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Bizarre Year Of
Musical Chairs



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ROCK'S YOUNG BLOODS



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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XIX, No. 25 Dec. 10, 1995—Jan. 7, 1996

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:
Mader News 818-551-5000
Newsways 213-258-6000

COUNSEL: Mitchell, Silberberg & Knapp

Manufactured and printed in the United States of America
Music Connection (U.S.P.S. #447-B30) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50, \$3.00 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1995 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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HOOTIE & THE BLOWFISH

The biggest success story of the year was certainly Atlantic act Hootie & the Blowfish, a bi-racial quartet from South Carolina that used business smarts and self-promotion as a way to create a buzz and get labels to come to them.

By Steven P. Wheeler

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ROCK'S YOUNG BLOOD

1995 was the Year of the Debuting Act, when new or like-new artists took the musical world and the charts by storm. In this story, we trace the debuting bands that broke big and what they meant to the industry.

By Tom Kidd



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

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

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CLOSE-UP

advertisement

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

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

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

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

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

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

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



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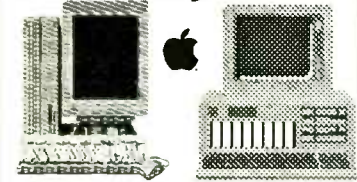
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By Trish Connery

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

Current

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

The Songwriters Guild will be hosting its next Ask-A-Pro on Wednesday, December 13, 7:00 p.m. The evening will feature Phyllis Osman, a Berklee College of Music graduate, who will present a vocal performance workshop for those wishing to polish their vocal performance and recording skills. Call the Guild for more information at 213-462-1108.

UCLA Extension's winter quarter, which begins January 6, 1996, is full of classes on a variety of subjects relating to the music industry. Performance classes for this quarter include "Preparation For The Singing Audition: A Performance Workshop," taught by musical theater performer and teacher Jane Seaman; "The Seth Riggs Vocal Technique: An Introduction To Speech-Level Singing," taught by Seth Riggs himself; "Secrets Of Singing," featuring vocal instructor/author Jeffrey Allen; and "Finding Your Voice: A Singing Workshop," with singer/songwriter/composer and voice teacher Lisbeth Scott. Music Business courses include "A&R: Making Music From Acquisition To Release," with Barry Squire, Director of A&R, Victory Music; "Publishing Hit Songs: An Introduction To Creative Music Publishing," taught by Neil Gillis, music publisher/composer and Vice President of Copyrights for Warner/Chappell Music, Inc.; "Personal Management For The Unsigned Artist: From Street To Stardom," featuring personal manager and former MC Senior Editor Kenny Kerner; and "Legal And Practical Aspects Of The Recording And Publishing Industries," with Richard Schulenberg, music attorney and President of Cougar Records. Songwriting classes include "Writing Lyrics That Succeed And Endure: Master Class With Marty Panzer," featuring Marty Panzer who has 30 gold and platinum records to his name. The Electronic Music Department will feature "Sampling Synthesis: The Art Of Rhythm Loop Editing," with producer, arranger, and sound designer Douglas Scott; "Using Finale 3 For Music Preparation On The Macintosh," with composer/orchestrator and

Macintosh/MIDI consultant J. D. Thomas; "MIDI Sequencing I," with songwriter/producer/arranger/keyboardist Lee Curreri; "Advanced MIDI Sequencing With Opcode's Vision," with studio musician and Opcode product specialist Russell Chan; "Electronic Music I: Introduction To Synthesis," featuring producer/composer/synthesist Jeff Fair. In Recording Engineering, featured classes include "Console Automation Systems," featuring recording engineer/producer Guy DeFazio; "Direct-To-Disc Recording: The 'Tapeless' Studio," with recording engineer Rich Breen; "Introduction To Audio Engineering," again featuring Guy DeFazio; and "From Fixer To Mixer I: Recording Studio Maintenance," with engineer/studio maintenance consultant Michael Mroz. In Film Scoring areas, classes include "Film Music Dialogues: Mark Isham," with Academy Award-nominated composer Mark Isham; and "Techniques Of Film Scoring: Instrumentation," featuring Thom Sharp, the Emmy-Award winning composer, arranger, orchestrator and conductor. Music History classes include "Live Jazz In L.A.: Known And Unknown," with KLON DJ and Concert Promotions Manager Ken Poston; and "A Musical Salon With Tom Schnabel," with the producer and host of Cafe L.A. Finally, Music Theory offers "Techniques Of Musicianship: Fundamentals Of Music," with musicologist and pianist Priscilla Pawlicki. Call UCLA Extension at 1-800-554-UCLA for a free catalog; or 310-825-9064 for questions on a specific course.

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

The Los Angeles Songwriters Showcase, in addition to the many services they provide, is also the host of weekly Tuesday night sessions which offer songwriters the opportunity to meet with music industry professionals to critique tapes, pitch songs, and network. These events take place at the Women's Club of Hollywood, 1749 N. La Brea in Hollywood. Call 213-467-7823 for upcoming guest information or to obtain LASS membership information.

The Los Angeles Country Museum of Art, located at 5905 Wilshire Blvd., is sponsoring admission-free jazz concerts every Friday evening, 5:30-8:30 p.m., on the museum's plaza, where listeners can enjoy refreshments and a light supper while listening to some of Los Angeles' finest jazz musicians. Call 213-857-6115 for a list of featured performers. **MC**

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The L.A. Music Scene: Past And Present

By Len Fagan

When *Music Connection* first asked me to write a commentary on the Los Angeles club scene for this year-end issue, I wondered what I would say. I now realize I could go on and on and still not cover all the questions and gripes that most club owners and bookers receive.

I'm now going to give my personal interpretation of the current state of the L.A. club scene—compared to how it used to be in the good old days—and how it arrived at its much-maligned present situation. Hopefully, this may foster a more tolerant understanding among musicians and the public alike.

I've been booking director of the Coconut Teazzer since February of 1987, when we first began presenting live music here, but I've been a musician and avid club-goer since I was a teenager in the mid-Sixties.

I remember when great clubs like the Whisky A Go Go, the Trip, Ciro's, Hullabaloo, Aquarius Theatre, Bido Lido's, the Galaxy and Cheetah Club had local bands like the Byrds, Buffalo Springfield, the Turtles, Arthur Lee & Love, the Seeds, Three Dog Night, the Doors, Iron Butterfly and virtually every new up-and-coming band passing through L.A. on their various stages.

Most of the previously mentioned bands began playing as the opening act to headliners like Them (with Van Morrison), the Young Rascals, the Lovin' Spoonful or whoever had a hit on the chart at the time—although some of those bands began at small venues playing four or five sets per night, five or six nights a week, as the only band on the bill.

Either way, it was a great situation. If you played all night, you not only improved, but you usually got paid ten to twenty dollars per man, per night, and back then, that was enough to pay your rent.

In the meantime, you developed a following, and if you were special, the word got out and you eventually moved into the bigger clubs—opening for acts like Cream, Led Zeppelin, Traffic, Janis Joplin, etc., which not only paid better, but exposed you to a bigger crowd and furthered your career.

So what happened to all those clubs, and why aren't today's clubs adopting similar policies?

Here are five factors that make up part of my theory:

1) FM Radio: With the advent of FM radio and its eclectic playlists (where the DJs got to choose their fave new platters for exposure), established acts received multiple track airplay daily, and this exposure sold records and generated a proven interest in the public, who wished to see them perform live. Usually their

first tour or two across America had them performing two sets per night, five nights per week, in venues that held anywhere from 500 to 700 people (this was before the larger venues and amphitheatres opened), thus practically guaranteeing a packed house most every night. All the clubs needed to do to fill out the bill was to hire a reasonably priced local band, who would entertain the audience in between sets of the headliner, thereby keeping them in the club to buy more drinks until the main attraction came back on.

(However, as the music business started to make big bucks and the artist fees escalated, new and larger venues were opened, and that was the first blow to the club scene, as many touring bands moved into larger venues that could pay better.)

2) Narrowing Playlists: With the bigger business, radio playlists narrowed, and while big bands were still being played many times per day, up-and-coming acts that used to get played once or twice daily—which allowed those new artists to develop some kind of fan base—were now barely receiving any airplay at all, making it difficult for them to tour, bring customers into clubs or hopefully make a second or third record.

3) MTV: When MTV came into the picture, new bands immediately received massive exposure and were almost instantly too big to play smaller clubs, once again narrowing the number of touring artists who could pack a club, since they were quickly out of the clubs and on to package tours and larger venues. In other words, the development process, that usually took a couple of years of touring before a band moved out of the clubs, was shortened, which meant that clubs had less and less bands to choose from who could draw customers through the doors.

4) Home Entertainment: With cable TV, video rentals and video games coming into popularity—and with crime on the rise—people found it might not be worth the hassle to go out when they could stay home cheaper, safer and with less hassle.

5) The Economy: People are finding they have less disposable income for entertainment, percentage-wise, compared to the Sixties and Seventies. It simply costs too much to go out and pay to park, pay a cover charge and buy drinks, etc., with their wages less proportionate than in the past.

So nowadays, instead of booking a name headliner for a week that the club knows will bring in approximately 400 to 600 people nightly (plus the low-draw, but good quality opening act), most clubs in the major cities are forced to book four to six bands

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per night, which they hope will bring in 50 to 80 fans each, thereby, hopefully, equaling the numbers reached back in the old days, which are still the same numbers that a club of similar size needs today—if they wish to stay in business.

As a former musician, believe me, I have great difficulty bringing myself to ask a band how many people they can draw—especially when I have hopes for their career potential.

I understand how much time, effort, money and heartbreak is involved in being a musician, and I remember the days when a musician did not have to concentrate on anything but the music. Unfortunately, those days are gone.

It's hard to get people to come out and see a new band today. And when they do, it appears that almost everyone expects to get in for free on the guest list. Plus, they often don't purchase any beverages, either. So how can a club exist?

What's the solution? I don't know. But I do know that with long-standing, respected venues like Club Lingerie and the Palomino closing, we can't afford to lose more outlets for original bands to perform and develop.

And while I can sympathize with those who are adamantly against the "pay-to-play" (pre-sell tickets) policy, I can also understand why a nightclub owner, who has spent his entire life developing his club and has a family to feed, may wish to keep it open any way he can.

This is not to say that the Coconut Teaser intends to adopt a similar policy. We never have had a "pay-to-play" policy, and I hope we never will. But when there are so many bands fighting for a spot on so few stages, they have to give the club booker some reason to book them. If not for their talent or proven draw, then what? Thus, pay-to-play.

We're doing our best here at the Coconut Teaser to provide low-cost cover charges: Mondays are free, and on Tuesdays and Wednesdays, the bands are allowed to have an unlimited number of free guests on their lists. On Thursdays and Sundays, customers can bring in our ad from newspapers and be admitted for one dollar, while on Fridays and Saturdays, that cut-out ad admits you for only five dollars.

Well, I hope you can see that with low covers like that, and considering that it's usually only Friday and Saturday that anyone pays more than one dollar to enter, it becomes almost impossible to pay the bands.

So, we try to compensate by making the gig a little easier on them, by providing a first-class backline of Mesa Boogie amps, Remo drums and Zildjian cymbals, making the night less of an effort for them as far as schlepping their equipment is concerned.

I know that several of the other clubs are also making sincere efforts to

accommodate their bands, customers and industry movers & shakers.

But there is only so much we can do, only so much we can give away for free and only so much we can allow before it's no longer feasible to remain open and run in the black.

And who suffers when the clubs close? The performing artist suffers, the club-goer suffers, and when that happens, the record industry, as a whole, suffers, because they have access to less-deserving talent.

Imagine if the Doors had to worry about their draw when they first started out on the Sunset Strip. Would they have gotten many gigs? Would they have had time to concentrate on their music? I think not.

What to do? I hope this does not sound self-serving, but after reading this, perhaps you might understand the plight of the nightclub owners, bookers and musicians, and in the future, consider paying an occasional cover charge or buying a drink, thus supporting your local musicians and the venues that help them develop.

True, everyone has their own agenda, but believe me, I know firsthand that there are clubs out here in L.A. that are trying to be sympathetic to the customer and the musicians.

I wish I had the time and manpower to call every single band that sends in a tape to us and give them my feedback, advice, etc.

Unfortunately, clubs have small staffs with lots of responsibilities falling on each employee, and if we were to call every band back and explain to them why we don't have a gig for them, well, we'd have no time to call the bands that we do have gigs for! Then we'd have no bands playing, no audience, no business, and bingo...another club closed!

Most businesses run on the principle of supply and demand. Perhaps, today, with everyone wishing to be a rock star, there are so many bands now that there simply is not the demand for all those new bands.

Back in the early Sixties, before rock stardom was a fact of life, it was not "cool" to be a musician. People became musicians because it was in their blood. They had to. It was not a career choice. It was all they thought about.

The motives have changed for many musicians today. Technology has changed. Finances have changed. And the club scene has also changed.

Please know that there are many people in the club business, and music business in general, who truly care about the music and are doing

all they can to help nurture deserving musicians and the music that is so important to those of us who love it. And, at the same time, they're trying to keep their businesses open so that they can have a roof over their own heads and continue to provide a forum for others, so that music may continue to be heard and enjoyed by us all. **MG**



**Len Fagan,
Booking Director,
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MCA Music Entertainment Names New Executives

By Steven P. Wheeler

New Chairman/CEO Doug Morris brings in former Warner exec as part of MCA's latest regime; Boberg set to head MCA Records

Universal City—Following last month's surprising resignations of MCA Music Entertainment Group Chairman/CEO Al Teller and MCA Records President Richard Palmese, Teller's replacement, Doug Morris, has announced the formation of a new executive team.

Amidst much industry speculation, on November 28, Morris did as expected and appointed Mel Lewinter as Vice Chairman of MCA Music Entertainment Group. Lewinter was formerly President of Warner Music U.S. under Morris, until the Warner Music U.S. division was dissolved earlier this year.

In addition to Lewinter, Morris named veteran MCA executive Zach Horowitz to the post of President of MCA Music Entertainment Group, and Jay Boberg has been appointed President of MCA Records. Lewinter will be based in New York, while Horowitz and Boberg will work out of MCA's Universal City complex.

In a prepared statement, Morris said, "I am extremely pleased that I will be joined by Mel and Zach, who, I feel, are among the top executives in the music industry. I have worked closely with Mel for seventeen years and have a deep

respect for his ability to balance business acumen with artistic vision. Mel played an invaluable part in the success of the Atlantic Records Group, and later Warner Music U.S., and his keen insight and knowledge of the music business will be a major asset to MCA."

Lewinter added, "Over the years, Doug and I have formed a unique working relationship that is quite instinctive for both of us. I look forward to the challenge ahead and am delighted that I will be working with Zach and continuing my association with Doug at MCA."

As for Horowitz, Morris said, "Zach has been instrumental in MCA's impressive growth and international success over the past twelve years. He has continually proven his prowess as a world class music executive, and I am delighted that he will assume a more comprehensive role in guiding the future of MCA. I am quite excited to begin my new undertaking at MCA with these executives at my side."

One week after MCA Records President Richard Palmese announced his resignation, Morris named former I.R.S. Records co-founder Jay Boberg as the new President of the label. Boberg was most



Mel Lewinter, Zach Horowitz and Jay Boberg

recently President of MCA Music Publishing.

Boberg, along with Miles Copeland, co-founded I.R.S. Records back in 1979, and as one of the youngest executives in the industry, discovered and developed such bands as R.E.M., the Go-Go's, Fine Young Cannibals, Oingo Boingo, English Beat, dada and Concrete Blonde.

Upon Boberg's appointment, there were sweeping changes in the label's L.A. A&R department, with Executive VP Ron Oberman and VP Denny Diante being relieved of their duties. New York-based Senior VP Mickey Eichner was also dismissed.

In addition, it is rumored that Rising Tide Entertainment—an MCA joint venture started by Morris before his appointment as Chairman/CEO—will change its name to Universal, and along with MCA Records and Geffen Records, become the third full-service label fully owned by MCA Music Entertainment Group.

An announcement of a Nashville division of Rising Tide Entertainment to be headed by artist manager Ken Levitan is expected shortly as well.

MCA Inc. was purchased earlier this year by the Seagram Company Ltd. It was the new management that was rumored to have led to the surprising resignations of Teller and Palmese. **MIC**

Rhythm & Blues Foundation Announces Seventh Annual Pioneer Awards

By Ernie Dean

Foundation will award \$225,000 to thirteen R&B legends at February ceremony

Washington DC—The trustees of the Rhythm and Blues Foundation have announced that \$225,000 will be awarded to thirteen legendary R&B figures at the Foundation's Seventh Annual Pioneer Awards ceremony, which will take place in Los Angeles on Thursday, February 29th. The co-hosts will be past Pioneer awardees Mavis Staples and Darlene Love.

The 1996 program will mark a milestone for the Foundation, which has awarded over \$1.5 million to R&B legends since its inception in 1988. The February presentations will include the Ray Charles Lifetime Achievement Award, which is the Foundation's highest honor. In addition, eight individual artists and four groups will receive Pioneer Awards, which carry \$15,000 and \$20,000 monetary grants, respectively. The announcements of the 1996 honorees will be made in January. The Foundation can be reached at 202-588-5566. **MIC**

BEATLEWOOD



LESTER COHEN

Tapping into the media hoopla surrounding the *Anthology* project, the City Of West Hollywood renamed itself "Beatlewood" on Tuesday, November 21, the release date of the first two-CD installment in the *Anthology* CD series. Pictured (L-R): City Of West Hollywood Mayor John Heilman, Capitol Records Senior VP/GM Lou Mann and City Of West Hollywood Manager Paul Brotzman.

AIDS CHECK



Elton John was recently presented with a \$519,030 check for his AIDS Foundation at the Hard Rock Cafe in New York City, the result of sales of the Hard Rock Cafe/Sting Signature Series T-shirt. Pictured (L-R): John and Art Levitt.

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National Broadcasters Hall of Fame Inducts Radioman Casey Kasem

By Sue Gold

Veteran radio personality Casey Kasem, singer Rosemary Clooney and band leader Les Brown are among this year's honorees

Beverly Hills—Broadcaster Casey Kasem, singer Rosemary Clooney and band leader Les Brown were inducted into the National Broadcasters Hall of Fame on December 3, 1995. The ceremony, held at the Beverly Hilton Hotel, was emceed by 1994 inductee Gary Owens.

Proceeds from the event go to-

ward relocating the Hall of Fame from New Jersey to Southern California. According to National Broadcasters Hall of Fame spokesperson, Scherr Lilloco, "We haven't secured a permanent site yet, but we hope to have one within the next few months. Once it's opened, radio and television fans will be able

to discover first-hand the amazing history of the industry."

Founded in 1977, the Hall of Fame salutes those who have made significant contributions to radio and television. Inductees are chosen by the Hall of Fame's Board of Directors, based on "their longevity and accomplishments in the industry," Lilloco said. "The Board looks for those who began in radio or have had extensive careers in radio or early television."

Since its inception, more than 80 personalities have been inducted, including Frank Sinatra, Bing Crosby, Dinah Shore, the McGuire Sisters and Larry King.

About 50 percent of the Hall of Fame is dedicated to radio and early television and includes old radios and scripts from early TV shows. The remaining portion is set aside as a tribute to inductees, complete with memorabilia. For more information, call 818-994-4661. **MC**

CLAPTON HONOR



Eric Clapton is pictured during the Nordoff-Robbins annual fundraiser, the Silver Clef Award Dinner and Auction, held recently at the Hard Rock Cafe in New York. The Hard Rock Cafe supplied dinner for the award ceremony, which honored Eric Clapton, and kicked off the fund-raising effort with a \$150,000 donation.

Virgin Retail Group Opens Third Megastore in SoCal

By Paul Stevens

Virgin Retail Group opens Burbank-based store and announces 1996 plans for expansion

Beverly Hills—Virgin Retail Group opened its fifth Virgin Megastore in the United States—and third in the Southern California area—last month. Located at Media City Center in Burbank (at the intersection of Burbank Blvd. and San Fernando Road), the new store opened on November 24th.

Encompassing 25,000 square

feet of retail space, the new Media City Center operation carries the largest selection of music and entertainment in the San Fernando Valley, including more than 125,000 titles on CD and cassette, movie and music titles on video and laserdisc, and entertainment and productivity multimedia titles.

"Our Los Angeles store has be-

come a landmark destination on the Sunset Strip for both residents and tourists," says Ian Duffell, President of Virgin Retail Group. "With Virgin Megastore at Media City Center, we've created a store that duplicates the same superior selection, customer service and unique shopping environment that has given us such success in Los Angeles, and, we believe, will become a similar destination in the greater San Fernando Valley."

All five of the current U.S. stores are located in California. Virgin Retail Group opened the flagship Virgin Megastore in Los Angeles in December of 1992, which was followed by one in Costa Mesa (November, 1993), Sacramento (November, 1994) and San Francisco (August, 1995).

The Los Angeles operation, located on Sunset Blvd., with its 53,000 square feet on three levels, is currently the largest music and entertainment store in the entire United States

However, the plans for a sixth store in Manhattan, in the newly redeveloped Times Square area, in February of 1996, will change that. The first New York-based Megastore will become the largest with 75,000 square feet.

