Let's rock! 17 yrs exp, pro gear, team plyr, drug free. Infl AC/DC, Ozzy, older AIC. 818-353-5200
 *World class bass, strong bking vocs, great gear sks signd band. Killr groove, vry creatv, responsl team plyr, slevns credits. 310-826-2093. I play up front or lead bck melodic w/sold groove. I ssk a unique, dynamic band. Stuff like Primus, Tool, Hole, Pumpkins. 310-391-5866
 *Pro rock bass avail for sessn & showcng work. May recrdng credits & tall. yng image. Serious pros only pls. 818-382-2805

PRINTING ERROR!
12. VOCALIST WTD. CONT. PG 51

*Guit/sngwrtr, 32, sks creatv voc to write with. Must have soull, funky, jazzy, bluesy, hopeful vibe. Music not trends. Gary 310-391-7364
 *HI energy 80s style rock band, ESSENCE, auditing lead

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vocs Req; a capela interview, intense yet fluid voc project. Style: Glenn Hughes, Coverdale, Rogers. Doc 818-980-4685
 *Singer/sngwrtr wntd to form band w/guit. Infl Priest, Fight, Racer X. 818-344-2264
 *Hvy funky rock band sks serious voc w/R&B & rock infl. Giggng band w/ndie recrd avail. Call for CD 310-589-5012
 *Hvy fem dnc grp lking for singers, male/fem. for recrdng proj. Patti. Pro 800-708-1402
 *Lking for blk male bass singer who has ear for harmony, int in touring, doing club work, int in oldies 50s nostalgia music. Abigail 213-896-084
 *Male bariton to sing on demo. Paid. Rob 213-667-3003
 *Male voc in 20s wntd to compile band. Hvy, melodic, unique style. Helmet, Korn, STP. Lockout in Glendale w/PA. Jay 805-229-1216
 *Male voc wntd by estab band. Must have great stage presnc. Nuke vocs Infl Peppers, Primus, Korn, Deftones, Rage, Sublime. Barry 818-500-1930
 *Male voc wntd, able to sing 1st/2nd tenor, bariton, harmony. Must have ht natural vox, also ht falsetto in soprano area. Infl Kevin Robinson 213-299-8301
 *Male/fem vocs nnd by keybrdt/arrangr for demo work on spec. Vandross, Whitney style. Aaron 213-462-8443
 *Orientl guit sks fem singr for all rock band. Serious only. 818-501-5884
 *Orig HR band, MOJOVE, w/athly & label int. lking for right voc to join the brothrd. 714-761-5298
 *Pasadena's #1 all rock band neds yng male voc. Must be bluesy, soull, creatv. Very promising stl. 818-284-0460
 *Pop band w/maj label involv, sks fem voc to harmonize & maybe pluck an instrumnt or 2. Thal Dog, Gogos, Pixies. 310-246-9875
 *Pro voc wntd for productn proj. R&B, hip-hop styles. Lyrics a plus. Dedicatd & hrd working only. Lv msg Mike 818-417-0696
 *Singing, screaming psychopth nnd to accent new sonic/vocal act 21-26 pref, pros only. Kenny 81-789-7836
 *Singer wntd for Ratt tribute band. Stephen Peary. l/ksnd alike. Ready to go now, no flakes. 818-763-2421
 *Singer/sngwrtr nnd by org all band. Have music, nd your lyrics & great voc, stage presnc a must. Infl KROQ, Y107. Craig 818-506-0771
 *Star quality voc/frnman, team plyr w/talent, looks, goals wntd top giggng org, melodic rock act w/label int. Practc spc, drug free. Halon, Floyd, Zep. 213-650-0074
 *Stones, Crows type band w/sep deal. Ndr singer. 818-337-0026
 *SUGAR DAVIS sks voc. Have amazing songs, nd your words. Infl James, Zep, Zappa. 213-960-7925
 *SUGARFILL sks fem voc for alt, hip-hop, skatebrd band. Lking off girl w/flavor. Melissa 213-850-0090
 *THREADCUTTER all orig aggressv rock band sks voc w/aggressv, melodic style, slevns range. 310-318-5803
 *Voc nnd for rockabilly style band w/studio proj already complt for Asian & Euro territories. The deal is here. Infl Isaak, Elvis Jack 213-650-2779
 *Voc nnd for southn rock, blues proj. Todd 213-933-7630
 *Voc nnd to join amazing orig/cover band. Top notch songs, xint muscnsnp, freedom, integrity & vison. Matty 213-660-