Virgin Retail Group also announced that it will open stores in Seattle, Vancouver, Las Vegas and Boston, as well as another in Los Angeles (on the city's westside) in 1996. Future sites under consideration include Houston, Dallas, Washington DC, Miami, Montreal and Mexico City. **MC**

'SPIRIT OF LIFE' AWARD



City Of Hope chairperson Gil N. Schwartzberg, Allen J. Grubman and David Geffen are pictured at the recent "Spirit Of Life" Award dinner honoring Grubman. Nearly four million dollars for cancer research and treatment was raised during the awards dinner, which was attended by more than 1,200 guests and featured performances by Elton John and Rod Stewart.

JONES TO BE HONORED



Veteran music man Quincy Jones will be honored as the MusicCares 1996 Person of the Year, it was announced by NARAS President Michael Greene (pictured right). Jones will receive the award at a special tribute dinner and concert, which will be held on February 26, 1996.



Hollywood Records Releases All-Star Album Honoring John Lennon

By Tom Kidd

This tribute album features artists covering Lennon solo material and benefits efforts to control the pet overpopulation crisis

Burbank—Disney-owned Hollywood Records has released *Working Class Hero*, an all-star tribute benefit album saluting the late John Lennon.

The brainchild of Lindy Goetz (manager of such bands as Red Hot Chili Peppers and Candlebox) and his wife, Cristin Allen Goetz, the album features new interpretations of the late Beatle's solo material. Proceeds from the project will help establish a dedicated fund for proactive programs promoting spay and neuter efforts for cats and dogs.

The complete track listing of the album is as follows: the Red Hot Chili Peppers ("I Found Out"), Candlebox ("Steel And Glass"), Blues Traveler ("Imagine"), Collective Soul ("Jealous Guy"), George Clinton ("Mind Games"), Mad Season ("I Don't Want To Be A Soldier"), Screaming Trees ("Working Class Hero"), the Minus 5 ("Power To The People"), the Magnificent Bastards ("How Do You Sleep?"), Toad The Wet Sprocket ("Instant Karma"), Flaming Lips ("Nobody Told Me"), Super 8 ("Well, Well, Well"), Cheap Trick ("Cold Turkey"), Sponge ("Isolation") and Mary Chapin Carpenter ("Grow Old With Me").

The couple conceived of the project through Cristin Goetz's long-standing interest in combating the animal overpopulation crisis. She is involved in cat rescue efforts, which regularly results in anywhere from one to two dozen felines living with the couple's two dogs, fish and birds.

Fifty percent of artist royalties and producer royalties, as well as

half of Hollywood Records' net profits will be used to establish a fund administered by the Humane Society of the United States.

The project's principle thrust is to educate people about the animal population problem, making the world aware of the misery suffered by the one to two million animals that are put to sleep each year.

Lennon was chosen as the subject of the album because the couple have "a great love and passion for his music" and felt that Lennon "deserved a tribute album as much as anyone."

The release of *Working Class Hero* coincides with the renewed interest in Lennon via Apple/Capitol's new *Anthology* project. Yet the solo songs of Lennon have been seldom covered.

As Lennon himself said: "My songs aren't that easy to do."

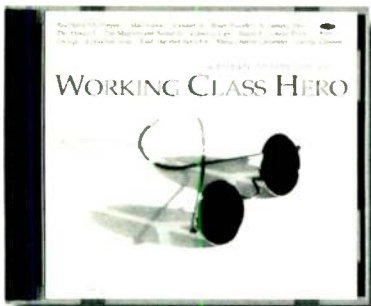
Choosing the bands was easy, says Goetz, but getting them to record was not, due mostly to

scheduling conflicts during the eight months it took to complete the collection. Such scheduling problems kept Michael Jackson and Hootie & the Blowfish from participating.

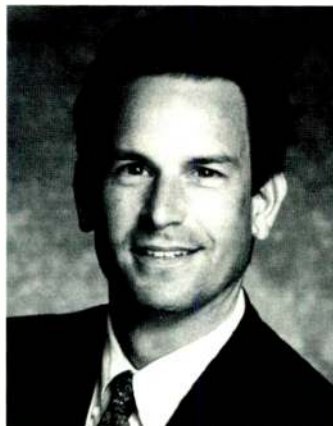
Bands were free to choose which songs they wanted to cover. "I asked everybody to choose three songs on a first-come, first-serve basis," explains Goetz. "And surprisingly enough, nothing overlapped."

Despite Goetz never having been involved with a tribute album before, he says he found the experience enjoyable and would do it again.

He could even do a tribute album saluting Ringo. "It would be short," he laughs, "but still a classic."



By Steven P. Wheeler



Charles Ciongoli

Charles Ciongoli has been named Vice President of Finance for **MCA Records**. Based in L.A. (818-777-4000), he will oversee all financial activities of the label. MCA also announced the appointments of **Christine Wolff** to the post of Director of East Coast Publicity and **Lori Berk** to the position of Manager of East Coast Publicity. Both Wolff and Berk will work out of the label's New York offices (212-841-8000).

Arista Records named **Cathy O'Brien** as the label's Senior Director, International Marketing, and **LaJoyce Hunter** as Manager of R&B Publicity. Both women are based in New York (212-489-7400).

Record Plant has announced the appointment of **Mike Morengell** to the position of Vice President/Engineering. For the previous nine years, he was Chief Technical Engineer for A&M Studios. Record Plant can be reached in Hollywood at 213-993-9300.



Ricky Mintz

Ricky Mintz has been promoted to the position of Vice President, Advertising and Merchandising at **Capitol Records**. In addition, **Mike Weetman** has been named Vice President, Strategic Planning and Financial Analysis. **Heidi Grimm** has been promoted to Senior Director/Controller, **Diane Blankumsee** has been named to the newly-created position of Associate Director, Urban Visual Marketing, and **Tom Maffei** has been appointed National Director, Crossover Promotion. Mintz, Weetman, Grimm and Maffei are based at the Hollywood Tower (213-462-6252) and Blankumsee is in the New York offices (212-492-5300).

Sandra Cordoba has been named Senior Director, Graphic Art Production for the **Elektra Entertainment Group**. Also **Alli Truch** has been appointed Senior Director, Creative Services for the company. They both will continue to work

out of the New York offices (212-275-4000).

Solid State Logic has expanded its West Coast division by hiring **Patrick MacDougall** and **Jim Rosenthal**. MacDougall will provide additional product support for the new SL 9000 J Series Total Studio System, and Rosenthal comes onboard as western region salesperson. Contact 516-692-8262.

Zoo Entertainment (310-358-4200) has named **Dana Kiel** to the post of National Director of Pop Promotion. In addition, **David Ross** has been appointed Northeast Regional Promotion/Marketing Manager, **David Tezak** has been named Great Lakes Regional Promotion/Marketing Manager and **Stephanie Hughes** has been named Manager of Creative Services.



Erin Gilligan

Erin Gilligan has been promoted to Director of International Media Relations for **Atlantic Records**. Based in New York (212-275-2000), Gilligan has been with the label since 1990.

VH1 has named **Bruce Friend** to the position of Vice President, Research and Planning, and **Joshua Katz** has been appointed Senior Vice President of Marketing. Both men will be based in the New York offices (212-258-7800).

Clark Du Val has been appointed Vice President, Merchandising, **Entertainment To Go** (Ticketmaster's merchandising entity). Contact Ticketmaster through Scoop Marketing (213-381-2277).

Loose Cannon Records has named **Aaron Talbert** as the label's Director of Field Marketing. He is based in New York (212-603-7649).



Avery Burdette

Avery Burdette has been promoted to Product Manager for Yamaha Digital Musical Instruments. In addition, **Ray Van Straten** has been named District Manager (Pennsylvania/New York territories), and **Jay Piccirillo** has been named Guitar Product Specialist for Yamaha's Audio, Guitar & Synthesizer Division. Contact Yamaha at 714-522-9011. **MG**

Warner Music Group: A Year of Turmoil & Upheaval

By Steven P. Wheeler

It's safe to say that 1995 will go down in infamy for the Warner Music Group. It was a year of upheaval and controversy that saw the once anchored organization seemingly come apart at the seams. A power struggle that began in mid-1994 continued through this past year, tarnishing the industry's most successful label group's unblemished image in the process.

And just when things seemed to have calmed down in the latter part of '95 with Michael Fuchs, Chairman/CEO of the Warner Music Group, naming label veteran Russ Thyret as Chairman/CEO of Warner Bros. Records this past August, the stormy weather kicked up again.

On November 16, Fuchs was unceremoniously fired by Time Warner Chairman Gerald Levine, amidst a new restructuring that has Bob Daly and Terry Semel, who were previously the co-heads of Time Warner movie and video company Warner Bros. Pictures, running the Warner Music Group, although neither man has any record company experience.

Industry rumors are that Fuchs' dismissal had to do with Time Warner's

possible acquisition of Turner Broadcasting System, since Fuchs was said to be an outspoken opponent of such a merger.

All in all, it's been an amazing ride in '95, to say the least, and the turmoil at Warners has surely been the industry's most bizarre story.

For our year-end issue, we thought it would be appropriate for *MC* to take a look at what happened at Warners this year—where the former executives have gone, and what the future holds for a major industry giant that now needs to re-establish itself for the sake of its employees, its artist roster, its shareholders and ultimately, itself.

In fact, according to a report published in *Billboard*, the Warner Music Group reported an incredible 73.8% decline in third-quarter profits and a drop in overall revenues. While a large portion of that was said to be tied to the decision to drop Warner Music Enterprises (a new venture that published music magazines every other month, complete with sampler CDs and music videos), without that \$85 million write-off, Warner Music's third-quarter earnings would still have

fallen from \$172 million to \$142 million (a drop of 17.4%).

In addition, Warner Music Group's parent company Time Warner, allegedly succumbed to political pressure and severed its ties with controversial rap/alternative label Interscope back in September.

The Warner Music Group, once a bastion of strength and fortitude, spent most of this year fighting the public perception of a record company rife with political infighting and power struggles that only seemed to increase as the year progressed.

The endless internal battles were a shocking revelation, not only for industry observers, but for Warner employees as well. Just before the August departure of Warner Bros. Records President/CEO Danny Goldberg (who has now gone on to head Mercury Records)—following longtime Warner Bros. Chairman Mo Ostin's resignation and President Lenny Waronker's refusal of the position (both Ostin and Waronker are now heading up Dreamworks/SKG Music, the new David Geffen/Steven Spielberg/Jeffrey Katzenberg label)—one longtime Warner em-

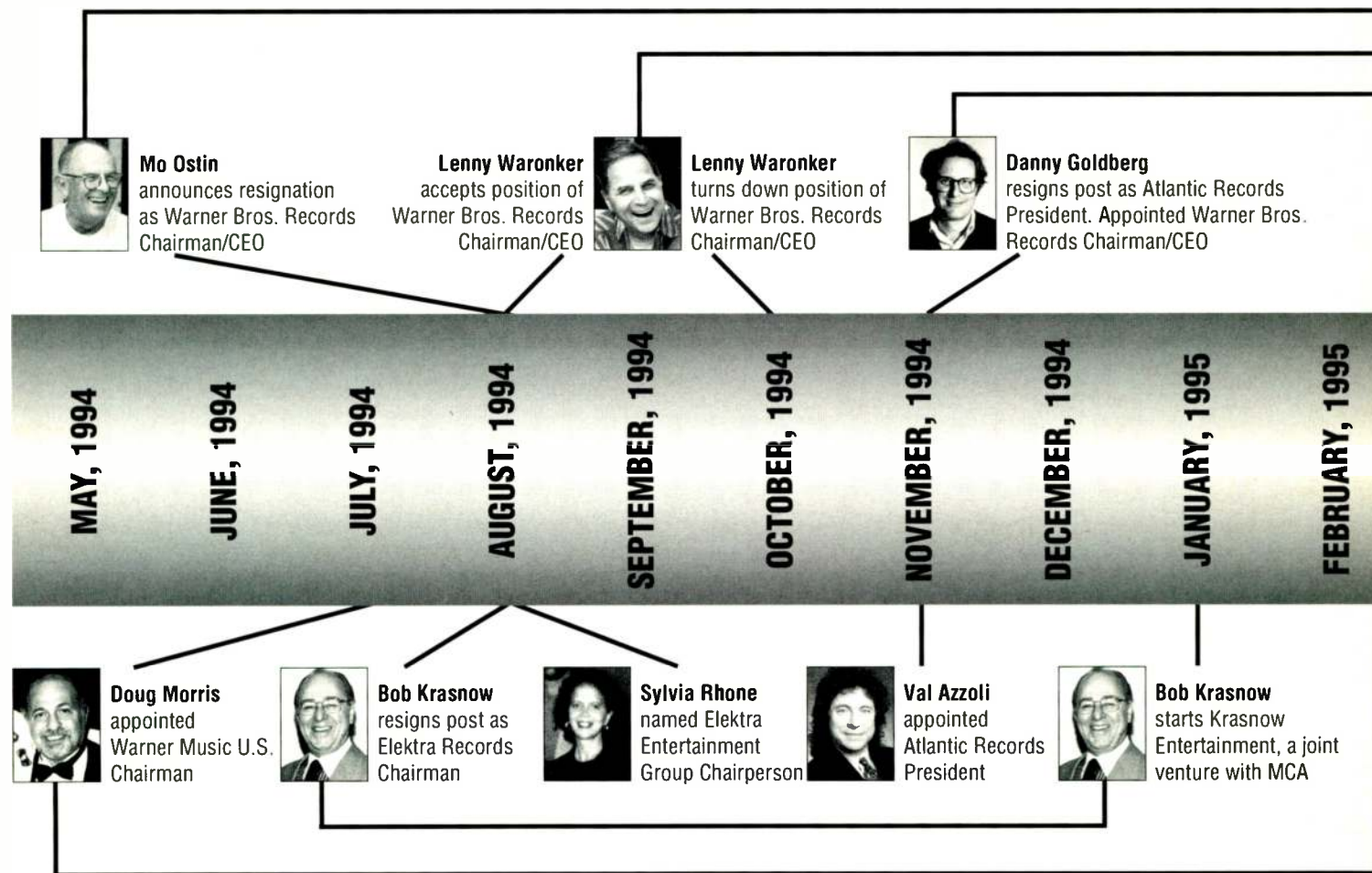
ployee spoke with *MC* on the condition of anonymity, saying, "It's incredible. You take the most stable organization in the music business and destabilize it over the long-term.

"It's one thing to make quick changes like they did at the beginning of all this," the source continued, "but now it just keeps going on and on. It's become protracted and ugly. All I've been hearing is that this is not over."

Our source was correct, as less than two weeks later, Goldberg had negotiated his way out of his contract and Thyret was in as head of Warner Bros. Records. And while the latest restructuring of the Warner Music Group will hopefully lead to some semblance of stability, it is just the aftermath of a titanic power struggle that saw no less than ten top-level executive firings or resignations. Not since the Nixon White House had there been such upper-echelon door-swinging.

While it may be difficult to pinpoint the exact moment when things began to go wrong, the most obvious starting point is the summer of 1994, when Robert J. Morgado, then-Chairman of the Warner Music Group (the corporate umbrella which houses such labels as Warner Bros., Atlantic, Elektra, Sire, Reprise, Giant, American Recordings and Maverick) began making sweeping changes.

In July of '94, Morgado created Warner Music U.S., a new division designed to oversee domestic operations of Warner's three major labels—Warner Bros., Atlantic and Elektra—and named Doug Morris, the former co-Chairman of the Atlantic Group, as President and Chief Operating Officer.



Not surprisingly, Warner Bros. Records Chairman Mo Ostin and Elektra Chairman Bob Krasnow announced their departures shortly after the Morris appointment. Krasnow was the first to leave, followed quickly by Ostin's resignation announcement. Rumors circulated that it was this added layer of management that caused the Ostin and Krasnow departures, since they had been accustomed to running their labels with a free hand, without outside interference, and had done so with a lot of success.

Soon afterwards, Morgado went on to consolidate the Elektra and EastWest labels, naming Sylvia Rhone as the Chairperson for the new combined label now known as Elektra Entertainment Group (EEG). (Sire Records founder Seymour Stein was named President of EEG this past January.)

On August 15 of '94, only weeks after Mo Ostin's surprising announcement, longtime Warner Bros. Records President and Ostin's right-hand man, Lenny Waronker, announced that he would accept the CEO position at the label, replacing his mentor. Everything seemed perfect, the Ostin to Waronker transition was exactly what people expected, seeing as Waronker had been with the label for 28 years.

However, two months later, on October 24, Waronker sent shock waves through the industry by retracting his acceptance of the CEO position, merely stating at the time, "I know this decision will come as a shock to many people, but it is the right one for me."

Immediately, rumors swirled around the industry that Waronker and Ostin would be starting their own label to-

gether (which ended up being false), perhaps even joining the powerhouse entertainment triumvirate, SKG, founded by David Geffen, Steven Spielberg and Jeffrey Katzenberg (this rumor has proven to be true).

Attempting to save face in the wake of Waronker's startling announcement, Morgado stated, "Lenny's announcement has triggered confusion, uncertainty and a wave of rumors regarding dissension within Warner Bros. Records and the Warner Music Group itself. These reports are without merit."

A very ironic statement for Morgado to make, not knowing then what awaited him six months down the line.

Less than a month after Waronker turned down the CEO position, Danny Goldberg, then-President of Atlantic Records, was named Chairman/CEO of Warner Bros. Records, while Val Azzoli replaced Goldberg as the head of Atlantic Records.

At the beginning of '95, David Altschul and (future Chairman/CEO) Russ Thyret were named Vice Chairman for Warner Bros. Records, while Ina Meibach was named Vice President of Warner Music U.S.

Under the Goldberg regime, Steven Baker was named President of Warner Bros. Records, and Howie Klein was named President of Reprise Records (another division of the Warner Bros. label). Both men remain in those positions as of this writing.

Yet, as Goldberg worked to stabilize the Warner Bros. label, things were anything but settled within the Warner Music Group and Warner Music U.S. Both Morgado and Morris would make head-

lines with their internal squabbles for nearly an entire year. And in the irony of all ironies, Robert Morgado—the man who set the turmoil in motion—was himself fired as Warner Music Group Chairman/CEO this past May.

Morgado's replacement, Michael Fuchs (who was also the Chairman of HBO), was brought in by the Time Warner hierarchy, which hoped to establish a truce between the Warner Music Group U.S., headed by Morris, and the Warner Music Group, headed by Fuchs.

It became clear to all industry observers that Morris had won the war against Morgado and that the new Warner regime was entrenched and ready to rebuild confidence in its roster of artists and its employees.

Then another bombshell went off. In a June meeting between Morris and Fuchs, in which it is believed that Morris anticipated being named CEO of the worldwide music group, Morris was instead fired by Fuchs, who said at the time that the dismissal was caused by the "tumult" in the music group.

While the media played up the rumors that Morris' firing had to do with the illegal sales of CDs by Atlantic employees during his tenure at Atlantic, many sources have simply pointed to "personal differences" between Morris and Fuchs as being the real reasons.

Yet, things were not over at Warners. In an obvious move to dissolve Warner Music U.S.—the domestic layer of executive staffing that many believed led to the bizarre series of events—a slew of close Morris associates were either terminated or allowed to work out contractual settlements. Warner Music U.S.

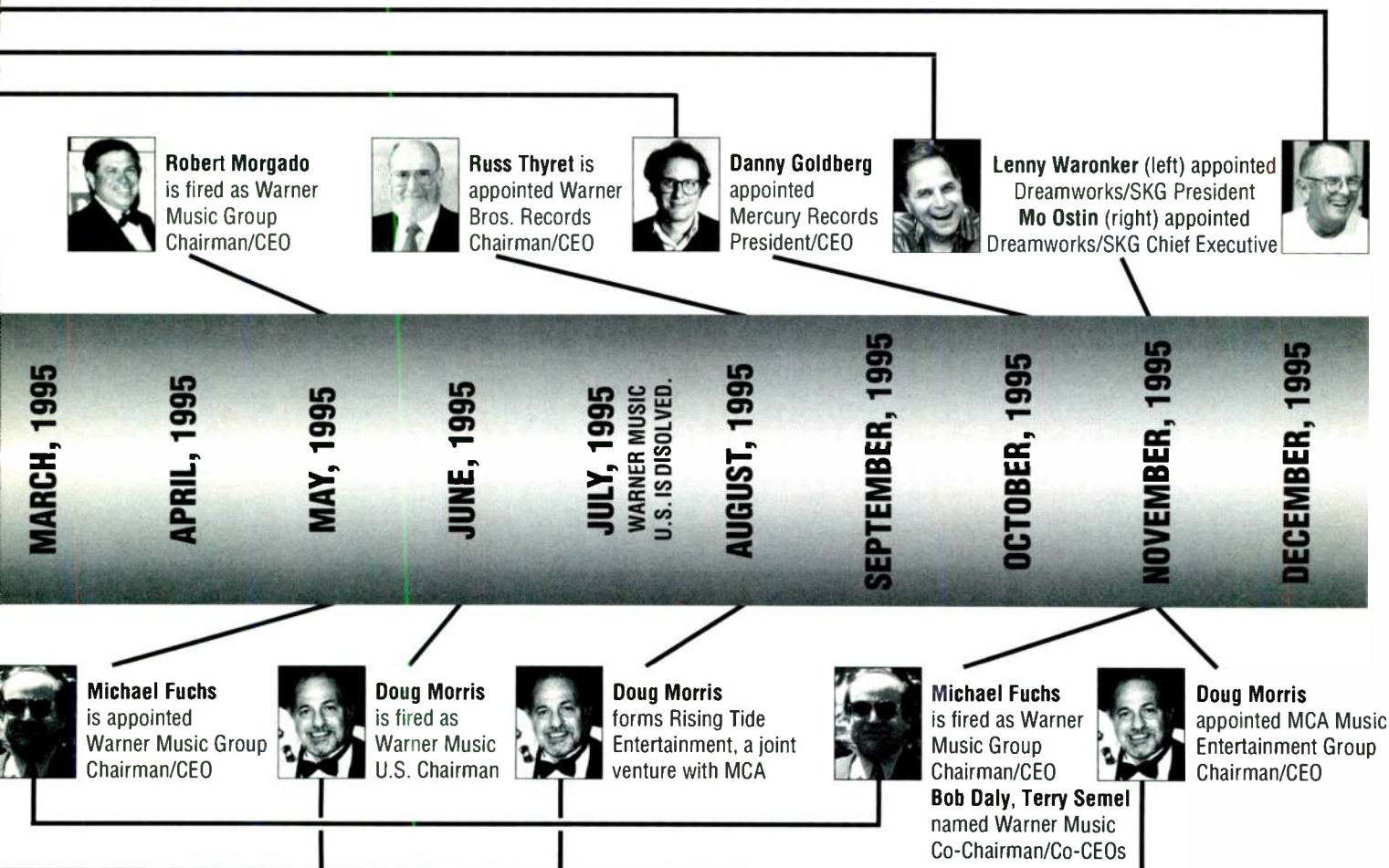
President Mel Lewinter was fired, while Executive VP Ina Meibach and Senior VP Ken Sunshine reached settlements after Morris' departure.

(Morris went on to form a new label, Rising Tide Entertainment, a joint venture with MCA in August, but in another ironic move, Morris was named Chairman/CEO of MCA Music Entertainment Group following the stunning resignation of Al Teller last month. Two days after Teller's resignation, MCA Records President Richard Palmese stepped down, and since that time, Morris has brought in his former Warner cohort, Mel Lewinter, as Vice Chairman of the MCA Music Entertainment Group, and Jay Boberg, former I.R.S. Records co-founder and President of MCA Music Publishing, has been named President of MCA Records.)

Warner Bros. Records President/CEO Danny Goldberg worked out a settlement and left the label in August (eventually becoming head of Mercury Records). On August 14, Russ Thyret took over and the waters remained calmed until the Fuchs' firing and the November restructuring.

This was surely a year that the Warner Music Group would like to forget, but one has to wonder if the upheaval of 1994-95 hasn't made Warner's rich roster of talent think of following the former Warner masterminds Ostin and Waronker to Dreamworks/SKG or Morris to MCA or even Goldberg to Mercury.

Only time will tell, but rest assured that new Warner Music Group heads Daly and Semel have their work cut out for them in terms of rebuilding what had been the essence of stability in the music industry for more than 30 years. **MC**





NEW TOYS

—BARRY RUDOLPH

This year's selection comprises some practical and fun gift ideas for all those special music people in your life. Believe it or not, Santa actually picked out these gifts and sent me the information and photos by way of a very special hi-tech elf. **Merry Christmas and Happy 1996!**

Music Industries

Corp. is the exclusive distributor of **Quik Lok** musical instrument stands, and they have a whole line of stands to hold synthesizers, tape recorder remotes or heavy outboard racks. Prices range from \$149. All are made of solid, welded steel and set up without any additional bolts or bracketry.



Rhythm Pick™ is the latest in guitar pick technology that allows the player to create a whole rhythm pattern accompaniment while just strumming. The pick is a guitar pick and egg shaker stuck together. The Rhythm Pick fits any hand and sells for \$7.99.

Under the fun and games department there is **Pop Rocket** and their **Total Distortion** CD-ROM adventure game. Stranded with limited funds, the player is on a mission to find rock star inhabitants, battle guitar warriors, create music videos and cut million dollar deals on-line with Earthling TV producers. Players either return to earth wealthy or die in the "Distortion Dimension."



Remo Inc. adds the **Kid's Percussion Floor Tom-Tom** to their Kid's Percussion line. The Floor Tom is a professional quality, durable instrument that withstands hard playing and sells for \$39.95.

Another good and inexpensive stocking stuffer from Remo are the **Muff'l Strips**. These are two, nine-foot lengths of dense 1 1/4-inch x 7/8-inch self-adhesive foam strips that effectively mute unwanted bass drum overtones.



If you want to just mute out everything and enjoy your music on Christmas morning, try the new **AKG K333 IR** or **K444 IR** (pictured) infrared headphones. These phones are wireless models that receive an infrared signal from the included transmitter for a perfect stereo sound anywhere in the room without annoying hiss. The phones run up to four hours on rechargeable NiCad battery and weigh only 6.4 ounces.



A good choice for that keyboardist who has not been naughty but nice could be the **Korg U.S.A. Prophecy Solo Synthesizer**, which features DSP based Multi-Oscillator Synthesis. This 37-key synth can generate sound ranging from vintage analog sounds to physical models of actual acoustic instruments. It's pretty new, but Santa will have it by now. (He makes all this stuff you know).

Rhythm Tech also has the new **Colored Bar Chimes** that are available in four different models with both red and blue anodized bars that add a splash of beautiful sound and color to any onstage setup.

Speaking of splashes, you know I seem to have hit the drummer section in Santa's bag because here is **Avedis Zildjian** with a new six-inch **A. Custom Splash** cymbal that joins the family of eight-, ten- and twelve-inch splashes, as well as the new **Flat Top A. Custom Ride** cymbal. The flat top has no bell so the sound is very dry and tight with a controlled stick sound.



For guitar players, how would a **Bedrock Royale Deluxe** look under the tree? This 22-watt monster has a twelve-inch speaker in a birch ply cabinet and is powered by a pair of 6V6's that give you a lot of sustain at modest levels. Available in either two-tone blue or two-tone brown, this gift will cost you about \$1,095.

A more modest gift for that special guitarist might be the **Punkifier** from **DOD Electronics**. Priced at \$119.95, this stompbox lets you relive the Seventies' sound with a wide assortment of fuzzes and overdrives that are all easily adjusted by way of the somewhat cryptic controls: Punk, Slam, Spikes and Menace.



Under the infotainment category comes **MCA Records' On The Road With B.B. King** CD-ROM. This CD puts the player in the driver's seat of B.B.'s tour bus to travel to five different destinations that chronicle B.B. King's life. This will be available at a retail price of \$44.96.

Karting all this Christmas loot around might mean a **Concorde 5** from **Kart-A-Bag** is in order. The Concorde weighs less than five kilos and will carry up to 102 kilos of musical instruments or just luggage. Both Santa and I have one of these and it has saved me tons of work, not to mention saving my back. Kart-A-Bag makes a whole line of karts with starting prices around \$100.



Mr. John Duck and his **Duck's Deluxe** company have a new **Ultimate Notebook** for the hard working musical professional. This is a collection of pre-printed forms such as: Tax/Liability, Job Profit Breakdown, Personal Instrument Inventory, Booking Agreements, sheet music, chord charts and other useful forms and worksheets, all in a neat and concise binder. Cost is \$19.95 from Ducks Deluxe P.O. Box 7601-C, Mission Hills, CA 91346.



Nady Systems has **The Link**, a low cost VHF wireless microphone transmitter that just plugs into the XLR connector at the end of any pro microphone. This unit uses the latest in Nady's patented companding circuitry for 120db dynamic range and a good natural sound. List price is \$329.



For that home studio person there is the **BBE Sound's Model 362NR Sonic Maximiser**. Recommended for home recording and used in instrument racks, be it guitar, bass or keyboards, the 362NR is the company's famed Sonic Maximiser combined with a noise reduction system. Either the Maximiser or the noise reduction system can be used separately.



Also for the rack is the **Juice Goose Rackpower 200-L**. The Rackpower allows lighting in the back as well as the front of the rack. You just screw on a goose neck work light when you have to "go under the hood" of your rack. Rackpower has ten, fifteen amp outlets that are fully filtered and overload protected.



Roladisc CD Storage Organizer holds up to 150 CDs in dual-pocket sleeves, and you can flip through them just like a rolodex. Available in different models and priced from \$14.95 to \$34.99, these are at most record stores.

Finally, a CD is included with **Josquin des Pres and Bunny Brunel's Slap Bass Essentials** from **Hal Leonard Publishing**. This book has over 140 essential patterns and exercises covering every aspect of Slap Bass playing including thumb slap, index pop, muted slap, muted pop, palm mute, thumb pop and index and middle finger slapping. The enclosed CD has the authors performing these exercises to show how it's done. Priced at \$14.95, this book will help any bass player pop and slap better.



More tech Christmas from **Midiman**, which has the **PC and MAC Desktop MIDI Kits**, which are complete software/hardware kits for either PC's or MAC's to interface with MIDI sequencer and MIDI instruments. Prices start at \$139.95.

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BOX SETS

—MICHAEL AMICONE

Much like last year, 1995's crop of box sets has dwindled from the amount of digitally dusted off product which was released in years past.

But, among this year's more select, but worthy crop, there stands several box sets that are an essential addition to any music fan's library.

As is usual, the leading reissue label in the business, **Rhino**, has kept itself busy, releasing another fine batch of anthology packages.

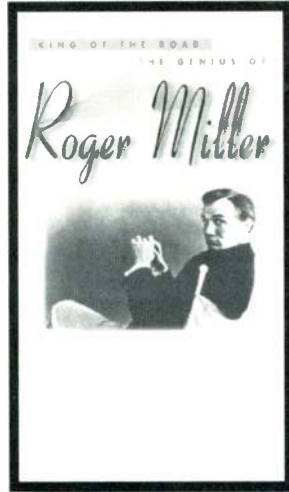


As Long As I'm Singing: The Bobby Darin Collection is a long-overdue four-CD set profiling rock's first chameleon. Before Bowie was ever described with that tag, this talented singer-songwriter moved from genre to genre, label to label, seemingly at will. Maybe because he knew that, due to his heart condition, he didn't have long to live (he packed a lot of output into his 37 years), or maybe he was bored easily, either way, Darin was a musical chameleon who made every form of music—pop, rock & roll, country and folk—his own. Because of the fact that he changed labels so many times, it was difficult to solve licensing problems and get a representative output on one package. But leave it to Rhino to finally put the pieces together. Containing 96 tracks, over half of them making their first CD appearance, and eleven previously unreleased nuggets, this is all the Darin you'll ever need.



Also from Rhino comes another essential set, this time profiling jazz giant **John Coltrane**. **The Heavyweight Champion: The Complete Atlantic Recordings Of John Coltrane** is a seven-CD collection containing the complete contents of his ten Atlantic albums, as well as

a full CD of previously unreleased material (which thankfully survived the disastrous fire suffered by Atlantic Records), including outtakes of "Naima," "Like Sonny," "Blues To You" and "Giant Steps."



The late singer-songwriter **Roger Miller** was definitely King of the Road during the mid-Sixties when he won six Grammys in one year. **Mercury Nashville** has released **King Of The Road: The Genius Of Roger Miller**, a 70-song, three-disc collection profiling this consummate pop craftsman whose songs were characterized by a wry wit, insightful storytelling and catchy melodies, all packed into a succinct two and a half minutes per song. The set contains the hits—"Dang Me," "Engine Engine #9" and "England Swings," among others—and early recordings from the late Fifties, previously unreleased tracks and a pair of songs from his Broadway hit, **Big River**, which garnered him seven Tony Awards.



Though it's not your standard-issue box set, the deluxe edition of **General Publishing Group's** new **Frank Sinatra** tome, **Frank Sinatra: An American Legend**, written by daughter Nancy Sinatra, not only boasts a great array of pictures and reminiscences from the man himself (along with an informative text by Nancy), it also comes with four CDs—one CD set aside for every label that Ole Blue Eyes recorded for (RCA, Columbia, Capitol, Reprise)—an impressive licensing feat and the only way for fans to get a sampling of Sinatra's output from all the labels he has graced. This handsome

book also comes without the CDs (\$45), but obviously, if you can afford it, the deluxe edition (\$100) is the one to get for the Sinatra fan on your gift-buying list.



For those music fans who want to take a walk on the wild side, **Polydor/Chronicles** has released a five-CD definitive box profiling **Lou Reed's** influential band, the **Velvet Underground**. Entitled **Peel Slowly And See**, the set consists of digitally remastered versions of the Underground's four studio albums, as well as 25 previously unreleased recordings, including demos, live performances and seven outtakes from the band's swan song, **Loaded**.

For all you **Tom Petty** fans, **MCA Records** has compiled a comprehensive career overview of this all-American rocker. Entitled **Playback**, the six-CD box set features 92 songs (three CDs of album cuts and singles, two CDs containing 27 previously unissued tracks and one CD with sixteen non-album B-sides), an 84-page booklet featuring rare photos, track-by-track commentary and an in-depth biography of the band by veteran rock journalist Bill Flanagan. Among the set's highlights: recordings by Mudcrutch, the Florida band that included Petty and future Heartbreakers Mike Campbell and Benmont Tench and original versions of "Stop Draggin' My Heart Around" (later recorded by Stevie Nicks with Tom Petty), "Ways To Be Wicked" (later done by Lone Justice) and "Got My Mind Made Up" (which Bob Dylan later recorded). Highly recommended.



Another worthy entry from PolyGram's reissue division, **Chronicles**, in conjunction with Island Records, is **The Finer Things**, a four-CD set profiling the lengthy and varied career of **Steve Winwood**. Starting out in the Sixties as a wunderkind with the Spencer Davis Group, Winwood went on to form Traffic, super group Blind Faith and later embarked on a lu-

crative solo career which reached its zenith with **Back In The High Life**. All of Winwood's various incarnations are well-represented on the set, and there are even a few unreleased and rare gems, including a previously unreleased electric version of Winwood's Blind Faith classic, "Can't Find My Way Home," and two unreleased tracks recorded in 1966 with future Cream members Eric Clapton and Jack Bruce.

As part of **RCA's** critically acclaimed **Essential Elvis** series, the label has released **Walk A Mile In My Shoes—The Essential '70s Masters**, a five-disc set containing 120 tracks culled from the King of Rock & Roll's last decade of recording. Included are every A and B-side, many studio highlights and a disc dedicated to Elvis' live shows, as well as over two dozen previously unreleased tracks. Among the set's highlights are an informal recording of "A Hundred Years From Now," recorded during the **Elvis Country** album, an alternate (take 2) version of the gospel standard "Amazing Grace" and a version of Bob Dylan's "I Shall Be Released." Not as essential as RCA's Fifties and Sixties sets, but still worthy of inclusion in any rock fan's library.



And last but certainly not least, **MCA/GRP Records** has released a two-CD set, **All Day Thumbsucker Revisited**, profiling recently reactivated label **Blue Thumb Records**. Started in 1968, Blue Thumb was about as eclectic as a label can get. Boasting a roster which included Dave Mason, the Crusaders, Leon Russell, Tyrannosaurus Rex, the Pointer Sisters and John Mayall, the label continued to flourish until the mid-Seventies under the leadership of renowned record men **Bob Krasnow** and **Tommy LiPuma**. This set includes such great tracks as Mason's "Only You Know And I Know," Leon Russell's "A Song For You" and "Delta Lady" and the Pointer Sisters' "Yes We Can Can." **MC**



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News

'Tis the season to parody. Wacky **KROQ** morning team **Kevin & Bean** have released their sixth annual holiday cassette, entitled *How The - - - - Stole Christmas*. Each cassette contains the message: "Write your favorite former football player's citrus-related nickname that rhymes with 'moose' in the blank space above."

Apparently, Kevin and Bean were legally forbidden to use the word in the title because a certain recently acquitted former football star had copyrighted the word. The tape will be sold for \$1.67 (plus tax) at all **Wherehouse** stores in the SoCal area. All proceeds from the sale of the cassette will be donated to the **Starlight Foundation of Southern California**, a charity which helps seriously ill children.

As in years past, the cassette features holiday songs and comedy pieces. This year's edition includes songs by **Bad Religion**, **Better Than Ezra**, **Björk**, **Bush**, **Goo Goo Dolls**, the **Presidents of the United States of America** and **Wesley Willis**. Contributing comedy tracks are **Gillian Anderson & David Duchovny** and **Bobcat Goldthwait**.

If you're a fan of Kevin & Bean, be sure to rush out and get yourself a copy, since last year's release, *No Toys For O.J.*, sold out within one week, selling all 50,000 copies and reaching Number 57 on the national *Billboard* charts.

Attention new artists. The **Derby** has earmarked Monday Nights as New Artist Showcase Night. Arrangements for an open bar, cash bar and/or food from the adjoining Louise's Trattoria can be tailored to your needs and budget, and the club's back room, with its own bar, can also be utilized if necessary.

Interested parties can call 213-651-9300 to set up your new artist showcase.

CAPITOL DEAL



Manager **Lori Leve**, Capitol VP of A&R **Perry Watts-Russell**, **Jeffrey Taylor Light** of **Myman, Abell, Fineman, Greenspan & Rowan** and **Gary Gilbert**, Senior VP of Business Management, gather round **Meredith Brooks**, who was recently signed to **Capitol Records**. As the story goes, the A&R rep was at an L.A. club where he ran into a manager/friend who just happened to have a tape of **Brooks**. **Perry** heard the tape in the manager's car and offered the artist a deal on the spot. Three days later, the deal was signed.

VH1 has gained exclusive re-broadcasting rights to **Dick Clark's** original *American Bandstand* series. The episodes span the decade from 1975 to 1985 and feature such highlights as an early **Madonna** performance from 1984 and performances by a 21-year-old **Prince**, **John Mellencamp** (performing as **John Cougar**), the **Jacksons**, **Talking Heads** and **Blondie**.

VH1 will air an *American Bandstand Marathon* on Monday, January 1, 1996, from 7:00 a.m. until 3:30 a.m. Starting January 2, the *Best Of American Bandstand* will air Monday through Friday at 12:30 p.m. and 7:30 p.m., as well as Saturdays at 11:00 a.m. and 7:30 p.m.

Hollywood Records has released a new studio album by **Queen**, *Made In Heaven*. Apparently, late lead singer **Freddie Mercury** had completed enough vocal material to make a new album, and the remaining members of the band, bassist **John Deacon**, drummer **Roger Taylor** and guitarist **Brian May**, fleshed out the tracks.

And to mark the anniversary of **Mercury's** untimely passing (November 24) and to celebrate his life, the remaining **Queen** members announced that they will donate all royalties raised from every copy of *Made In Heaven* sold throughout the world during the 24-hour period of **World AIDS Day**, December 1, 1995.

Complete information on every single, album and album cut from the last 40 years—a total of 500 million facts about rock & roll!—has been assembled for the first time by **Michael Wadleigh**, director of the original *Woodstock* movie, in conjunction with **Penguin Books UK's** electronic division and software engineering company **System Simulacron**.

All this data has been compiled on a single CD-ROM disc, *ROCKnROM*, which produces at mouse click speed, information on

PLATINUM MONSTER



The members of **R.E.M.**—**Michael Stipe**, **Bill Berry** and **Peter Buck**—were recently presented with plaques commemorating the sale of eight million copies of their latest opus, *Monster*. Pictured with the band is a phalanx of **Warner Bros. executives**.

800,000 recordings; 90,000 artists; 30,000 music publishers; 100,000 songwriters; 9,000 arrangers; 10,000 record producers; 6,000 labels and companies; 200,000 allied products; 5,000 studios and rock venues; 7,000 biographies; 15,000 rock & roll dates; and 62,000 *Billboard* charts.

"The information contained in *ROCKnROM* could take days or weeks to track down from numerous books," says **Wadleigh**. "With *ROCKnROM*, the user can find out all the information needed concerning a particular recording, song or artist immediately. For musicians and executives and every one in between, this title will help with creative ideas, business analysis and industry research."

All this information does not come cheap. The price for *ROCKnROM* is \$1,500 and is available through direct mail for Windows 3.1 or higher (it is Windows 95 compatible). Included in this price are three free quarterly updates. (A Macintosh version is scheduled for 1996.)

To order a copy, call 800-780-0091.

On The Road

Kraft Foods Inc. has announced that the company will sponsor a ground-breaking music tour featuring three of country music's hottest female stars, **Pam Tillis**, **Lorrie Morgan** and **Carlene Carter**. The 33-city **Kraft Country Tour** will commence in May, 1996, and will benefit, in part, **Second Harvest**, the national food bank network. The announcement was made at the **Country Music Hall of Fame**.

"Supporting a country music tour featuring these outstanding artists is a natural fit for **Kraft** because, like country music, **Kraft** is a part of millions of American households," said **Robert Hopton**, **Kraft's** Director of Marketing Strategy and Development. "In addition, **Kraft** has long been a supporter of the country music industry, and in fact, sponsored the **Country Music Association Awards**

for 20 years. **Kraft's** historical relationship with country music, combined with the heritage of each of the featured artists, makes this tour a unique endeavor."