5118
 *Voc w/lyrics melody abil nnd by org all band. Have music, just nd you. Be a great singer. Infl KROQ, Y107. Dave 818-708-9171
 *Voc wntd for 3-pc rock band. Infl STP, Sndgrnd. Have recrdng & rehrl studio. East LA area. Rich 818-293-5283
 *Voc wntd for band w/fresh new snd. Hi energy, full of groove. 70s meets 90s, vry diverse, aggressv, laid back, moody. 818-901-7102
 *Voc wntd for estab combo of Bealle pop & h/wpon. Songs are ready, we nd the vox. Liam Gallagher, Beck. Kwan 310-478-6809
 *Voc wntd for real deal band. Modern rock, must have vison, vbe. Exp not an issue, just the snd. 818-398-1884
 *Voc wntd for reggae band. No pros, just exp muscns. 310-553-5931
 *Voc wntd to complt rock band. P/Jam, STP, James, Pumpkins. Under 26, dedicatd, talent & problems to song about. We have studio. Richard 213-962-9190
 *Voc wntd to form org band. Infl Korn, NIN, Helmet, Tool. Deftones. Dedicatd a plus. Marcus 213-467-1047
 *Voc wntd, writng, creatvly & abil to improv a must. Infl Crowes, Blues Travrs, 310-587-5006
 *Voc/lyrical wntd, 60s soul, early Bowie, rockaby, Zep, Stones. 50s R&B, blues, James Brown, Dylan, Lennon etc. Orgs, covers, gigs, recrdngs. S Michael 310-226-6946
 *We are an org & creatv rock band sngng voc/pop w/passion, creatvly & determinatn. Gen 213-874-0018
 *Well estab band sks singer. Infl REM, Blossoms, Midrive. Cal Burt 818-789-8547
 *WIND OF CHANGE sks singer/sngwrtr that's open mndd, versatl, purfl, has stamina. Infl Halford, Mercury, Tate. Perry 818-891-0141
 *Wntd, lead voc for Ozzy tribute band. Must look/snd like Ozzy. Paul 818-343-9527 (Vocals) All pwr-pop band, GRAB BAG. neds bass plyr w/instumnt & commnt. Practc in StaFeSprngs, Boys/girls call Heatherlon 310-920-9935

10. BASSISTS WANTED

*Arty bass w/bckgrnd vocs wntd for rock trio, in/poock groove w/melodic creatvity. Serious only. 213-874-0467
 *Attention, bass nnd. Into Old Crue, Ratt, Poison, LA Guns. Stage show, image. Upcomng CD, recrd deal, tour. Must be dedicatd, image, att. 213-837-8970
 *Band neds bass plyr into Motown, Waterboys, Stones w/Tina Turner smngng. Age not impot. Gordon 213-848-2064
 *Band neds bass infl Rnby: Garbage, Lush. Aerial 213-993-7223
 *Band lking bass who plys for song. Great music, label mgmt. Incl Pixies, X, Jeff Buckley, Coltrane, Yardbirds. Mick 310-470-7705
 *Band sks imagntv, melodic bass plyr. Bass infl McCartney, Kula Shaker, Sugarplastic Band infl Kula Shaker, U2, Pumpkins, Who, Mazzy Star, Doors, Curt. 818-344-7665
 *Band w/afutl sks bass for recrdng & showcns. Great oppot for right person. 818-289-0210
 *Band, PERMANENT EAR DAMAGE. sks bass plyr to recrd & perform songs. 310-686-7447
 *Bass nnd asap for psychedelic HR band. Have demo, gigs. Infl Zep, Alice, Who, Steve. 805-449-1901
 *Bass nnd for band wantng to create new snd. Dance, U2, Emoini, Pumpkins. Perry 818-380-1519
 *Bass nnd for HR proj. Infl Zep, Hendrix, DiPurple, Sabbath. Lenny 818-767-1415


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Close-Up
 A SHORTAGE OF LEAD-SINGERS? WHY?
 Reason #1 is invalidation (or put-down) of a child's naturally uninhibited yelling and calling-out, leading to inhibited, shy adult voices. Reason #2 is vocal training that produces a classical and flowery style, unsuitable for a passionate and powerful rock-singer.
 I believe that all musicians are basically singers, but many chose to play an instrument they could buy already assembled. After all it's so much safer than the complexities of finding out how to turn one's own body into a musical instrument! Imagine "cracking" on a "highnote," or forgetting the words, ugh! Major humiliation! Somehow it's not as personal hitting a wrong chord on the guitar or keyboard!
 Here are a few musicians who became singers: Phil Collins, Don Henley, Tommy Shaw, John Sykes, Kip Winger, Ritchie Sambora., Geddy Lee, Trevor Rabin and Greg Allman.
 Rock-singing is very different from singing classical music, and different from musical theatre, Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely uninhibited! It's hard to sing rock'n'roll though, if you have been trained as a classical singer, and you are restricted and lost those great calls you expressed so freely as a child.
 If you've always wanted to sing, but have been too embarrassed or unsure of yourself to get started, just give it a fling! Call Sabine NOW! You do have a voice and there is a band looking for you!

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•**Lead singer/sngwrtr** sks members to form aggrv, melodic, org band to kick butt. Ages 18-24, serious only. Peta 310-450-4951.

•**Lead voc**, fem, w/male style vocs, at a Chris Robinson meets Chris Cornell. Exp touring, recrdng, sngwrting. Sks proj w/label int only. Tiler 213-651-1954.

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•**Male alt voc avail**. Pro exp all styles. 818-341-9382.

•**Male lead voc**, world class talent, very pwrlf, sks blues or blues rock band Infrt G/Alliman, Cocker, Jack Bruce. Also avail for demos. Nathan 818-243-2696.

•**Male pop singer** avail for demos & other sessn work. Have matrl, exp, range, Pop, R&B, cntry, foreign languages. George Michael s'nd alike Steven 213-876-3703.

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•**Pro tenor voc**, very versatil, avail for demos, gigs, proj. Lead & backup. JR 818-884-2146.

•**Pwrlf, versatl**, alt voc/writer, 27, live/studio exp. Any style from Radiohead to NIN. Pro guit/bass if ndd. 818-855-7157, ext 12.

•**Sngr** from StaMonica lking for muscians of college age to form band, recrd & get recrd deal. Music from Beatles to Nirvana. 310-392-2933.

•**Sngr sks R&R** quit w/many infl, Warrior Soul, Skidrow. Must be sngwrting fool. 213-532-5787.

•**Sngwrtr/pwrlf**, maj label credits, infl touring, frimman qual, gutt abill, sks 90s act w/recrdi mgmt/label. Have much matrl, will relocate. 908-830-1497.

•**Sngwrtr/pwrlf** quit p/lyr lking to collab w/fem or male sngwrtr. Infl from Hootie to Rage. R&R or R&B. 818-960-6878.

•**Sng muscians** to collab w/on Beatles matrl for unpluggd Beatles casuals gigs or club work. 714-680-0903, 714-238-8122.

•**Soullf balley** bluesy voc sks muscians into 70s R&B. Anybody wanna get funky 1 more? Groovy D 213-461-3901.

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•**Voc & bass** p/lyr avail for HR proj, either begining or estab. Infrt Great Whl, Tessa Zep, Q'nryche, old Crue. No flakes, no drugs. Johnny 818-761-3979.

•**Voc w/much** matrl skng orgncover R&R band. Minny contact 310-826-9270.

•**Voc/bass** avail for touring band w/label int & range from Bush to Cntry Crows. Steve 310-479-6558.

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• **1 male** like Kevin Campbell, immature, under 29, 1 fem alt like No Doubt/Alanis. 1 fem R&B like Brandi/Mariah. For pendng recrd deal. 310-687-8840.