Deals

Oglio Records has signed Chicago musician **Wesley Willis** to a recording contract. **Willis'** label debut is scheduled for a national release in February, through **Navarre**. The new CD is titled *Rock & Rock Will Never Die* and will contain tracks written by **Willis** about his favorite artists. Tracks include "Nirvana," "The Rolling Stones" and "Hootie & The Blowfish." **Willis** is featured on the **Kevin & Bean** new Yuletide cassette, *How The - - - - Stole Christmas*.

On The Move

Hollywood Records has announced the appointment of **Cathleen Murphy** to the post of Director, A&R. **Murphy**, who will be based at the label's newly opened New York offices (212-645-2722), will be responsible for acquiring new talent for the label. **Murphy** was recently East Coast Director of Creative Services for **MCA Music Publishing** in New York. In her six years with the company, she worked with such songwriters and recording artists as **PM Dawn**, the **Smithereens**, **Robben Ford**, **Aerosmith** collaborator **Taylor Rhodes** and **Gary Lucas**. In addition, she established co-ventures between **MCA Music** and New York-based independent labels **Pallywag Records** and **Engine Records**.

MCA Records has appointed **Fred Nassar** to the post of Manager, A&R, **Black Music Collective**. In his new post, **Nassar** will administer A&R for the **MCA Black Music Collective**, under the immediate direction of **Jeff Trotter**, Senior Director, A&R, **Black Music Collective**. **Nassar** will also seek out and develop new talent for the label. 

REWIND '95

During the past year, A&R Report has spotlighted 24 A&R representatives covering all musical styles. For our year-end issue, we have compiled quotes from a few of this year's interview subjects, including the reps who signed such breakthrough artists as Alanis Morissette (Guy Oseary), Hootie & The Blowfish (Tim Sommer), Better Than Ezra (Lara Hill) and the Dave Matthews Band (Bruce Flohr). If you'd like to read any of these interviews in their entirety, you can purchase back issues by calling the *Music Connection* offices at 213-462-5772.



Bobby Carlton
Director of A&R
Mercury Records
June, Issue #13

"I can give the standard answer, concentrate on your songs, but a lot of the bands that have come up in the last few years and have done really well, they all had some sort of product out—either through an indie or by themselves. And they got noticed because they started doing well in a certain region, and then everybody flies into that territory, which is how bidding wars get started."



John Rubeli
Director of A&R
TAG Recordings
July, Issue #14

"When I was offered this job, it was presented to me that TAG Recordings would be a smaller label with six to eight releases a year and that the emphasis would be on esoteric artists—acts that are a little more creative, a little more adventurous, who need a little more work in developing, and that my job in A&R wouldn't end with finding a band and delivering a record. At this label, I can actually participate in the marketing, promotion and the publicity surrounding the record."



Matthew Marshall
Dir. of Alternative Music
Zoo Entertainment
July, Issue #15

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



Lara Hill
Director of A&R
Elektra Entertainment
October, Issue #21

"I think the scene in L.A. is cool. [but] people make fun of it. Everybody's saying, 'Oh, L.A. sucks, there are no bands here.' But I think there are a lot of great bands in Los Angeles; I've already signed two bands from L.A. It pisses me off when people make fun of L.A., saying that there's no music scene. I think there's a very healthy music scene in Los Angeles."



Lonny Friend
VP, A&R/West Coast
Arista Records
August, Issue #16

"I have to admit that I do not go out like I used to in L.A. I'll go out to the clubs maybe once every two or three weeks. I don't think there's that much of a scene around L.A. I shake my head at half the bands that got signed out of this town in the last year. I would be surprised if any of them break."



Stevo Glendinning
VP, A&R
I.R.S. Records
November, Issue #23

"We're an artist development record company, which means that I like to take a long-term view. To me, album number three is probably the most important album that one of our bands is going to make. We're not focusing on selling a million records the first time out. There's definitely more of a building block process at I.R.S."



Tony Brown
President
MCA Records/Nashville
February, Issue #3

"The singer-songwriters tend to gravitate toward me because when I first came to MCA, most of the artists that I worked with were singer-songwriters. [But] I go for an artist because I like the way the artist sings and maybe something about their presence, and if I find out they write their own songs, then that's a major plus. You've got to like the artist first."



Pablo Mathiason
Manager, A&R
Columbia Records
May, Issue #11

"What happens in this industry is that a lot of things get bypassed and a lot of music that gets signed is all due to buzz; it's due to people in the industry talking about something. I've heard a lot of things that have been 'buzzed' that get signed for lots and lots of money, but they really suck, and they die when the album comes out."

"If they hype it because it's valid, that's great. I mean, right now everybody's after this group called Girls Against Boys—there's a huge buzz around that band. And I'll gladly congratulate whoever ends up signing them because it's a great band."



Kevin Burns
General Manager
Wolfgang Records
May, Issue #10

"There are bands giving us sounds of the Sixties, sounds of the Seventies, sounds of the Eighties and sounds of the Nineties, and there are terrific bands within all those genres and all those sounds. I'm just going to weed through it all, and we'll get involved with what we really have a passion for."



Jono Kohan
A&R
MJJ Music
November, Issue #24

"I get hundreds and hundreds of demo tapes. MJJ Music has a policy of 'no unsolicited tapes,' but I will personally listen to anything that comes across my desk because I know what it's like as a recording artist trying to get your tape heard."



Tom Sarig
Director of A&R
TVT Records
June, Issue #12

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



Sue Collins
Vice President, A&R
Virgin Records
April, Issue #8

"I've come to the conclusion that there are a lot of great bands and a lot of great musical talent out there, and I've also come to the conclusion that it's a question of matching the right recording artist with the right record company at the right time."

"For me, it never comes down to 'this singer isn't any good' or 'these songs aren't any good,' as much as it comes down to the question of 'will this label know what to do with this artist?' and 'can we make the audience or the consumer understand this artist?'"



Bruce Flohr
Senior Director, A&R/
Artist Development
RCA Records
May, Issue #9

"I like to look for bands with a vision. I'll give them guidance and suggestions, but I don't say, 'You will work with this producer, you'll record at this studio and this song will be on the record.' I try to avoid that completely. Otherwise I should

just sign myself to a record deal. I'm banking on the fact that I believe in the band, and you've gotta give them room to do what they do."

"What I try to do is work the company during that process and make sure I bring people into the loop, so that when the record comes out, these guys are juiced and ready to go."



DJ Dove
President
Holy Terra Records
August, Issue #17

"You could call Holy Terra a black music label because that's where my heart is, but we're not limited to that. We are completely colorless and raceless when it comes to signing acts. Not only do we do R&B, gospel, rap, hip-hop and reggae, we also deal with dance and pop music, too. We're not crazy bible-thumpers. We're just a slammin' label that chooses to be positive."



Greg Jessie
Vice-President
Outburst Records
January, Issue #1

"Although Anthony [Lewis] and I have backgrounds in the rap genre, we're not only looking in that direction. Basically, we're just looking for hits, and we don't care if it's country & western. If we feel that it's a hit and something that we can work with, we're gonna go for it. We're trying to cover all musical genres."




Guy Oseary
Head of A&R
Maverick Records
October, Issue #20

"I think people in the music industry realize that Maverick is for real and that we are there for the artists. A lot of my A&R friends at other labels complain to me all the time, saying they can't get things for their bands, but that's what happens when you're on a label with 50 acts."



Tim Sommer
A&R Rep
Atlantic Records
March, Issue #6

"In this day and age, I'm still pretty sure that most people who do A&R don't really know what it is and don't really understand it. There's too much emphasis in the industry on talent scouting and not enough emphasis on good old-fashioned A&R. Good old-fashioned A&R is the art of acting as a mid-wife, helping bands make the best possible record and making sure that the second record is even more successful or a better piece of work."

"I've learned a lot at Atlantic, but the one thing I know is that you have to respect hard work. Two of the bands that I've signed to Atlantic are two of the hardest working bands in the business, and those are Hootie & the Blowfish and 7 Year Bitch. These are bands who don't expect anyone to do them any favors. They just want to know where the gig is and where they can sell their T-shirts." 



A 'PLUMB' SIGNING



MCA Music Publishing has signed Blue Thumb/GRP Records artist Jonatha Brooke and the Story to a worldwide publishing deal. Brooke's first solo effort, *Plumb*, was released last month. Pictured relaxing after the signing of the contract is (L-R, lying down) Jonatha Brooke; Jay Boberg, former President, MCA Music Publishing; Betsy Anthony-Brodey, VP, Talent Acquisition, MCA Music Publishing; and John Alexander, Executive VP, Creative, MCA Music Publishing.

Famous News

Following its recent major sub-publishing agreement with **BMG Music Publishing**, Famous Music has renewed its contract with **Nichion, Inc.** for the territories of Japan, South Korea, Taiwan, Okinawa and Vietnam.

Nichion Inc. is headed by **Mamoru Murakami**, and has been representing Famous Music in the previously mentioned territories for 24 years. With its diverse catalog, Famous Music has had big successes in the Japanese market via hit single covers (with Japanese lyrics) on such

songs as "Where Do I Begin" (the theme from *Love Story*). Nichion is also achieving solid results with Famous act **Boyz II Men's** "Thank You," which is being used in a television commercial.

Famous Music is the worldwide music publishing division of **Paramount Pictures**, which is part of the entertainment operations of **Viacom**

Inc. Famous Music's New York offices can be reached at 212-654-7433.

BMI Awards

Elton John and *Lion King* collaborator **Tim Rice** were honored at **BMI's** annual dinner gala in London's Dorchester Hotel with the performing rights organization's highest accolade, the Robert Musel Award, for "Can You Feel The Love Tonight," which was the BMI song from the **Performing Rights Society (PRS)** repertoire that has received the most radio and television airplay in the U.S. The John/Rice tune was also named Most Performed Song from a Film.

The **Cranberries'** smash hit, "Zombie" (written by **Dolores O'Riordan**), was named BMI College Song of the Year. The classic rocker "Layla" (written by **Eric Clapton** and **Jim Gordon**) won its third BMI award for being among the most played PRS songs of the year. **Sting** had two songs ("Fields Of Gold" and "If I Ever Lose My Faith In You") capture awards, as did **Van Morrison** for his lilting ballad "Have I Told You Lately."

Four songs were honored for achieving three million U.S. performances since their release, according to BMI surveys: "Brown Eyed Girl" (written by **Van Morrison**), "(I Can't Get No) Satisfaction" (written by **Mick Jagger** and **Keith Richards**) and "The First Time Ever I Saw Your Face" (written by **Ewan MacColl**).

A further seventeen songs re-

BUG CREATIVE MGR.



Former Capitol A&R man **John Allen** has been named Creative Manager for **Bug Music's** Nashville operation. Allen was responsible for the signing of rising country star **George Ducas** to Capitol last year.

ceived awards for reaching the two million performance level, including four **Lennon-McCartney** classics ("All My Loving," "Get Back," "I Feel Fine" and "I Wanna Hold Your Hand").

Songwriter Obit

Composer-songwriter **Ralph Blaine** died this past November 13 in Broken Arrow, Oklahoma, at the age of 81. Longtime **ASCAP** member Blaine was the author of such standards as "Have Yourself A Merry Little Christmas." **MC**

BMG PROMOTION



Margaret Mittleman has been promoted to VP/Talent Acquisition for **BMG Songs**, the U.S. Division of **BMG Music Publishing**. Joining **BMG Songs** six years ago, Mittleman has been integrally involved with furthering the careers of **Beck**, **Cypress Hill** and **Mary Lou Lord**.

7 MARYS FOR EMI



Mammoth/Atlantic Records group **7 Mary 3** has signed a publishing agreement with **EMI Music Publishing**. The band's debut album, *American Standard*, contains the current single "Cumbersome." Pictured at the signing ceremony are (L-R, standing) **Bruce Scavuzzo**, Sr. Director, Legal and Business Affairs, **EMI Music Publishing**; **Evan Lamberg**, Sr. VP, Creative, **EMI Music Publishing**; **Rick Krim**, Sr. VP, Talent Acquisition and Marketing, **EMI Music Publishing**; **Robert H. Flax**, Executive VP, **EMI Music Publishing**; and **Martin Bandier**, Chairman/CEO, **EMI Music Publishing**; (seated) bassist **Casey Daniel**; lead singer **Jason Ross**; drummer **Gita Khalsa**; and guitarist **Jason Pollack**.

REWIND '95

During the past twelve months, Songworks talked with 24 representatives of the songwriting and publishing communities—songwriters, artists and publishers—all discussing the craft of songwriting, as well as the business of music publishing. For our year-end issue, we have compiled quotes from a few of this year's interview subjects, including veteran tunesmiths, new artists and publishing execs. If you'd like to read any of these interviews in their entirety, you can purchase back issues by simply calling the offices at 213-462-5772.

Publishers



Clyde Lieberman
Senior Director,
East Coast Creative
BMG Music Publishing
June, Issue #12

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



Jay Boberg
Former President
MCA Music Publishing
March, Issue #5

"Publishers in the Nineties are taking a far more active role in developing writers and bands in the marketplace, far beyond just the creation of the songs. I think the old Brill Building mentality can come back as we turn the century, in terms of publishers being much more actively involved in the process than some publishers have been over the past few years."



Eddie Gomez
Creative Director
Bug Music
September, Issue #18

"A lot of times young writers and bands won't even consider publishing until later in the game because all they're focused on is getting a record deal. Bug can be very instrumental in helping them to secure that deal. We're also trying to educate young writers and young bands about the advantages of retaining their copyrights, which is what an administering publisher does—as opposed to selling the copyrights off for a publishing or a co-publishing deal."



Ron Moss
Dir., A&R, North America
Rondor Music Intl.
June, Issue #13

"One of the nice things about A&M Records back when I was there was that they were really an artist development label, but I think that mentality has been

put on the backburner at most labels, and I've found that the publisher's role today is to assume that responsibility.

"I think a lot of people look at publishers very skeptically. Most bands have the primary goal of getting a record deal and everything else takes a backseat. But a majority of those bands are going to be disappointed because [getting a record deal] is really an overrated experience."



Don Williams
Owner
Don Williams Music Group
August, Issue #17

"From the first time I got into the publishing business in 1968 to the time I went independent in '79, the publishing deal had changed from 50 cents on the dollar for the publisher to what became known as the co-publishing deal, which was 75 cents for the writer and 25 cents for the publisher, and the administration deal where the publisher got 15 cents to the writer's 85. I felt that there was no way I could stay in the business unless I could figure out a way to make it work better."



Evan Medow
President, Windswept
Pacific Entertainment
October, Issue #20

"My own feeling is that you can't call yourself a publisher unless you're developing new talent. If all we did was buy existing things, we would not be current. We're an alternative to the majors. The fact that they have large catalogs and huge staffs makes personal attention a problem. We're smaller, so we can give more personal attention, which is probably our major strength. We also have a creative philosophy, a direction and a clear idea of how to go about doing things. That includes having long-term relationships."

Songwriters



Danny Tate
Virgin artist has songs covered by numerous artists
April, Issue #7

"The way I got my first song recorded was that I was living in Nashville and a friend of mine in L.A. followed Rick Springfield into the bathroom at the Palace in Hollywood with a tape of one of my songs. True story. He literally knocked on the stall door and handed him the cassette.

"A month later, I got a call from Rick Springfield's manager and Springfield

had rewritten some of the song, recorded it and it became a Top Five hit ["Affair Of The Heart"]. As a result of that, the publishing company that handled him had a Nashville office, and they offered me a publishing deal."



Randy Newman
Veteran songwriter returns with musical 'Faust'
October, Issue #22

"I started writing songs when I was sixteen, and I studied composition in school, but writing songs has nothing much to do with studying composition. I studied Carole King [laughs]. It didn't matter to Paul McCartney. It didn't matter to Paul Simon, and it didn't matter to Prince. The best songwriters haven't necessarily had any formal training. I believe that it has helped me, but it isn't a necessity for people."



Lisa Loeb
Follows up #1 single with Geffen debut album
November, Issue #23

"When I wrote [Number One single] 'Stay,' I thought of Daryl Hall [of Hall & Oates fame]. Somebody told me he was looking for songs, so I thought I would write a fake Motown-like 'Sarah Smile'-ish type of song, and I started it with that in mind. That whole thing fell through, but I wrote it anyway, and it worked."



Tony Joe White
Has written hits for Elvis and Tina Turner
May, Issue #10

"I see a lot of guys around Nashville that I call 'briefcase writers,' where two or three of them will sit down together for two or three hours and come up with a hook. Then they'll stop and have lunch, and come back in, and within an hour they'll have a Number One song that nobody remembers a month later [laughs]. They've got the formula, but that's so far removed from what I feel about music that I can't even really think about it."



Chris Isaak
Reprise artist returns with autobiographical album
July, Issue #15

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



John Prine
Grammy-winning folk veteran
April, Issue #8

"Most of the time, I write behind the steering wheel as much as I do behind the guitar. But I'm surprised I can write anything. I always considered myself to be an editor more than a writer, because there are so many words that are offered to you as a songwriter, and you just kind

of leave out the ones that don't sound right.

"I've never pitched my songs that have been covered. I've never written a song for anybody else either. I still get people asking me, 'How come you never wrote another song for Bonnie Raitt?' It's just that Bonnie did 'Angel From Montgomery' so well that people seem to think that I wrote it for her, but I didn't."



Johnette Napolitano
From Concrete Blonde to Pretty & Twisted
October, Issue #21

"You absorb things every day of your life and stash it somewhere. But I'm not one for actually writing things down, which I regret sometimes, but I reckon that if I don't remember it, it's not worth remembering."



Paul Brady
Mercury artist has written hits for Bonnie Raitt
August, Issue #18

"[Songwriting] worries me less and less now because I've done it enough, and enough people have told me that I can do it, and I make a reasonable living at it, so I don't start searching for the nearest razor whenever I go through a 'black' period. I think what bothers writers the most about 'blocks,' is that they get too analytical and critical about what they're doing, and you can end up beating something too death with your own negativity."



Carole Bayer Sager
Veteran songwriter with a slew of Number One hits
May, Issue #9

"I always loved the song 'That's What Friends Are For' [originally written for the film *Night Shift*], so when Burt [Bacharach] and I were producing some songs with Dionne Warwick, I thought it would make a good duet.

"We did it with Dionne and then we added Stevie Wonder and Gladys Knight, and it occurred to me that it might be a wonderful song to raise the awareness of AIDS. We told that to Clive Davis, and Clive got us Elton John, and that song definitely took on another life and took on a much more important meaning than its initial appearance in *Night Shift*, when it was originally written about the friendship between the Michael Keaton and Henry Winkler characters."



Robyn Hitchcock
Cult figure finds new audience through Rhino series
March, Issue #6

"The important thing is not finding the lightning bolt [of inspiration], but rather the important thing is to try and extend the period of the lightning bolt. So that what actually strikes in a nano-second is stretched to a half an hour. Imagine the potential of that if you could do it with the orgasm [laughs]. You gotta try and create that state of being 'full-on.' It just goes away, and you have to wait for it to come back. It's like anything else, you have to re-charge."



PARAMOUNT STUDIOS: Radio-active/MCA artists Dig were in Studio C with engineer Trent Slatton and assistant Geoff Gibbs. The sessions included a special guest appearance by former Berlin lead singer Terri Nunn...Another MCA artist Mr. Marainga was in Studio B, mixing their upcoming album, as well as a cut for the *Ace Ventura: When Nature Calls* soundtrack...Holly Vincent was in Studio C cutting tracks with producer/engineer Alex Gordon.

AROUND TOWN: Producers Michele Vice and Peter Roberts were in Studio City's Blue Danube Studios working with Irene Cara on her new single, "You Need Me," to be released in Europe on the Italy-based label Discopiu Records. Bill Fishman of Santa Monica-based Fallout Films will direct the video...Engineer Mark Wolfson has been at the console at Entourage Studios in North Hollywood recording tracks for the upcoming Tom Hanks film *That Thing You Do*, and Eddie Fisher has been in working on an upcoming release with producer Tino Barzic; Lee Hirshberg engineered with an assist from Gordon Suffield...Mixer Rob Chiarelli and producer Jorge "G-Man" Corante have been at Larrabee North in Universal City mixing "It's All About Love" for Capitol recording artist

REUNITED



Highway 101 has reunited, thus the title of their upcoming WillowTree album, *Reunited*. The band is pictured at Sound Emporium in Nashville putting the finishing touches on their latest release. Singer Paulette Carlson, bassist Curtis Stone and guitarist Jack Daniels put the group on hold some time ago to pursue personal and solo projects. Pictured (L-R) are band manager Michael Goldstein, WillowTree's Sam Corkins, producer Larry Butler, Stone, Carlson and Daniels.

Tracy Spencer; Ryan Arnold assisted on the project.

EQUIPMENT NEWS: Royaltone Studios, a sister company to Alias Records, recently installed a Solid State Logic SL 4064 G Plus console with Ultimotion in its Studio B. The SoCal studio has recently played hosts to such artists as Don Henley and Melissa Etheridge. You can contact the studio manager at 818-769-2596...Northridge-based JBL Professional has introduced its new JBL 4645B subwoofer system for use in movie theaters. The 4645B system is THX-approved for theater installations by Lucasfilm, Ltd. Contact JBL at 818-894-8850.

QUANTEGY INTRO: Quantegy Inc., formerly Ampex Media Corporation, has broken away from Ampex Corporation and become an independent company, owned by a new group of shareholders. Quantegy Inc. begins its new chapter of independence with annual sales exceeding \$150 million, 35 years of industry experience, a host of industry breakthroughs, the number one market share in professional audio tape products and a comprehensive line of new format professional videotape products. Quantegy is based in Redwood City, California (415-367-2149). **MC**

HANGIN' AROUND



Zoo Entertainment recording group Nature is pictured on the set of the video shoot for their single, "Cometh," from their self-titled debut. Pictured (L-R) are band members Hugh Bonar, Brian Threatt, Brendan Etter, Andrew Parsons and director Jonathan Stearns of Original Films.

LADY BLUES



Blues guitarist Kris Wiley is pictured at Paramount Recording Studios in West Hollywood during the sessions for her upcoming debut. Shown in Studio C are (L-R, seated) engineer Barry Conley and producer Guy Marshall, (standing) ex-Knack drummer Bruce Gary, bassist Eric C. Ajaye and Wiley.

Award Winning 380S From Fostex

Combining Dolby S NR with high speed tape operation, a 12 Input/ 8 channel mixer with in-line monitoring, stereo XLR mic inputs and sweep EQ in the midrange--and it's no wonder that the Fostex 380S cassette multitracker has earned the coveted Editors' Choice Award of 1994 by *EM Magazine*.

There are two locate points, return to zero, plus another pair of memory points. By combining both sets of memory markers, you can establish pre and post roll conditions along with auto punch-in/out. Use the Auto Play and Repeat functions when you're rehearsing your punch, and view all status functions on a large, comprehensive fluorescent display.

If you work with MIDI, you'll really like the dedicated Sync In/Out terminals for sequencer lockup and the flexibility of the 380's integrated mixer. Featuring three band EQ with sweepable mids, two auxiliary sends, in-line monitoring and a logical, intuitive layout, you'll work faster and better than you ever thought possible. In particular, acoustic recordings are sensational with Dolby S NR, high speed operation, XLR mic inputs and sweep EQ in the midrange. The sound quality is damn near digital!

For further information on the 380S and other Fostex recording solutions, contact Fostex, 15431 Blackburn Avenue, Norwalk, CA 90650 • (310) 921-1112.



REWIND



'95



Jake Scott
Video Director (R.E.M.,
Smashing Pumpkins)
January, Issue #1

"Everything starts with the feeling of a song. The record company will send me the tape, either leaving it open conceptually or giving me some sense of what they are looking for in terms of format. I play the tape over and over and base a treatment on what I've been told. The best ones happen quickly, when I have an instinctive feeling about it."



James Stroud
Producer
(Clint Black, Tim McGraw)
February, Issue #3

"As a session player, I watched and learned from the producers I worked with, paying special attention to how they treated the artists with respect. In country, we strive to make the artist's music—because if you cater to them, you're not going to ever bore people with your own pat sound."



Critter
Producer/engineer/mixer
(Ministry, MIN)
August, Issue #17

"Sometimes, especially on a first project, a band will be great onstage, and then when they get in the studio with a big investment and their career on the line, they freeze up. I make them feel at ease. The whole point of the genre I've done my best work in is to experiment."



Marc Tanner
Producer
(Aerosmith, Cheap Trick)
September, Issue #19

"Lyrically, it always seems that a new artist needs a bit of work. They're young, they think they know everything and they hate to rewrite. So I explain to them the difference between their looser-feeling live performances and the tightness the recording process calls for."



Hale Blaine
Session drummer
(Phil Spector, Beach Boys)
February, Issue #4

"The more you know, the more advanced you'll be next to the guy who is doing it the hard way. Sometimes the guy who does it the hard way is lucky enough to fall into a group—somebody like Ringo,

Throughout 1995, *Crosstalk* spoke with a wide variety of behind-the-scenes studio and video personnel—from recording studio captains and engineers to video directors and session musicians. For our annual year-end issue, we have pulled together a few quotes from those who make their living by bringing added dimensions to some of the biggest stars around today. If you'd like to read any of these unedited interviews in their entirety, you can purchase back issues by simply calling the *Music Connection* offices at 213-462-5772.

who falls in with the Beatles and becomes a multi-millionaire. I don't think you can say that Ringo can play with anybody. He does the one thing he does. Charlie Watts is the same way with the Stones. We're talking about friends of mine who are fine drummers for what they do—but that's all they do."



Rob Chiarelli
Mixer (Janet Jackson,
Boyz II Men)
October, Issue #20

"The guy who produced my band's record tried to mess up my own material by making poor decisions, and it was totally frustrating watching some decent work get loused up by this type of incompetence. That's when I vowed that I'd never force myself or my ego on anyone, and that I'd always give the ultimate respect to whomever I was working with."



Mark Dearnley
Producer/engineer/remixer
(AC/DC, Def Leppard)
October, Issue #22

"Some groups do well on their own, but sometimes, if they've worked on a song for a long time, they develop tunnel vision and don't really know how it will come across to the outside world. It's important for them to have additional external input. As they gain more studio experience, their demos become more controlled, however, and they might be a little more protective of their babies."



John Porter
Producer
(Smiths, Buddy Guy)
June, Issue #13

"I do like computers and sequencing and building things up. I used to do a lot more of that in England with all that Euro-trash stuff, but over here, with the kinds of bands I work with, I don't do so much of it. Although I'm not adverse to anything—there are a million ways to skin a cat, and I don't think there's only one way of getting a result. It doesn't have to be live soul music to have soul. I basically think that all good music has soul, and if you can capture that with machines, so be it."



Gavin MacKillop
Producer (Rembrandts,
Simple Minds)
July, Issue #14

"A band may go to some producers because they know they're gonna get a

specific sound. But I treat every artist differently. All of my records are unique and tailored around enhancing those songs. I need to hear twelve great songs right away. If I'm interested, I request even more material. With a solo singer, a decent guitar track and an emotional vocal are enough, then I let my imagination play with the way it should develop sonically."



Erik Zobler
Engineer (Whitney
Houston, Anita Baker)
July, Issue #15

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



Ronnie Champagne
Producer (Jane's
Addiction, Alice In Chains)
May, Issue #9

"Sometimes I'm slightly uncomfortable being called a producer. A more accurate credit might read 'created by the band and myself.' You can't do it all yourself; you need a whole team. It's like handing off the ball, throwing and catching. I will discuss with my assistant what I need and want, and he will add ideas when we work with the band. I like to be all over the studio, solving problems every minute, bouncing ideas around."



Eddy Offord
Producer-engineer
(Yes, Police)
March, Issue #5

"Quite simply, it's my job to give suggestions to the artists and exist in a helpful capacity. The only thing I say is that before you blow out an idea at least give it a try."

"Generally, we spend a few weeks in pre-production, tightening up the arrangements, then we cut the basic tracks, and I give myself time in my portable studio to do a few overdubs and extra time with the singer, making sure their performance is great."



Steve Lindsey
Producer
(Aaron Neville)
May, Issue #11

"It's hard to believe I was actually telling Elton John how to sing a song, but what makes him such a pro is that he'll always listen. Elton started like Frank Sinatra, but I told him he should take the Ray Charles approach. Somewhere midway through, he switched, and the song went from black and white to color, at which point I sat back and let nature take its course. A huge part of the job is knowing when to get out of the way."



Rick Neigher
Producer
(Prince, John Mellencamp)
November, Issue #23

"Rather than believing he knows it all, a wise veteran musician takes the time to see what he can get from the producer he works with. The producer fills in the blanks, so to speak. With a young artist, obviously, there are more pieces missing, thus more for me to contribute. I'm suited to helping them find their own voice, with my favorite projects being ones written and produced from scratch. In those cases, often the writing and recording are done hand in hand."



Don Gehman
Producer-engineer (Hootie
& the Blowfish, R.E.M.)
March, Issue #6

"I'm probably evenly split between the technological side and the musical side. I had ten years of musical training before I got into my technical mentality. But I still react to everything based on music and what works for me emotionally. Music to me is very much a gut-level thing. I think that a nice way to make a record is to use a limited number of tools."



Greg Penny
Producer
(Elton John, k.d. lang)
April, Issue #7

"You're limited to helping artists achieve their best at a specific time period in their lives. It's a thin slice of time, and you better hope they're in a creative mood with minimal outside stress."

"My job is to respond to the artist's mood, then set up a scenario which liberates them artistically so they can fully express themselves. It's a cyclical process. The most important aspect is being patient with their artistic process."




David Tickle
Producer/engineer/mixer
(Prince, 4 Non Blondes)
April, Issue #8

"I always focus on the strength of the particular artist and try to enhance the essence of their strengths. It's important that I don't leave my own imprint, that I try and use as many of the artist's ideas as possible. I am the overseer, the interpreter, aligning the artist's vision and bringing it to life in as emotionally dynamic a way as possible."



Jeffrey Plansker
Video Director (Sound-
garden, 10,000 Maniacs)
August, Issue #16

"It's essentially a collaboration between the artist and myself, and I do want them to like what I do. On the other hand, I find that just as visual artists are not so keen musically, musicians tend to be less gifted in the areas I'm good at. So when they try to second-guess me, I tell them I wouldn't step in the studio while they're mixing and make suggestions." 



One of the most heavily anticipated—and heavily promoted—movies this holiday season is **Walt Disney Pictures' Toy Story**. Those who may have missed the flood of commercials promoting the film will want to know that this is the first full-length animated feature to be created entirely by artists using computer tools and technology. That isn't nearly as sterile as it sounds, because there's plenty of Disney magic behind the personas of **Buzz Lightyear, Woody, Mr. Potato Head** and the rest of the wonderful talking toys. There are some wonderful voice talents on hand as well, including **Tom Hanks, Tim Allen, Don Rickles** and **Jim Varney**. This project marks the Disney debut of **Randy Newman**, whose trademark untrained vocal style offers a perfect counterpoint to all that computer polish. The first single being worked by Disney-owned **Hollywood Records** is "You've Got A Friend In Me," a duet between Newman and **Lyle Lovett**. Here at Show Biz, we

prefer the wistful "I Will Go Sailing No More," a paean to the pains of growing up and one of Newman's finest ballads. Both film and soundtrack are in general release.

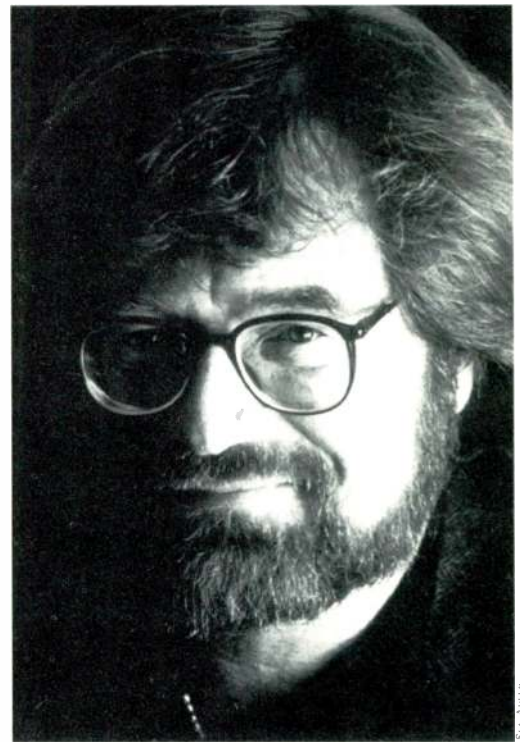
Hollywood Records also has the soundtrack to **Unstrung Heroes**, **Diane Keaton's** feature film directing debut. The film stars **Andie MacDowell, John Turturro** and **Michael Richards** in the story of a sensitive twelve-year-old boy who flees his ailing mother and emotionally distant father to live with two eccentric uncles. It's a coming of age story set to an eclectic mix of vibraphone, zither, dulcimer, vibratone and Indian banjo provided by Oscar nominee **Thomas Newman**. Film and soundtrack are in general release.

'Tis the season to be subversive, to search out holiday recordings that speak to us when our stress level's high and it might be best not to speak to us at all. First, don we now **Our Gay Apparel**, the first holiday CD by the **San Francisco Gay Men's Cho-**

rus under the direction of **Dr. Stan Hill**. This collection is fairly conservative in its vocal arrangements, if not in its underlying sociology. Quite beautiful at times, this may well be the only Christmas compact disc you need at your family get-together. (Don't let anyone catch you crying during the very warm, humanistic "I'll Be Home For Christmas.") Reach the San Francisco Gay Men's Chorus at 415-863-4472.

Also notable this holiday is **Mannheim Steamroller's Christmas In The Aire**. This collection by **Chip Davis**, the founder and president of American Gramophone and the man behind Mannheim Steamroller, is the polar opposite of **Our Gay Apparel**. There are real instruments on this instrumental collection—and well-arranged they are at that—since no amount of human effort can keep a wild bank of synthesizers from not making this Christmas seem like a very sterile and aloof holiday.

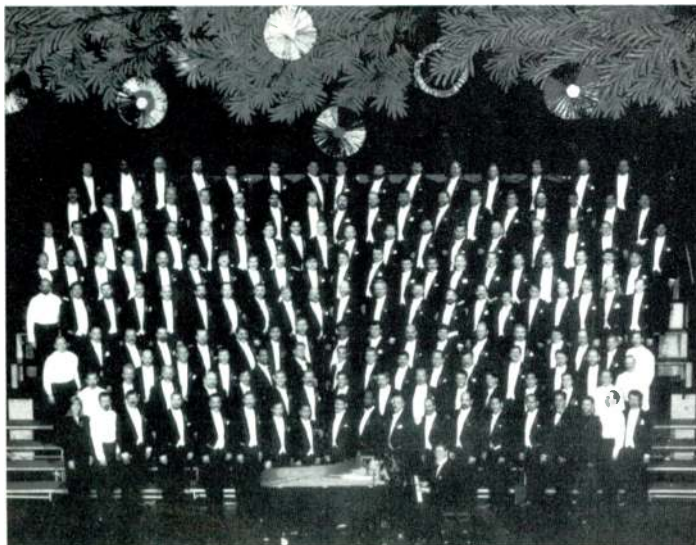
It was new and daring when it opened in 1960, not only because it was considered a rock musical but because it addressed the "generation gap." Now **Bye, Bye Birdie** has been made into a TV movie, and **RCA Victor** has the soundtrack. For those who missed the December 3rd broadcast on **ABC**, this latest production of the Broadway classic is the story of fledgling rock star **Conrad Birdie (Marc Kudisch)**. **Vanessa Williams** is Rose Alvarez, the long-standing girlfriend of his manager, **Albert Peterson (Jason Alexander)** and **Chynna Phillips** is **Kim MacAffee**, a fan club member who is to receive a kiss from Birdie on **The Ed Sullivan Show** before the singer reports to the Army. Also in the cast are **George Wendt** and **Tyne Daly**. All vocals and arrangements are faithful to the original compositions by composers **Charles Strouse** and **Lee Adams**, despite the addition of three new songs. A neat little trip to the theater designed for those who never leave the couch.



Mannheim Steamroller's Chip Davis

Tune in to **KOCE-TV** this season as they are celebrating everything from Chanukah to Christmas to the New Year. Of special note are the old-fashioned music of **Hometown Christmas: The Jack Daniels Silver Cornet Band** (December 14, 10 p.m. PST), former **Chuck Mangione** sideman **Rob Mathes** in **I Want To Hear The Bells** (December 21, 10 p.m.), **Swing & Sway Christmas With The Sammy Kaye Orchestra** (December 24, 9 p.m.), the swing choirs, glee clubs and other musical organizations of **Purdue University Christmas** (December 25, 6:30 p.m.) and the operatic voice of **A Holiday Concert With Kallen Esperian** (December 25, 5 p.m.).

Also on Christmas day, you may have your traditional American Christmas songs with **Mel Torme, Maureen McGovern** and **Doc Severinsen** (5 p.m.) or Celtic traditional with **Danny O'Flaherty, Robin James-Jones** and **Adrian McGrath** (9:30 p.m.). You may have your New



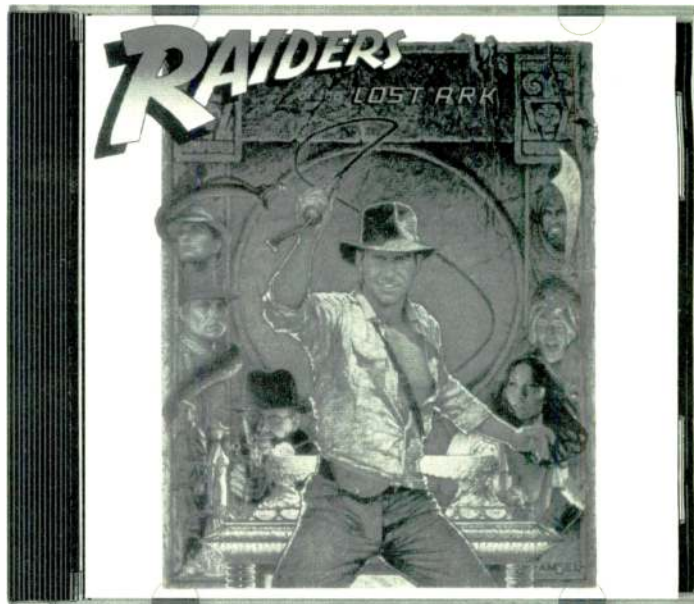
San Francisco Gay Men's Chorus





Cantor Nathan Lam and Melissa Manchester

Not so long ago, in a world not so far away, Steven Spielberg and fellow filmmaker George Lucas teamed up for a tribute to the Saturday afternoon adventure serials of their youth. Indiana Jones was born and embarked on the first of a trilogy of journeys. He was driven in his first, *Raiders of The Lost Ark*, by a triumphant and eerie John Williams score now made available for the first time on CD. This beautifully re-mastered package from DCC Compact Classics features 30 minutes of additional music interwoven with the original 1981 soundtrack release, which was



original two-track master mixes. There is also a wonderful full-color 24-page booklet offering interviews with composer Williams with liner notes, photos and sketches not on the original release. Singer-songwriter Keith Christopher has joined the cast of the long-running CBS daytime drama *The Guiding Light*. He plays the openly gay and HIV-positive character Wyatt. Christopher previously made TV history by playing a similar role on NBC's *Another World* in a story line centered around National AIDS Compassion Day. Other TV appearances include *Entertainment Tonight*, Fox's *TV Nation*, PBS' *In The Life*, *The CBS News At Noon* and *The Charles Perez Show*. The multi-talented artist is a recent *Billboard* Certificate of Achievement Award Winner for his song, "Smiling In The Dark." His second CD, *Naked Truth*, has just been released. Call KCT Productions for more information at 212-222-3210.

Year's Eve with Guy Lombardo if you stay up to 11 p.m. or with Lawrence Welk if you can't (airs December 30, 8 p.m. and repeats December 31, 6 p.m.).

Award-winning singer-songwriter Melissa Manchester was the narrator for *Vanished Voices*, a large-scale dramatic musical Holocaust Commemoration held recently at Stephen S. Wise Temple in Bel Air. Cantor Nathan Lam of Stephen S. Wise Temple also performed. *Vanished Voices* featured music from the long-lost Jewish communities of Eastern and Central Europe, much of it unheard outside Europe since the Thirties. Conceived and conducted by Neil Levin, Professor of Music at the Jewish Theological Seminary in New York, the performance featured a 200-voice chorus and members of the L.A. Jewish Symphony. To find out more about this memorable work, contact Selfman & Others PR at 213-653-4555.

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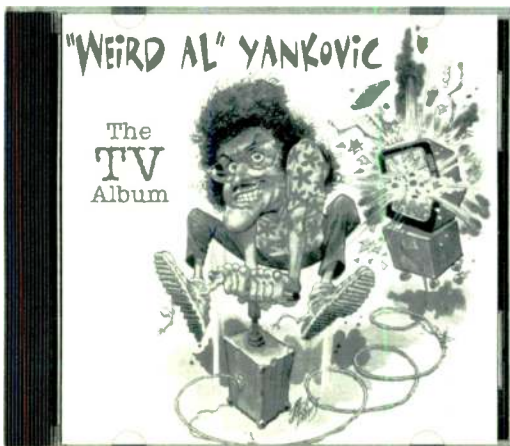
Down in Nashville, they take their Christmas very seriously. The Nashville Network has virtually non-stop holiday fare from now until the new year. You may want to start your viewing marathon with the contemporary Christian community when Gary Chapman, Steven Curtis Chapman and Amy Grant guest on *A Sam's Place Christmas* (December 6, 5 p.m. PST). Then join *Riders In The Sky* and their guests Kathy Mattea, the Moffatts and Little Jimmy Dickens on *Riders Radio Theater: The Christmas Show* (December 13, 5 p.m.). *The Statler*

Bros. Christmas Show welcomes Barbara Mandrell and John Berry (December 16, 6 p.m.), while *A Wrangler Cowboy Christmas* with Charlie Daniels and Chris LeDoux airs December 20 at 5 p.m.