• **2 male** dancers & vocs wntd. Shadow M-F after 6pm. 213-937-6773.

• **2 singd** act form new combo, sk voc who can flow for super hly proj. Combines hvy, old school funk w/sampling. 213-938-9383.

• **A#1 male** singer wntd. Have label int, lockout, upcoming tour. Bluesy, ballad, melodic singer ndd. Morrison meets STP. Kenny 818-785-5095.

• **A#1 pwrlf**, emotnl male for melodic diverse blues/late 60s Eng infl rock band. Hvy to acous. Good w/melody & range. Infrt Zep, Floyd. 310-453-6628.

• **A#1 voc** ndd for hvy alt band w/emo, label int. Must have own style, talent, dedicatn. Have studio & PA. Kurf 818-501-7713.

• **Afro Amer** fem R&B voc wntd to form grrp. Have mgmt, label connx. 310-453-6628.

• **Aggrv, energetic** OC band sks voc who has confidn in their ability to sing. Age 21-27. Gigs, demo pending. Deftones, Filter. Pumpkins. Mike 310-921-0050.

• **Aggrv, hvy** band sks voc to aid us in not sngng like every other aggrv, hvy band. Call Jason nro 213-466-4759.

• **All types** of singers ndd for Billboard creditd sngwrtr. Must be serious only. Lv msg w/Michael 310-572-173.

• **Alt band** w/punk convcn, no boundrys, lockout w/PA. Nds creaty singer w/out, integrity, originalty, 110% dedicatn for collab. Jason/Michael 310-823-2066/310-319-8818 pgr.

• **Amazing singer** ndd for rock band. Must have strength, pwrl, integrity, soul. Our music has everything you old wish for. Craig 213-974-7909.

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• **Bon Jovi** tribute band w/pro p/lyrs skng lem backups for paid gigs. Nds solid voc, great pitch, liting image. Free rehsl, great gigs. Mike 310-376-2450.

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• **Chris Cornell** & Tracy Bonham have twins named Trent & Courtney who form band called Porno Garbage. Top draw proj sks true talent. Rick 213-469-6748.

• **Christina** voc ndd for contemp grp. Mike 818-557-7304.

• **Clone** of Klaus Mein ndd for Scorpions tribute band. German accent optnl. Some pay lots of fun, low maintenance. Dave 818-700-8623.

• **Dedicatd, creatv** & exp male voc wntd by gult/sngwrtr w/ill prodn studio, maj connex for drk, moody, alt rock. Mike 310-652-8504.

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• **Fem backing** voc wntd w/exp for live gigs. Infrt Beatles, Cntry Crows, Paula Cole. Have CD, shows, radio ply, mgmt. 818-906-8367.

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• **Fem voc ndd** that can play bass or synth for all proj. Must have equip, transpo. Gigs from Pasadena to Valencia. Ralph 805-331-2029.

• **Fem voc wntd** for estab band. Steady work gd pay. Lead singer voc into dance rock, funk, rap. R&B etc. Mike 818-518-1374.

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• **Fem voc/lyrcst** for creatv, modern band. Infrt Beatles, Sara McLanhan. Joey 219-784-7214.