If you see nothing else, look for *New Year's Eve At Sea World Live* on Sunday, December 31, at 8 p.m. The special from Sea World in Orlando, Florida stars country star Tracy Byrd and is hosted by Katie Haas and Lee Greenwood. This marks Greenwood's farewell to touring as he opens the Lee Greenwood Theater in Sevierville, Tennessee during 1996. We wish him luck.

We wish you luck, too, and hope all of our readers have a happy and safe celebration no matter what holiday falls on your calendar. As always, thanks for your continued support and keep those cards and letters coming.

Y'all come back and see us real soon. MKC



'Tis the season to be jolly, so it seems only appropriate that Scotti Bros. should release new product by funny man "Weird Al" Yankovic. While *The TV Album* doesn't contain the full sweep of Yankovic's artistic vision as represented by last year's boxed set, this is a neat place to pick up TV-themed pieces, including "Ricky," a parody from 1983



Katie Haas and Lee Greenwood count down to 1996 on TNN



REMEMBERING GARCIA: Jerry Rubin and the Alliance For Survival, which annually celebrates the birthday of Beatle John Lennon, will host a New Year's Eve Jerry Garcia Party featuring live music, dancing, comedy, a drum circle and a special midnight unity ceremony. Scheduled to perform at the party, which will be held on Sunday, December 31, at the Church In Ocean Park, located at 235 Hill Street in Santa Monica, are Grateful Dead tribute band Stunt Road, political humorists Paul Krassner and Rick Overton and Uncle John's Tribute Drum Circle. Admission is \$19.96 per person and will include a complimentary all-you-can-eat buffet dinner, party desserts and midnight champagne. All of the proceeds from the New Year's Eve Jerry Garcia Party event will benefit the Los Angeles Alliance For Survival.

CYBER PARTY: Boyz II Men, Brownstone, Gerald & Eddie LeVert, 7 Mary 3 and D'Angelo are among the performers who will take part in "New Year's Eve Coast-To-Coast From Universal Studios." This nationally syndicated 90-minute special, conceived and produced by Gene Fein and Cary Glotzer for NYEVE Productions, will air live simultaneously from Universal Studios in Orlando, Florida, and Universal Studios in Los Angeles on December 31, from 11:30-p.m. to 1:00 a.m. In addition to live countdowns from each location, the special will include a look back at the year in music, film and sports. And in a nod to the burgeoning cyberspace market, this live telecast will also incorporate an interactive web site, affording viewers the opportunity to access exclusive artist information and news, New Year's resolutions from hosts and guests, video clips, audio files, year-in-review facts and updates from Universal Studios and NETCOM Communication Service, the show's exclusive on-line provider.



BYE-BYE BOINGO: Veteran SoCal musical stalwart Oingo Boingo sold out a handful of shows at the Universal Amphitheater recently in what was billed as the band's farewell tour. During their lengthy career, the band, which shortened their name from the Mystic Knights of the Oingo Boingo to Oingo Boingo to their recent moniker, Boingo, scored great success west of the Rockies but their fame never spread eastward. But what really led to the band's ultimate demise was eccentric lead singer Danny Elfman's (pictured above) other, more successful, career as a film and TV composer, including scores for *Batman* and the theme songs to such television fare as *Tales From The Crypt* and *The Simpsons*.
—Tom Farrell



CREATIVE CROSSROADS: Guns N' Roses axeman Slash and other celebrities concerned with the environment were on hand for the grand opening of artist Richard Bilow's new exhibit, "Crossroads Of Creation," held in support of the Earth Communications Office (ECO). The exhibit features innovative aquarium and landscape sculptures and was sponsored by Executive Business Management (EBM), with catering courtesy of Barbara Lazaroff and the Wolfgang Puck Cafe in Santa Monica. Shown (L-R): ECO Chairman Larry Kopald, Richard Bilow and Slash.



PAGAN PALLADIUM: Actor/musician Keanu Reeves and rock renaissance man David Bowie are pictured at the Palladium, where Reeves' band, Dogstar, opened for the man of a thousand phases, who was in town (with NIN) for shows at the Great Western Forum. The show, billed as "Pagan Halloween Ball," featured body piercers, tattoo artists and drummers. Celebs in attendance included Seal, Scott Weiland of Stone Temple Pilots and members of Rage Against The Machine and the Offspring.



GOOD VIBRATIONS: Controversial rapper 2Pac Shakur recently stopped by "Color Me Tuesday—The Vibe," held every Tuesday night at the Hollywood Athletic Club and hosted by Roland Wirt and Reginald T. Dorsey. Pictured (L-R): Nicci from Brownstone, Qwest Records' D-Knowledge (top), Faith Evans, Treach from Naughty By Nature, 2Pac Shakur, Robert Betts (top) and Roland Wirt.



COLE CUTS: Triple A station KSCA's Chuck Moshantz and Nicole Sandler, Island artist Jude Cole, KSCA Program Director Mike Morrison and Island Records' Dave Barbis are pictured at Starbucks coffee emporium on Melrose, where Cole performed a live acoustic set for the KSCA morning show. Cole also performed twice at the Viper Room in support of his new opus.



THE GREAT PRETENDER: Pretenders leader Chrissie Hynde is pictured during her recent unplugged set in front of a packed, ecstatic Wilmeton Theatre crowd. Backed by a classical string ensemble (the Duke Quartet), Hynde and company performed selections from their latest release, *The Isle Of View*. —Traci E



THE RAP ON RAP: Leading hip-hop newspaper *Rap Sheet* recently hosted its second annual rap and hip-hop industry convention. The event included panel discussions and interactive workshops on rap music and its impact on society. Pictured: Compton Mayor Omar Bradley, *Rap Sheet* Editor Darryl James and Chuck O. of Public Enemy.



SOUNDTRACK FORUM: Record and film executives shared tips on how to get songs into soundtracks during the Los Angeles Music Network's "Getting Songs Into Soundtracks" panel. The consensus was that the Internet is a bonanza of easy-to-clear music for film and soundtrack album use, and that getting songs into and producing soundtracks comes down to (wow, here's a real eye-opener) who you know! Pictured during the event are Hollywood Records' Senior VP of Soundtracks Mitchell Leib, Paramount Pictures' Harlan Goodman, LAMN President Tess Taylor, Lightstorm Music VP Randy Gerston, A&M's Director of Film Music Jonathan McHugh and film/TV director Randall Miller.



THREE MONA LISAS: The members of RCA act 1000 Mona Lisas—bassist Gianni Neiviller, drummer Rocco Bidlovski and lead vocalist/guitarist Armado Prado—are pictured at the Virgin Megastore in Costa Mesa. The L.A.-based hard-core punk trio signed autographs for fans following a live performance.



A WORLD OF MUSIC: A world music festival focusing international attention on the need to empower young people and end violence was announced recently during a special ceremony held at the Los Angeles Memorial Coliseum. Set for Saturday, June 22, 1996, the live non-profit concert event, which will be broadcast by satellite, will feature performances by Jon Anderson of Yes, Anita Baker, Kenny Loggins, Kitaro and new age artist Suzanne Ciani. Pictured during the announcement are (L-R, standing) Bob Levinson and Linda Grey of PR firm Levinson/Grey Associates, veteran radio personality Casey Kasem, author Barbara OeAngelis, L.A. County Director of Injury and Violence Prevention Billie Weiss and Coliseum Director of Marketing John Lee, (seated) SCAG President Mark Pisano, California State Assembly member John Vasconcellos, Dionne Warwick and World Music Festival creator/Executive Director Steve Robertson.

MUSIC CONNECTION Tidbits from our tattered past

1988—THE GREAT & POWERFUL OZ: Epic recording artist Ozzy Osbourne is currently hard at work on his new LP, *No Rest For The Wicked*, with veteran producer Keith Olsen (Fleetwood Mac, Pat Benatar, Whitesnake). The great and powerful Oz is reportedly looking slimmer than usual during the sessions. Maybe it's that new one-chicken-head-a-day diet!

1990—JUMP THEY SAID: Steve Herrera, one-half of the KNAC morning duo, recently risked life and limb to gain some publicity when he took a "bungee jump" off the L.A. Harbor's Vincent Thomas Bridge. Herrera jumped three times, coming within fifteen feet of the water on his third try.

ROCK'S
YOUNG
BLOOD

HOOTIE & THE BLOWFISH

Their smash Atlantic Records debut led the pack in a year that saw fledgling bands rule the roost

By Steven P. Wheeler

This was certainly the year of debut bands. And the indisputable leader of the pack was a bi-racial quartet from the unlikely musical mecca of South Carolina, which goes by the cartoonish moniker of Hootie & the Blowfish.

With certified sales of eleven million copies, Hootie & the Blowfish have become one of the biggest success stories of this year—or any year, for that matter. And most refreshing of all, they scored their success the old-fashioned way—they earned it!

Cracked Rear View, the band's Atlantic debut, was the product of nearly ten years of playing in obscurity. Formed on the Univer-



Jim "Soni" Sonefeld Dean Felber Darius Rucker Mark Bryan

sity of South Carolina campus back in 1986, the band dealt with their industry-wide anonymity by recording three self-released EPs, beginning in 1990.

Instead of packing it in when major labels ignored them, they set up their own corporation, toured relentlessly throughout the East Coast, selling their EPs at gigs and through a retail chain that lead singer Darius Rucker worked at during his college days.

The band's 1993 EP, *Kootchypop*, sold 60,000 copies. Not bad for a rock band without any label affiliation. Eventually, the band's blue-collar work ethic (300 live shows in '94 alone) and eyebrow-raising results

began to get noticed by the same industry that had previously ignored them. Well, at least Atlantic A&R rep Tim Sommer noticed.

"We started getting reports that this self-made record, with no record company affiliation, from a band in South Carolina, was outselling Pearl Jam in that entire state," Sommer told *Music Connection*. "It didn't take a brain surgeon to see that Hootie was a good signing—even though they were not courted by other labels and were basically signed for nothing."

Once the deal with Atlantic was finalized, veteran producer Don Gehman (John Mellencamp, R.E.M.) was brought in to helm

the band's debut. The result was an intoxicating blend of acoustic rock, soaring harmonies and heartfelt lyrics that blended perfectly with youthful energy and exuberance.

Yet, there was no indication in mid-1994, when the album was released, that this band from nowhere would make the world their stage a year later. And the credit must go to Atlantic for not deserting the Hootie Express when it hit rough weather in the initial months following its release.

In fact, Atlantic President Val Azzoli explained, "We knew that radio wouldn't be enamored by this band out of the box because it really doesn't fit a format. Is it alternative? Not really. Is it pop? Not really. Is it AOR? Not really. Is it AC? Not really."

"We stayed with this record because we had a series of little successes, and the record really just started kicking in [this past February]. I'm talking huge sales. There was a time when we were thinking that radio just wasn't gonna play [the first single] 'Hold My Hand.' God bless our promotion people, because they just wouldn't take 'no' for an answer.

"We figured that we'd just try to create a buzz and not worry about *what* station played it, let's just worry about a station playing it," commented the Atlantic President. "So we toured and did press, we toured and did press...and we got a buzz. Then we started to get a little bit of AOR airplay—not a lot, but they did start to play it. And everywhere it got played, it started to sell records."

In Azzoli's words, the "play of the game" occurred when late night talk show icon David Letterman heard "Hold My Hand" on WNEW while driving home one night. The band was on the show the very next week, and the record sales never stopped from that point on. (Hootie would eventually hit the top of the charts in May, an amazing 44 weeks after *Cracked Rear View* was released. In fact, the album has been firmly entrenched in the Top Ten every week since February.)

The phenomenal success of Hootie & the Blowfish gives a strong indication that MTV is no longer the only way for new bands to break through. As a matter of fact, Hootie's initial success came through the newer Triple A radio formats and grew from there.

The silhouetted figures located on the cover



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of *Cracked Rear View* seemed to be the band's way of thumbing their noses at the image-conscious industry and the cosmetic video age.

Lead singer Darius Rucker told *MC* earlier this year that the band wanted to be judged solely on their music. "If you see three white guys and a black guy, people will usually think that it's either a funk band or a hard-core band. The black guy has to be the bass player or the drummer. We just didn't want anyone to have any preconceived notions."

As for theories about the Year of Hootie, A&R veteran Tim Sommer notes, "Despite the trends that come and go, people really like Bob Seger, John Mellencamp, Tom Petty and early R.E.M. It didn't take a genius to see that if you could find a band that espoused those values and wrote quality songs and had the

same vibe as a Bob Seger or a CSN or a John Mellencamp but were twenty years younger, you were going to have something special."

But perhaps Rucker encapsulated it best when he summed up the band's success by merely saying, "For years, no one wanted a band that sang with harmonies or played acoustic guitar. No one wanted anything to do with us, and while things have changed, it's still hard for a band like us to get respect. We just wish people would take our record as a Hootie & the Blowfish record and not worry about what everybody else in the music business is doing."

Well, you can rest assured that Rucker has found solace in the fact that millions of rock fans across the U.S. have paid heed to his words, making Hootie & the Blowfish the Cinderella story of '95.

MC

ROCK'S YOUNG BLOOD

This year's infusion of new talent on the charts has pumped new life into a staid music scene

By Tom Kidd

If 1994 was the year of Jurassic Rock, when the dinosaurs of the music world ruled the nation's charts and concert trails, then 1995 was an evolutionary time. Newer, ostensibly fresher artists such as Alanis Morissette and Hootie & the Blowfish replaced long-familiar faces in the hearts and minds of the record-buying public.

"As much as I hate to say it," said Atlantic Records President Val Azzoli, whose label scored one of the biggest success stories of the year, Hootie & the Blowfish, "the new bands came out this year partly because the old bands are getting a little long in the tooth. The star system hasn't kicked in for a while. Finally the younger generation is finding their own sound."

These are not nostalgic times. Legendary artists such as Elton John and Stevie Wonder found themselves displaced by a breed of hungry and hard-working newer artists. With many of the heavy hitters of yore unable to duplicate their historic sales figures

and befitting the record-buying public's enchantment with new music and artists, Hootie & the Blowfish rose to the top of the heap. Their Atlantic Records debut, *Cracked Rear View*, a record that grew steadily and then exploded on the charts, has been certified by the RIAA as having sold eleven million copies, which ranks it in the Top 25 albums on the RIAA's "Highest Certified Artists" list, based on all recordings certified by the RIAA since the establishment of their award program in 1958.

Another notable sales success—and a recording artist that took the musical world by storm—was Alanis Morissette, whose American debut, *Jagged Little Pill*, on Madonna's Maverick label, has also reaped multi-platinum rewards.

And reflecting that trend toward younger, breaking bands, *Music Connection* magazine featured many of these rock youngbloods on the cover, including Better Than Ezra, Hootie & the Blowfish,

Dave Matthews Band, Bush and Alanis Morissette, the latter two landing on the cover of *Music Connection* long before they made their big chart splash.

People are always interested in having the latest thing, and that, according to Elektra Entertainment's Director of A&R, Lara Hill, who signed Better Than Ezra (a band that was helped along on their road to fame by a favorable *Music Connection* Demo Critique review), partially fueled the hunger for new music.

The new year brought a need for new bands, says Hill, and also a new honesty that record-buyers found appealing. A songwriter herself, Hill puts much credence in singer-songwriters having something to say. "I feel as if bands are coming out and being themselves," she says. "They're coming out and saying what they feel. That really opens the door for other songwriters to come in.

"If it's angry, if it's mean, if it's nice, if it's pretty—it doesn't matter," she continues. "Recording artists are saying what they feel rather than worrying about what other people think."

ON THE RECORD

This year was a banner year for fledgling artists on the charts, and Hootie & the Blowfish blew everybody else out of the water with *Cracked Rear View*.



**Val Azzoli, President,
Atlantic Records**

**"Finally, the
younger
generation is
finding their
own sound."**

ROCK'S YOUNG BLOOD

To succeed today is to succeed on a grass roots level. The music has been brought back to the people and, in the process, more acts than ever are hitting the highway.

One way to tour is to hook up, in the established manner, with a more established act. This type of touring is allegedly an advantage to both established and new performers since both artists can, in theory, draw from each other's crowds. This is not a perfect formula, as proven during the David Bowie/Nine Inch Nails tour when many NIN fans left before the veteran's set.

Most newer bands are still going it alone. Atlantic President Val Azzoli explained that one of the keys to breaking Hootie & the Blowfish was in-store play. Dave Matthews Band gained much attention from a year of regional touring, building an undeniable fan base

which spread from the southeast to encompass both coasts.

As tough as touring may be on a band, the long-term effect is to build both a strong core audience and a cohesive band. This is especially important in a market where it may take a band two or three years to break their product. In the old days, this was called commitment; today it's just a matter of survival.

"Marketing today is more artist-driven," explains RCA Senior Director of A&R/Artist Development Bruce Flohr, who signed another of this year's biggest successes, Dave Matthews Band. "A band like Dave Matthews, Better Than Ezra or Live may spend more than two and a half years working the same product."

ON THE STREETS

Successful marketing is a theme running through virtually all of this year's success stories. This hardly surprises Flohr. "Successful bands set out to accomplish their vision. They make music the way they want to and sell it the way they want to. The artists educate themselves and come to realize this is an industry based on knowledge."

Knowing what works is no simple task. There is no one way to make it big in music. No artist can know if

"These days you have to know as much about the industry as you do about your music."

—Gary Bonnecaze, Better Than Ezra



they are reaching a goal unless they have first set one up.

After recording *Deluxe*, Better Than Ezra set out with one goal in mind: to tour and show the record companies what they could do in album sales. Explains drummer and co-founder Cary Bonnecaze, "We just hit the road constantly. We played so many shows that we were only home on Sundays and Mondays. We did that for about six months."

It was important for the Dave Matthews Band to stay in control of their career. "We just made ourselves something that the record industry wanted, as opposed to allowing them to be something that we wanted," relates Matthews.

By the time the band garnered major label interest, Matthews and company had already released two indie products, the live *Remember Two Things* and five-song EP *Recently*. In addition, the band built a booming business in merchandising hats, T-shirts, posters and stickers—a self-marketing work ethic that also paid off in handsome multi-platinum dividends for Hootie & the Blowfish.

This was definitely the year of the self-reliant act. By developing an astute merchandising campaign on their own, rather than waiting for someone else to do their business for them, bands are better able to maintain control of their careers, and by creating a big noise in a small market, bands can garner the attention of the major labels, who then oftentimes sign the band when the label sees that they already have a healthy fan base in tow.

As Better Than Ezra's Bonnecaze points out, "These days you have to know as much about the industry as you do about your music."

This is especially true of Hootie & the Blowfish, whose bassist Dean Felber, a finance major, helped them form a formal partnership early in their career.

Building a business base proved important this year, but both Elektra's Hill and RCA's Flohr caution that releasing an independent CD can't be seen as the be-all and end-all. "Anything goes these days," says Hill. "Bands can go out and play without announcing the gig. That's how I signed two of my bands. There are no set rules, and this widens it out for bands. Some put out their own CD because they can afford it."

"Artists can get further along in the beginning if they do it themselves, but the problem is when they put out an indie release that isn't



"We just made ourselves something that the record industry wanted, as opposed to allowing them to be something that we wanted."

—Dave Matthews

Dave Matthews Band: Carter Beauford, Boyd Tinsley, LeRoi Moore, Dave Matthews and Stefan Lessard. We featured the band on our cover in early August (issue #16).

very good," says Flohr. "Anybody can put out a CD. Just because they release a CD, it doesn't automatically go to the head of the A&R stack."

Not every artist is business-wise, but this year's successful artists have good business acumen in common. This doesn't make things any easier. "It's a business, and it's hard sometimes," says Sponge's Vinnie, "because there's no way that I can even sit and think about writing a song when I'm worried about drawing up a new partnership agreement, or the band needing insurance for its tour, or do we have enough money for this or that?"

"It's like there are two different places in my head—one artistic and one business. So hopefully, we have enough people to deal with the business so that I can just deal with the artistic side of it. But there's no way to avoid it, and I'm not sorry I'm here. There are times for the business, and then there are times for zoning out and just doing what I've got to be doing, and that's writing tunes."

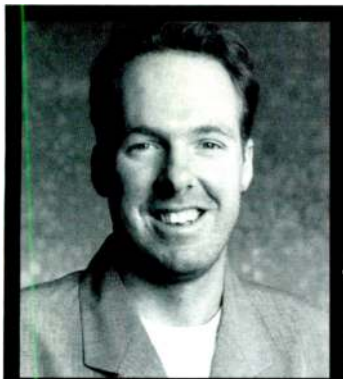
ON THE AIR

Every band needs to get their songs heard. The radio stations helping most of this year's success stories carried the Triple A (Adult Album Alternative) moniker. Triple A radio may have begun, in the words of KSCA-FM Program Director Mike Morrison, "for people sick of classic rock and tired of Green Day," but by the end of the year, the format remained popular because it courted both ends of that spectrum.

This format without a formula took root in a shifting market. As Tom Vickers, Senior Director of A&R for Mercury/Parachute, explained, "AOR and the other formats are undergoing change. CHR is now urban-based. AC and Hot AC can spread from Triple A."

The format provides a home for classic artists with an emphasis on seldom-heard classic tracks, but also a starting point for low-volume newer performers. Thus, Triple A became home base for artists too conservative for alternative radio, which was until this year seen as the starting block for most new music.

Because every Triple A station designs its own playlist based on the tastes of its marketplace and staff, the rise



Bruce Flohr, Senior VP of A&R, RCA Records

"Anybody can put out a CD. Just because they release a CD, it doesn't automatically go to the head of the A&R stack."

of this format opened the doors to all kinds of songs. This eclectic programming was both a boon and a curse, however. Triple A stations tend to play album cuts, making it difficult for a record to cross-over. The key to this puzzle is to maintain a long enough shelf life so that radio can settle on one or two singles. For the most part, the acts that broke through found album cuts played on Triple A and their singles played on more hit-bound formats. This type of double-play helped increase their time in the field.

During its brief history, Triple A has undergone changes of its own. Los Angeles station KSCA-FM—still one of the few such formats in a major market—adjusted their programming to entice listeners when classic rock station KLSX-FM switched to an all-talk format. This move toward the classic hits left less air time for

album cuts and, more importantly, new artists.

Though Triple A stole some of its thunder, alternative radio remained a good place to break new artists. Early this year, Bush broke big thanks to the simultaneous support of Los Angeles station KROQ-FM and alternative rock outlets in San Francisco (Goo Goo Dolls, a band with five albums to their credit, also finally broke into the mainstream with the help of KROQ). California became the chief anchor for the British band's debut, *Sixteen Stone*, and single "Everything Zen."

A similar tale was told late this year when the Presidents of the United States of America released their self-titled debut and first single, "Lump," a quirky tale about a girl rolling around in the mud. The band chalks its success up to excessive spins on L.A.'s KROQ and San Francisco's Live 105, not to mention a certain similarity to another quirky band with nonsense lyrics who made the charts this year, Weezer.

Still, Triple A programmers will likely never abandon the original format entirely, for their influence has been great.

VH1, for instance, once seen as the easy-listening alternative to big brother MTV, changed its format to feature contemporary adult alternative acts. Hootie & the Blowfish were practically the VH1 house band with their videos to "Hold My Hand" and "Let Her Cry."

The year also saw a particular synergy between radio and video.

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ROCK'S YOUNG BLOOD

VH1 joined Triple A in playing classic and new artists side by side. "I think of VH1 as a force now, and I wouldn't have said that two years ago," said Atlantic's Azzoli. VH1 has moved from being, in his words, MTV's "ugly stepsister," to forge a new identity around such acts as Hootie & the Blowfish, Melissa Etheridge, Sting, Madonna, Sheryl Crow and Counting Crows.

The new direction worked, as Melissa Etheridge pointed out. "My album before my last one sold 800,000 copies," she said. "The last one [*Yes I Am*] sold five million. Some portion of that, getting VH1's support, was very key."

Locking in baby boomers and thereby widening the audience base was welcomed by marketers. "Triple A allowed the older alternative listener to find a home and stay in touch," says RCA's Flohr. "They heard it on the radio, saw it on VH1 and found they could relate to the bands. Now kids can share new music with their families."

ON THE FUTURE

Whether there will be any new music from this batch of bands to share this time next year remains to be seen. It doesn't take a high-priced crystal ball to foretell that this year's models have a better chance than many of their forebears of avoiding the music community's legendary sophomore jinx, since many of the acts which appear to be first-time artists, such as Hootie, Dave Matthews Band and even Live, have been slugging it out on the road for years and have self-released independent product.

Consumers know Goo Goo Dolls from their 1995 hit, "Name," from *A Boy Named Goo*, but the band has been recording for many years.

There are similar stories all down the line. Audiences know Live from *Throwing Copper*, but critics remember the band from *Mental Jewelry*.

And then there is Alanis Morissette. As a child, she was a semi-regular on Nickelodeon's *You Can't Do That On Television*. She took her TV money and financed a single called "Fate Stay With Me," released on her own boutique label, Lamor Records. By age fourteen, she was signed to a publishing contract with MCA Publishing in Toronto. What followed were two dance discs, *Alanis*



Bush: The English grunge band was featured on our cover in January (issue #2), long before most of America had ever heard of them.



(1991) and *Now Is The Time* (1992).

With that in mind, albums that are new may contain songs that are not. *Kootchypop*, an EP by Hootie & The Blowfish released in 1993, contained early versions of their 1995 hits, "Hold My Hand" and "Only Wanna Be With You." This self-released EP would eventually sell a respectable 60,000 copies, helping the band attract the attention of Atlantic Records.

Ultimately, this year's crop of bands stand a better-than-average chance of surviving their initial success because they've already made their mistakes. As country star Shania Twain said of her self-titled debut of two years ago, she can look back on it now, an album on which she covered, in the Nashville tradition, material by outside writers and other artists, and immediately see the problem.

"I was interpreting other people's feelings and emotions," she explains. Her sophomore outing, *The Woman In Me*, made it to the top of the country charts this year, while also crossing over into the Top Ten on *Billboard's* Top 200.

No bets are being taken on whether the acts in general will be able to reproduce their successes. It would be nice to say that quality will win out, but that's to overly simplify a synchrony of energies that made 1995 like no other.

People may know Hootie & the Blowfish for the sing-along songs their label president calls "good American music that people love to hear but haven't heard in a long time," but the band was signed as part of an evolution of independent

forces happening both within the band and within Atlantic. Among these, the band had developed regional sales on their own, and Atlantic had determined to work records more for the long haul than the more traditional short-term philosophy.

Like most labels, the old theory at Atlantic was to sign an act, get their record on the radio and wait for people to buy it. A record company's structure is much more complicated today, when a plethora of new departments—from marketing to product development to college to touring—having been added. Each addition is heavily specialized and every department must coordinate thoroughly with every other department. No act has just one audience these days, and no one department can do it all.

It is this newly developed mentality more than any change in consumer tastes that may keep these acts in the public's eye. "Our main mandate as A&R people is to develop career artists," RCA's Flohr notes. This includes recognizing that the following of artists such as Dave Matthews are being fueled as much by word of mouth as by the record company pushing singles. Today's older, more mature

record-buyers are interested in artists they can grow with. Maturing, then, is one of the keys to staying vibrant as an artist.

The artists that fans want today may not always find the same success tomorrow. But all any act needs to do to stay on top, says Atlantic's Azzoli, is to make another hit record. "Write hit songs," he advised. "The first time you succeed is because of luck. The second time is a coincidence. The third time you're a superstar act." **MCA**



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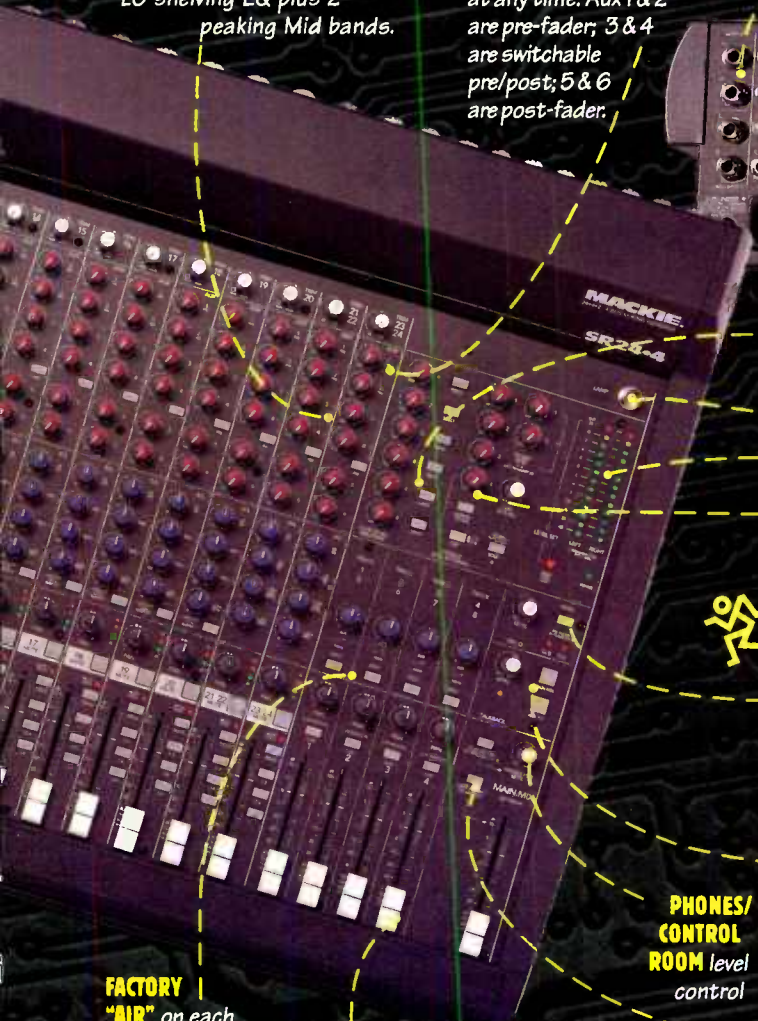


CHANNELS 21-24 are stereo line input channels with Hi & LO shelving EQ plus 2 peaking Mid bands.

6 MONO AUX SENDS per channel, ALL accessible at any time. Aux 1 & 2 are pre-fader; 3 & 4 are switchable pre/post; 5 & 6 are post-fader.

Balanced 1/4" TRS OUTPUTS. PHANTOM POWER switch.

Balanced XLR MAIN OUTPUTS with +28dB capability.



AUX SEND MASTER level controls with Solo switches.

BNC Lamp socket. **3-WAY METERING** shows internal operating levels

Bal. "DOUBLE-BUSSED" SUB OUTS let you feed an 8-track recorder without repatching. **HEADPHONE OUTPUTS** on the back so that headphone cords can't snag faders.

of main L/R, solo (channel, bus, Aux send or Aux return) or stereo tape return. -40 to +28 range with marking for easy, accurate level setting via solo.

PFL or SOLO IN PLACE. Globally switchable Pre Fade Listen (for checking a signal at full level before fader or pan) or stereo Solo In Place/AFL (after ch. fader, EQ & pan).

Bal. **STEREO AUX RETURNS** also feed Aux Sends 1 & 2 via separate controls so you can return delay or reverb to stage monitors.

Balanced **MONO MAIN OUT** with separate output level control.

AUX RETURN 4 can be assigned to main L/R, Submasters 1 & 2 or Submasters 3 & 4.

HOW DID WE DO IT? There is no "catch." The SR24-4 is built without compromise and features solid steel main chassis, sealed rotary controls and our famous impact-resistant horizontal circuit board design. We've drop-tested, drop-kicked and "beta-tested" the SR24-4 with local grunge-thrash bands for months before release. This is one tough mixer.

***THE USUAL FINE PRINT.** Price is U.S. Suggested Retail only. Slightly higher in Canada.

TALKBACK section with separate rear XLR input (so you don't tie up a channel), level control & assign buttons to send Talkback to main mix or to Aux 1 & 2 for stage monitors.

TAPE RETURN TO MAIN MIX not only routes Tape Returns to Main L/R outputs but also disables all other inputs to the mains. This feature enables you to play a tape or compact disc during intermission without losing channel and submaster settings.

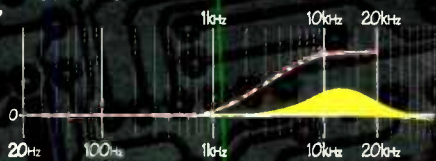
BALANCED INPUTS & OUTPUTS. Important, but really hard to point to with a yellow arrow.

PHONES/CONTROL ROOM level control

drives two stereo Phone outputs and Control Room output on rear panel. Switch can route stereo Tape Return to Phones/Control Room for monitoring 2-track recording.

SUBMASTER FADERS have Pan controls, L/R Assign & Solo switches.

FACTORY "AIR" on each submaster! A unique peaking equalization circuit for enhancing guitars, vocals, drums — and sound reinforcement speaker systems themselves. Centered at 16K, AIR applies a gentle boost to the extreme high end without affecting lower treble octaves like Hi shelving EQ does (red line). You've gotta hear AIR to believe the "hi fi" effect it has on PA systems, with horns and compression drivers.



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World Radio History

100 HOTTEST UNSIGNED BANDS OF 1995

Music Connection recently conducted an anonymous poll to determine the Hottest 100 Unsigned Artists in Los Angeles. To guarantee a comprehensive and diverse listing, our four MC Nightlife Editors polled industry movers & shakers as well as local promoters, club owners, bookers and musicians. Each person was asked to list his/her five favorite unsigned artists. This request was made of rock, jazz, urban and country music mavens. The results of all four lists were combined, tabulated and listed below. What makes this list both unique and valuable is that it is not limited to a single musical genre, but is open to include all of the great music being played locally and thereby is truly representative of the melting pot of talent that comprises the Los Angeles music scene. Special thanks to everyone who took the time to participate and to our talented musicians who will carry the musical torch into 1996.

Compiled by MC Nightlife Editors

#1 **Extra Fancy**



CloudBreak Mgmt 213-665-7399
Alternative Punk/Funk

#2 **London After Midnight**



Band Hot Line 310-551-9034
Gothic/Industrial

#3 **Cathy Segal-Garcia**



Cathy Segal-Garcia 818-767-8824
Jazz Singer

#4 **The Neptunas**



Band Hot Line 213-489-6969
Instrumental Surf

#5 **The Plowboys**



Kevin Branford 714-859-0425
Country

#6 **Ann Patterson's Maiden Voyage**



Ann Patterson 213-827-4332
Big Band Jazz

#7 **Tunnelmental**



Tim at MPH 818-788-1369
Eclectic Dance

#8 **Susie Hansen Latin Band**



Susie Hansen 213-222-4400
Latin Jazz/Salsa

#9 **Lonesome Strangers**



Randy Weeks 213-874-6107
Country/Soul/Bluegrass

#10 **Supersport 2000**



Band Hot Line 213-662-5113
Alternative Rock

Listed below, in alphabetical order, are the remaining 90 bands and artists that comprise this year's Hottest 100 Unsigned Bands list. For your convenience, we have also listed contact names and numbers for the bands on our list, as well as the style of music that they play.

BAND	CONTACT	PHONE	MUSIC
└ Cindy Alexander	Obi Steinman	818-787-4065	Triple A
└ Amhalise & The Brother Love	Kasey Lovelace	310-837-7932	Spoken Word/Funk
└ Among The Living	Nancy	310-452-2114	Acoustic Roots Rock

BAND	CONTACT	PHONE	MUSIC
└ Lutefisk	Dallas	213-993-3344	Alternative
└ Ronnie Mack	Ronnie	310-398-2806	Roots Country
└ Bob Malone	Hot Line	800-346-2566	New Orleans Blues

<input type="checkbox"/> The Amys	Sinjin	213-368-6184	Alternative Pop
<input type="checkbox"/> Avis	Hollywood Connections	213-882-4100	R&B
<input type="checkbox"/> BBQ Kings	Bob	909-682-7668	Rockabilly
<input type="checkbox"/> Black Angel's Death Song	Jim	213-667-2678	Punk Pop
<input type="checkbox"/> Boardwalkers	Dan Valente	213-938-9467	Instrumental Surf
<input type="checkbox"/> Bomboras	Jake	213-660-0443	Instrumental Surf
<input type="checkbox"/> Patrick Boone BeBop Quartet	Dave Grover	805-948-1500	BeBop Quartet
<input type="checkbox"/> Borracho	Ric	310-288-0343	Hard Rockabilly
<input type="checkbox"/> Bottom 12	J.P.	213-667-0351	Alternative
<input type="checkbox"/> Brazil 2001	Bernard Yin	310-394-6876	Alternative Pop
<input type="checkbox"/> Cody Bryant	Cody	213-728-4242	Edgy Country
<input type="checkbox"/> Tim Burlingame	Ava	310-285-5565	Triple A
<input type="checkbox"/> Brody Buster	Doug Deutsch	213-953-1091	Harmonica Blues
<input type="checkbox"/> The Cage	Mark Strickland	310-397-2888	Celtic Rock
<input type="checkbox"/> Janice Carr	Hollywood Connections	213-882-4100	Gospel Singer
<input type="checkbox"/> Churchhill's Window	Bargain Basement	213-960-7825	Alternative
<input type="checkbox"/> The Dahlias	Melissa	213-969-0688	Alternative Pop
<input type="checkbox"/> the day	Traci	213-966-4778	Alternative
<input type="checkbox"/> The Dead Birds	Kevin	213-654-1766	Punk Pop
<input type="checkbox"/> The Devics	Dustin	213-489-6944	Alternative
<input type="checkbox"/> Don't Ask	Brian Olivar	213-661-1541	Alt. Hard Rock
<input type="checkbox"/> Driven Steel	Julia Roberts	714-675-2703	Rock Metal
<input type="checkbox"/> Electrichead	Hot Line	818-753-7791	Heavy Metal
<input type="checkbox"/> Estes/Zweig Quartet	Gene Estes	818-761-5958	Vibes/Guitar Jazz
<input type="checkbox"/> Flogging Molly	Ken Hertz	310-271-8777	Celtic Rock
<input type="checkbox"/> Flourescein	Doron J. Segal Ent.	215-887-1959	Alternative
<input type="checkbox"/> Glue	Eric	213-663-5107	Alternative Pop
<input type="checkbox"/> Agnes Gooch	Johnny	213-933-0953	Alternative
<input type="checkbox"/> Raf Green	Adam	213-954-8844	Gangster Country
<input type="checkbox"/> The Groovy Rednecks	Tex	213-465-6233	Country Rock
<input type="checkbox"/> Diana Harris	Diana	213-251-1019	Blues Singer
<input type="checkbox"/> The Hillbilly Soul Surfers	Sherman Leroi	818-795-7839	Soul/Surf Rockabilly
<input type="checkbox"/> The Barry Holdship Band	Barry	213-463-2453	Roots Rock & Roll
<input type="checkbox"/> Insect Surfers	Dave Arnson	310-391-7035	Instrumental Surf
<input type="checkbox"/> Is	ABG Mgmt.	818-932-1488	Alternative Rock
<input type="checkbox"/> Issa Joone	Paul Hendison	213-876-8496	World Beat/Alt. Rock
<input type="checkbox"/> Kluster	Yowzah!	818-506-7375	Punk
<input type="checkbox"/> Lava Diva	Johnny	818-762-5705	Alternative
<input type="checkbox"/> Lightnin' Willie & Poor Boys	Phil at Gold Label	408-479-9554	Country
<input type="checkbox"/> Losin' Bros.	Ric Arnett	213-939-9317	Neo-Trad Hillbilly
<input type="checkbox"/> Love N' Props	Dave at DME Mgmt.	310-396-5008	Rap Band
<input type="checkbox"/> The Lucky Stars	Sage Guyton	213-464-5825	Hillbilly/Honky Tonk

<input type="checkbox"/> Mark Miller	Mark	310-659-6073	Jazz Singer
<input type="checkbox"/> AnnMarie Montade	Ken Amorosano	213-936-6101	Celtic Rock
<input type="checkbox"/> Mother Tongue	Bryan	213-931-5753	Alternative Rock
<input type="checkbox"/> Muffin	Jimmy Yessian	818-760-0470	Country Rock
<input type="checkbox"/> Nameless	Jeff	213-851-4530	Alternative
<input type="checkbox"/> National People's Gang	Chad	310-591-4433	Alternative
<input type="checkbox"/> Lisa Nobumoto	Lisa	702-248-0125	Jazz Singer
<input type="checkbox"/> The Padded Cell	Johnny Rebel	213-935-6005	Punk
<input type="checkbox"/> Permanent Green Light	Brian	213-655-8975	Power Pop
<input type="checkbox"/> The Pimps	Bill Mentzer	213-666-6320	Funk Rock
<input type="checkbox"/> Plastic Slap	Hot Line	213-650-0609	Alternative
<input type="checkbox"/> Popdefect	Charlie	213-484-6959	Alternative Pop
<input type="checkbox"/> Ruth Price	Ruth	310-271-9039	Jazz Singer
<input type="checkbox"/> Link Protrudi & The Jay Men	Hot Line	818-951-1422	Psychedelic Exotica
<input type="checkbox"/> John Rangel	Turtle Creek Prods.	310-456-7535	Jazz Pianist
<input type="checkbox"/> Red Sky	ABG Mgmt.	818-932-1488	Alternative Rock
<input type="checkbox"/> Rocket 88	Mo	213-487-3779	Rockabilly
<input type="checkbox"/> Sahara	Hot Line	818-980-8930	Hard Rock
<input type="checkbox"/> Russell Scott & The Red Hots	Chris Lawrence	818-761-2108	Country
<input type="checkbox"/> Sepulveda Pass	Cat	818-567-0187	Acoustic Rock Orch.
<input type="checkbox"/> Seven Basic Pleasures	Bill Hirsch Prods.	310-837-7211	Alternative Rock
<input type="checkbox"/> Maia Sharp	Hot Line	818-787-8990	Triple A
<input type="checkbox"/> Rick Shea	Rick	818-966-8399	Eclectic Country
<input type="checkbox"/> SIN	Rosalyn Jones	310-312-4000	Hip-Hop
<input type="checkbox"/> Sluts For Hire	Hot Line	213-663-7041	Punk Pop
<input type="checkbox"/> Stonewheat	Hot Line	310-659-8565	Triple A
<input type="checkbox"/> Swamp Boogie Queen	Brian	310-859-4398	Blues Rock
<input type="checkbox"/> Sweet Baby J'ai	Barbara Collin	213-660-1016	Blues Singer
<input type="checkbox"/> Horace Tapscott	Horace	213-294-0163	Jazz Pianist
<input type="checkbox"/> Jamie Tatro	Jamie	213-254-9823	Jazz Guitarist
<input type="checkbox"/> 3-Hole Punch	Hot Line	213-969-4609	Alternative Pop
<input type="checkbox"/> Thrill My Wife	OJ Cartaya	310-391-8788	Alternative Pop
<input type="checkbox"/> The Tiki Tones	Steve Jacobs	714-997-0275	Surf/Exotica/Lounge
<input type="checkbox"/> Touchcandy	Chris Kraft	213-668-2436	Eclectic Pop
<input type="checkbox"/> Torie Tyson	What's The Deal? Prod.	818-785-7144	Dance Rock
<input type="checkbox"/> Univalve	Bryon	310-398-6186	Alternative
<input type="checkbox"/> The Vultures	Dave Waldroop	310-453-3756	Hard Surf Rock
<input type="checkbox"/> Chuck E. Weiss	Chuck	213-467-1146	Alternative Jungle
<input type="checkbox"/> Whistle Bait	Brad Merritt	310-452-9593	Rockabilly
<input type="checkbox"/> Willoughby	MT	310-804-5523	Post-Punk Pop
<input type="checkbox"/> Wonderful World Of Joey	Joe Sehee	213-733-3852	Lounge Soul
<input type="checkbox"/> Zig Zag Tree	Cris Tortolano	818-769-9855	Disco/Dance Pop

1995's CROP OF LOCAL SIGNINGS

By Steven P. Wheeler

While 1995 saw the charts being invaded by unknown artists such as Hootie & the Blowfish and Alanis Morissette, as well as seeing the return of such stalwarts as the Beatles and the Rolling Stones, the L.A. club scene produced a few local signings as well.