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- Drmr avail, 25, hrd hitng, creatv, dedicatd, for hvy, emotnl band w/guit riffs & melodys Infl Rage, AIC, Tool, STP Paul 818-284-8304
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- Drmr, tired of 9-5 runaround, sks full pro band w/exceptl sngring, good muscshp, team plys Motivain a must Live, Sponge, Zombie 818-541-1490
- Drmr/backng voc sks estab grp Solid song & groove orientd pro exp, team plyr, easy to work with 818-508-5421
- Dennis Chambers Bill 213-874-7118
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- Pocket drmr, 25, sks orig proj or pro working snt 126 exp, pro gear, transpo, click friendly, day giv Mark 818-766-9329
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- Aggrsv, modern, tral, groove drmr nnd for sonic/visul act. M/Manson, Tool, Rage, Pumpkins, etc 20-26 pref, pros only Kenny 818-780-7836
- Aggrsv, orig drmr nnd Infl Sndgardn, AIC Recrdng EP soon, maj label int. If you're not the best don't call. 818-516-0548
- All pop band w/Infl infl nds great drmr for label showcs & recrdng 213-851-1680
- All, pop solo artist w/label int sks drmr for showcs, recrdng, stardom Infl Beatles, Cars, Oasis, Morrissey 818-829-7390
- Art band skng drmr 213-957-2452
- Atmosphr, funk-driven band w/melodic, dynamic edge sks yng, hi energy, serious drmr 310-204-6225
- Band skng drmr who plys for song Great music, label, mgmt etc. Infl Pxees, X, Jeff Buckley, Coltrane, Yardbirds Mick 310-470-7705
- Funky funky drmr wntd for all orig hiphop/alt rock proj Contact the Eggman 213-852-0900
- Gigging soufl, singr/sngwrtr/innovatl guit w/chops sks drmr/percussn D/Mathews, Zep, Bono on vocs Pro talent & att Rob 818-249-0736
- Guit/sngwrtr/lorng pop rock band nds drmr. Infl Beatles, M/Sweet, Radiohd, Scott 818-980-9563
- Guit/sngwrtr sks drmr w/strong groove Eric 818-907-8126
- Guit/sngwrtr sks drmr/programr to create matrl for others & ourselves Must be soufl, rockn, funky, jazzy, bluesy &

- hopeful, Gary 310-391-7364
- Hiphop groove drmr wntd Must be able to ply to click trk, ply hvy when nec, understnd loops/samples, pocket plyr 805-581-0594
- Hrd dbl bass drmr wntd to form band w/guit Infl Priest, Fight, Racer X 818-344-2264
- Hvy groove, dbl kick, no nonsense drmr nnd for very catchy, hvy, marketbl, serious band w/alt, soul Hungry animals apply. 818-297-7793
- If you're a musician & like to play music of Floyd, call Mick, hr msg 213-368-4969
- Infl signd band nds solid membr n/w Must be curr & cool, great att & meter req Album out, gigs pendng 213-368-4924
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- LngBch based alt band w/lockout sks simple but solid drmr, M/F, for gigs etc Lv msg 310-804-5783
- Male voc w/orig vox & klfir melodic, HR songs, Scorpions vein sks gd drmr w/pro equip No flakes pls Carmelo 310-839-9726
- Must be talentd, dependbl, exp Blk, wht, brown male/fem Some infl Peppers, Janes, Nirvana No immed pay Patrick 714-377-7937
- Native Amer drmr nnd Must have versatl rock bkgnd w/respect for tradtn Import proj, xint connx No drugs or cuts. 818-841-3356
- Percussn wntd to complt trio w/frets bass & acous guit. Great songs w/lots of rhythm Infl Hendrix, Joni Mitchell, Sting Stuart 818-990-3252
- Pro drmr nnd by hvy alt R&R band w/free studio time, 32 trk, upcomng gigs at House/Blues, Bilbrld Live Tony 818-784-9037
- Pwr bash drmr for hvy pop band Infl P.xies, Nirvana Must be willing to lose your \$ dump your gar & quit your job 310-434-8984
- Pwrhouse pro drmr for estab garage pop punk band, Style Rancid, Pistols, Husker Du, Wro. Mgr, alt, labels, Short hair, under 28, flx achrd, 714-646-6204
- Ringo infl drmr w/beautiful lime sought by band w/orig snd Infl Beatles, Hendrix, indian, Dave Grohl, Jor Slick 310-581-5344
- Ringo's taste, Watts' swing, Gohl's arms, Bonham's foot, Moon's lilis, Geldof's heart, Lennon's head, 50s-90s infls Alt is as all does, Sayne 818-794-8143
- Signd classic funk rock alt soul band sks amazng bass & drmr Infl PFunk, Janes, Zep 213-930-2799
- Singr searchng for drmr to put band togethr, must want to do something new. 818-242-2627
- Skng Christian drmr/percussn w/strong hypncic feel for fem-Ironid all rock band Non-Ministry, Doug 818-301-0434
- Skng drmr for estab band w/funk, blues, alt infl, but must be open to all styles. 818-499-1567
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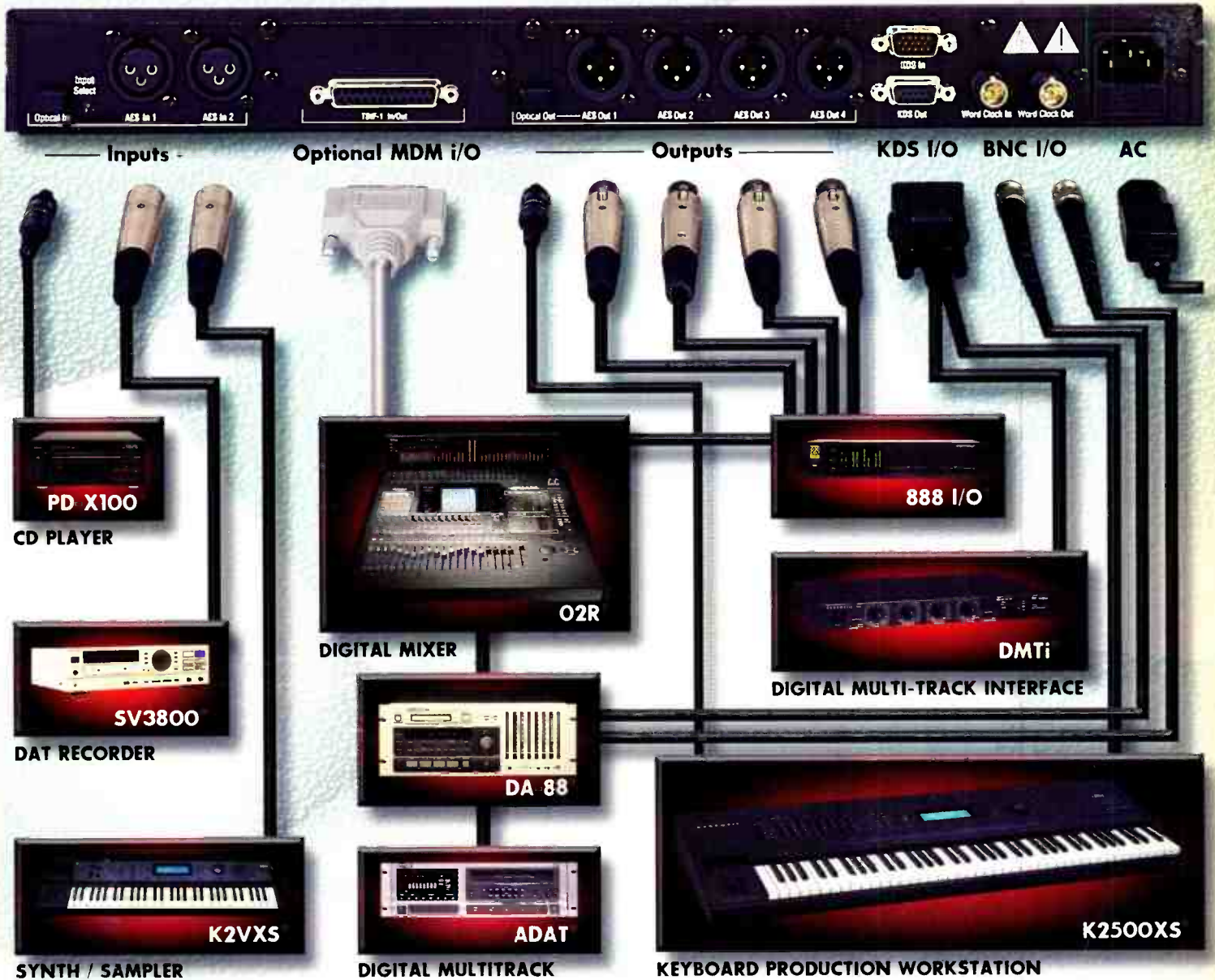
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interface with Kurzweil's proprietary 8 channel digital Stream (offered as an upgradeable option for the rate conversion (in real time) on up to 4 as the master or slave clock; the or receive BNC word clock.

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