What follows is an alphabetical listing of some of the L.A.-based artists and bands who were signed during 1995, as well as a status report on each (be sure to read 1996's year-end issue to see how this year's signings fared).

Artist: Leah Andreone

Label: RCA Records

A&R Rep: Dave Novik

Activity: This alternative-based artist is currently recording an album for a '96 release.



Artist: Ape Hangers

Label: A&M Records

A&R Rep: Jeff Suhu

Activity: This Boston-transplanted trio released their debut album in September; band is currently touring.



Artist: Michael Aston

Label: Triple X Records

A&R Rep: Peter Heur

Activity: Former frontman for Gene Loves Jezebel; Aston's debut was released in October.

Artist: Aunt Bettys

Label: Elektra Records

A&R Rep: Lara Hill

Activity: Formerly known as the Aunt Betty Fords, this Orange County-based group was inked after Hill caught them at the Coconut Teaser. The band's debut album is slated for an early '96 release.



Artist: Becky Barksdale

Label: House Of Blues Music Company

A&R Rep: Ron McCarrell

Activity: Debut album is slated for release in March or April of '96.



Artist: Black 9

Label: Scotti Bros. Records

A&R Rep: David Michery

Activity: Signed early in '95, this rapper from the San Fernando Valley mixed rap and vocals on his self-titled debut, which was released this year.



Artist: Meredith Brooks

Label: Capitol Records

A&R Rep: Perry Watts-Russell

Activity: Signed in late '95, Brooks' debut is slated for release sometime in '96.



Artist: Chalk Farm

Label: Columbia Records

A&R Rep: Benjie Gordon

Activity: Signed earlier this year, the band is currently readying their debut album for a '96 release.



Artist: China

Label: Scotti Bros. Records

A&R Rep: David Michery

Activity: This L.A.-based dance diva was signed this year, and released the single "Come And Get It," and is now working on an album for a '96 release.

Artist: Josh Clayton Felt

Label: A&M Records

A&R Rep: David Anderle

Activity: Formerly the lead singer of School Of Fish; album is due out in February of '96.



Artist: Phil Cody

Label: Interscope Records

A&R Rep: Tom Whalley

Activity: Cody came to the attention of Whalley through a publisher; debut album is slated for a February '96 release.

Artist: Louie Cordero

Label: Trauma Records

A&R Rep: Rob Kahane

Activity: Debut album is due out in January '96.



Artist: DFL

Label: Epitaph Records

A&R Rep: Brett Guerwitz

Activity: Signed earlier this year, they released their debut, *Proud To Be*, in August.

Artist: Dogstar

Label: Zoo Entertainment

A&R Rep: Chris Haines/Lou Maglia

Activity: The band featuring actor Keanu Reeves has their debut album slated for a '96 release.

Artist: Dokken

Label: Columbia Records

A&R Rep: John Kalodner

Activity: Kalodner had previously signed the band to his former label, Geffen Records; band released new album earlier this year.

Artist: Drill Team

Label: Reprise Records

A&R Rep: Tripp Walker

Activity: Signed in late '95, the band is scheduled to release an album in April of '96.



Artist: E. Coli

Label: Triple X Records

A&R Rep: Jeff Zimmitti

Activity: One of our "100 Hottest Unsigned Bands" in 1994, this trio signed with Triple X in '95. Their debut album is slated for an April '96 release.

Artist: Earlygrave Orchestra

Label: Interscope Records

A&R Rep: Tom Whalley

Activity: Formerly known as Sweet N' Low Orchestra, they were signed by the now-departed A&R rep Bryan Huttenhower. Their debut is slated for a March '96 release.



Artist: Elephant Ride

Label: The WORK Group

A&R Rep: Liz Brooks

Activity: Signed in '95, this local outfit is working on their debut for '96.



Artist: Eric C

Label: Scotti Bros. Records

A&R Rep: David Michery

Activity: Compton rapper was signed this year and released a single and is readying an album for '96.



Artist: Gwen Mars

Label: Hollywood Records

A&R Rep: Bob Pfeifer

Activity: Trio's debut album was released this year.

Artist: Hate Department

Label: Neurotic Records

A&R Rep: John St. James

Activity: Band was signed after gigs at the Roxy and a warehouse in Orange County.



Artist: Lili Haydn

Label: Atlantic Records

A&R Rep: Kevin Williamson

Activity: This local violinist was snatched off the club circuit, playing frequently at the Viper Room and Genghis Cohen.



Artist: The Humpers

Label: Epitaph Records

A&R Rep: Jeff Abarta

Activity: Signed earlier this year, their debut release is set for January of '96.

Artist: Impromptu

Label: Motown Records

A&R Rep: Guy Abrahams

Activity: Signed in early '95, their debut album was released this past summer.

Artist: Intense Method

Label: Priority Records

A&R Rep: Ern Llamada

Activity: Debut album is slated for release in '96.

Artist: Malo

Label: GNP/Crescendo Records

A&R Rep: Neil Norman

Activity: Veteran Latin rock band, who inked their deal in the summer and released *Senorita*, their first album of new material in ten years this past October.



Artist: Me & My Cousin

Label: Priority Records

A&R Rep: Ern Llamada

Activity: Debut album is slated for release in '96.

Artist: My Head

Label: Capitol Records

A&R Rep: Matt Aberle

Activity: Debut album is slated for release in the spring of '96.

REVISITING 1994'S LOCAL SIGNINGS

Last year, *Music Connection* told you about fifteen L.A.-based bands and artists that were signed in 1994. We have checked in with those bands and artists to find out what happened since the day they put their name on the dotted line.

ATLANTIC RECORDS

Singer-songwriter **Jill Sobule** was signed in March of '94 by A&R reps Jason Flom (New York) and Kevin Williamson (L.A.). Her self-titled debut album was released earlier this year and featured the catchy pop hit, "I Kissed A Girl," making her one of the few L.A. signings of '94 to have a modicum of success in '95.

Violet's Demise was brought in by Kevin Williamson in early '94 and is still with the label, but has not released any product as of this writing.

Jazz-pop singer-songwriter **Steven Kowalczyk** was signed by industry legend Ahmet Ertegun in October of '94 and released his debut earlier this year.

CHRYSALIS RECORDS

Although their A&R rep Duff Marlowe is no longer with the label, 1994 local signing **Butt Trumpet** is. Signed in August of '94, the band's debut album, *Primitive Enema*, was released in October of that same year and has thus far sold a little over 20,000 copies.

INTERSCOPE RECORDS

There were three local signings for Interscope in 1994. **All**, who were formerly known as the Descendents, were signed by Bryan Huttenhower (who is no longer with the label) in the fall. The band's debut, *Pummell*, was released in April and has sold just under 20,000 copies.

Lifter, who was also signed by Huttenhower in September of '94, didn't release any product in '95, but their debut is due out on January 23rd.

Clawhammer was inked to the label by Anna Statman in the summer of '94, and their February debut, *Thank The Holder Uppers*,

was anything but a success, although they are still with the label.

MCA RECORDS

Dimstore Hoods were signed in September of '94 by departing A&R veteran Ron Oberman. The rock band's debut album isn't due out until next February.

THUMP RECORDS

Both local 1994 signings, **Stevie B.** and **Korell**, were inked in April of '94 and released their albums later that year, but only Stevie B.'s *Funky Melody* sold any significant amounts. Neither artist is still with the label.

VIRGIN RECORDS

The **Geraldine Fibbers** were signed in October of '94, and despite a lot of press—no doubt due to ex-Ethyl Meatplow vocalist Carla Bozulich's previous work—the sales of their July debut have not been that impressive.

ZOO ENTERTAINMENT

There were four signings in '94, including veteran rock band **Little Feat**, whose album *Ain't Had Enough Fun*, was anything but a commercial blockbuster.

Red Square Black was signed by Zoo head honcho Lou Maglia in the summer of '94 and released an unsuccessful album in October of that year and have since been dropped.

G-Mo was inked by former A&R exec Bud Scoppa and Maglia in the summer of '94 and released his debut this past April, which sold 14,000 copies. He was also dropped.

Nature, who were signed by A&R rep Matthew Marshall in October of '94, released their debut this past September and have thus far failed to make much noise.



Artist: Moonpools And Caterpillars

Label: Elektra Records

A&R Rep: Lara Hill

Activity: Band was signed after a performance at the Whisky's "Bianca's Hole" alternative showcase. Glendale-based band released their debut album, *Lucky Dumpling*, earlier this summer.

Artist: No Doubt

Label: Trauma Records

A&R Rep: Paul Palmer

Activity: Released debut album, *Tragic Kingdom*, in October.



Artist: 1000 Mona Lisas

Label: RCA Records

A&R Rep: Brian Malouf/Jon Brody

Activity: Signed in early January, this band currently has an EP out and their debut album is scheduled for release in February of '96.

Artist: Purple Bosco

Label: I.R.S. Records

A&R Rep: Miles Copeland

Activity: Debut album was released in '95.



Artist: Ras Kass

Label: Priority Records

A&R Rep: Tyrone White

Activity: Debut album is slated for release in '96.

Artist: Jimmy Rip

Label: House Of Blues Music Company

A&R Rep: Ron McCarrell

Activity: Debut album is slated for release in March or April of '96.



Artist: Rugburns

Label: Priority Records

A&R Rep: Kevin Moran

Activity: Debut album was released in late '95.

Artist: Slow Pain

Label: Thump Records

A&R Rep: Bill Walker

Activity: Label president signed the rappers after seeing them perform at the Santa Fe Springs Swap Meet.



Artist: Skee-Lo

Label: Scotti Bros. Records

A&R Rep: David Michery

Activity: Riverside-based rapper was signed earlier this year and released his hit debut album, *I Wish*, in June. It has subsequently gone gold.

Artist: The Sugarplastic

Label: DGC Records

A&R Rep: Todd Sullivan

Activity: This local pop trio was #8 on our 1994 "Hottest Unsigned Bands" listing and inked a deal with DGC at the beginning of this year. Their debut is slated for a March '96 release.

Artist: Super 8

Label: Hollywood Records

A&R Rep: Bob Pfeifer

Activity: Signed after a referral from Viper Room proprietor Sal Jenko; album is slated for release in '96.

Artist: 3 Day Wheely

Label: I.R.S. Records

A&R Rep: Stevo Glendinning

Activity: Debut album is slated for a '96 release.



Artist: Jeremy Toback

Label: RCA Records

A&R Rep: Bruce Flohr

Activity: Signed in October, his debut album is slated for a '96 release.



Artist: Voodoo Glow Skulls

Label: Epitaph Records

A&R Rep: Brett Gurewitz

Activity: Riverside-based band was on our 1994 "Hottest Unsigned Bands" list and were signed early in '95. They subsequently released their debut in October and are currently touring nationally.

Artist: X-Members

Label: Priority Records

A&R Rep: Kevin Moran

Activity: Debut album for this Orange County band is slated for early '96.

Artist: DJ Yella

Label: Scotti Bros. Records

A&R Rep: David Michery

Activity: Former N.W.A member is readying his first solo release for '96.

Artist: Young Ruthless Ridaz

Label: 10/4 Music/BEM Records

A&R Rep: James Thomas

Activity: This Lynwood-based hip-hop trio was signed in late November and will be releasing their debut in February of '96.

Artist: Zuriani

Label: AIX Entertainment

A&R Rep: Mark Waldrip

Activity: Signed after a performance at the Amazon Bar & Grill. MC

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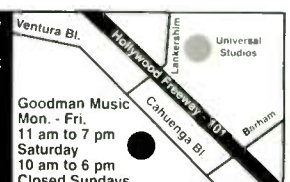
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montell jordan

This six-foot-eight-inch musical dynamo scored big telling us how South Central does it. And, no, he's not related to that other Jordan

By Pascale Lanfranchi

For sports fans and music lovers, the initials "M.J." usually refer to the King of Hoops, Michael Jordan, or the King of Pop, Michael Jackson.

Well, recently, another M.J. joined this elite class and captured everyone's attention with his platinum-plus debut single, "This Is How We Do It."

The new name to remember is Montell Jordan, a towering six-foot-eight-inch singer-songwriter/producer who has burst onto the music scene with a brand of music that successfully bridges the gap between traditional R&B harmonies and hip-hop beats. With a lot of crossover appeal, Montell Jordan—who has a song, "Jungle Groove," on the soundtrack to *Ace Ventura: When Nature Calls*—seems to have mastered the art of walking the fine line between street authenticity and radio acceptance.

Growing up in South Central Los Angeles, Jordan defied the odds when he got off the streets and into college. Despite his impressive height, Montell rejected the too predictable option of becoming a professional basketball player and elected instead to get a college degree in Organizational Communications from Malibu's prestigious Pepperdine University. In December, 1993, Jordan's musical career was sent into orbit after he landed a record deal.

The caramel-complexioned artist explains that his phenomenal success may be due to the strategic planning behind his first effort. "On this album, I specifically set out to grab more than just the R&B audience," explains

Jordan. "I was also seeking to grab the hip-hop audience. I wanted to gain the respect of both."

Thanks to a few creative twists, Montell Jordan was able to create his own niche in the industry. To begin with, "Money" (a moniker his friends call him) represents a new breed of male R&B vocalist and is the first artist to actually qualify as a rap singer.

"I write rap lyrics and sing them," explains Jordan. "In a way, I tell stories, just like Slick Rick did, except for the singing."

The goateed artist flips the script on the gangster rappers who have for over a decade painted a bleak picture of Compton and South Central Los Angeles. Jordan depicts a different ghetto life with his honey-dipped street scenarios.

"When you look at the gangster rapper's perspective, they paint a negative picture of my neighborhood—drive-by shootings, gang banging, drug dealing—so it didn't make sense to me to revisit that," he says. "Also, I think people are getting tired of hearing all that negativity. I'm here to talk about the party where nobody got shot, about the positive things that happen in the 'hood.'"

Montell's unique urban feel-good music, which permeated radio airwaves from coast to coast all summer long, contains an eclectic collection of sounds and samples. Jordan injected six of his songs with samples from rap icon Slick Rick, R&B greats the Ohio Players and also reached out to B.B. King's music for two of his tracks.

Another noticeable factor that sets Jordan apart from his peers is his well-balanced production. The self-contained singer/songwriter/producer brings a new twist to urban music as he simultaneously breaks and respects musical traditions. Building songs like an architect, Jordan surrounds himself with old school producers such as the legendary Gamble & Huff production team, yet also gives the opportunity to newcomers such as Oji Pierce.

"As young new producers," he relates, "I feel we have some vibrant new ideas about what makes people wanna dance. I chose to use old school styles of music and producers because that's what I was brought up on, that's where the foundation of traditional R&B lies. Since my music combines old school and new school, I also chose to have a mix of analog and digital production."

With the open-ended style of music he delivers, Montell insists he's an R&B singer, yet refuses to be labeled as a balladeer.

"I don't want to be known as a balladeer," the talented vocalist relates. "I want to be recognized as an artist/writer/producer who has the ability to use samples as well as live instrumentation."

On a mission to resolve the ongoing R&B/hip-hop love/hate relationship, Montell is demonstrating how rap does not contaminate

R&B, and vice versa. "A lot of R&B fans don't like artists to venture into hip-hop, and hip-hop fans don't care too much for traditional R&B artists. Somehow I managed to get enough people from both sides behind it."

On the lyrical tip, Montell stays true to himself while also attempting to be somewhat politically correct. "I have older people as well as younger people listening to my music," explains the rapping singer. "I believe younger people don't need to hear certain things, so, as a responsible artist, what I'm saying is I'm not perfect. My songs are all true, so it wouldn't make sense for me to say that I'm not going to a party and won't drink. I'm making an effort to be politically correct if I say that I reach for my 40 [beer] and I turn it up, because at least I'm gonna have a designated driver taking me home."

After scoring two engaging uptempo street R&B hits, "This Is How We Do It" and "Somethin' 4 Da Honeyz," Jordan's next challenge is to prove his credibility as a real talent in the vocal department. To respond to the challenge, Jordan chose to cover "Close The Door," a Teddy Pendergrass classic.

"We chose 'This Is How We Do It' first, and most people just hear a party song, and they don't think I'm really singing, just kind of rap singing. Then we released 'Somethin' 4 Da Honeyz,' where I'm still kind of rap singing. Although I'm doing a lighthearted type of vocal, people still think I'm not actually singing. But, with a Teddy Pendergrass song, then you can really hear me sing."

Steadily honing his vocal and production skills, Montell Jordan, who has dreams of building his own musical empire, keeps his creative juices flowing and has been busy producing tracks for a variety of up-and-coming hip-hop and R&B artists.

Looking back at his sudden rise to fame, Montell Jordan keeps his thoughts focused on the reality of life as an artist. "I've set a standard for myself now that I've had a Number One hit, and now I

want to keep coming with Number One songs. On one hand, I hate that the success of my first song was so huge because people have the tendency to not allow songs to have a life of their own, and for the rest of my life, if I don't ever have a bigger song than 'This Is How We Do It,' then I'll be looked at as a failure."

Part old school man, part Mack Daddy, Jordan is a vocal chameleon. Adding a refreshing dimension to R&B, he knows how to deliver playful songs, dirty-minded ballads or bouncy hip-hop tracks with equal enthusiasm.

Jordan has quickly achieved the ultimate crossover success, but whether or not he'll strike again with another hit remains a mystery. At this point, one thing remains clear: Montell Jordan definitely has enough talent as a vocalist and, more specifically, as a producer, to ride the industry's gravy train for quite some time. MC

"I think people are getting tired of hearing all that negativity. I'm here to talk about the party where nobody got shot, about the positive things that happen in the 'hood.'"

THE BEATLES ANTHOLOGY: WHAT'S NEXT?

You've heard and seen the first wave of the 'Anthology' invasion, now we look into the future to see what might be coming up

By Michael Amicone (with contributions by Peter C. Palmiere)



George Harrison, Paul McCartney, producer George Martin and John Lennon

During the early stages of Beatlemania, John, Paul, George and Ringo were often asked what they'd do if and when their fame began to wane. During the Sixties, rock music, which was still in its infancy, was looked upon as a passing fad and a pop star's life on the charts could be cut short at any moment. Paul McCartney responded to one such question by saying that he and John would probably continue writing songs even if they no longer enjoyed the red-hot heat of Beatlemania.

Never in the Fab Four's wildest dreams could they have expected that over 30 years after they invaded America, and 25 years after they broke up (and fifteen years since the murder of John Lennon), they would be sitting at the top of the charts.

But that's exactly what happened when the first two-CD installment of the *Anthology* series—a fascinating set containing outtakes, alternate versions, demo tapes and live tracks, which gives fans an insider's look at the Fab Four's creative process—entered the *Billboard* Top 200 album chart at Number One. With sales of 855,000 copies during its first week of release, the Beatles beat country superstar Garth Brooks' new album, *Fresh Horses* (480,000 copies), and broke the former King Of Pop's record for sales of a double album (Jackson's *HIStory* sold 391,000 copies dur-

ing its first week of release).

In fact, the Beatles are second only to Pearl Jam—arguably the biggest rock band in the world—on the list of highest debuting albums during the SoundScan era (and that is debatable, since the Beatles' album is a double-CD set and Pearl Jam's previous two efforts were only single CD sets, and also, many supermarkets and other retail outlets which are not

FAB FOUR ON VIDEO



Although they were unable to secure the rights to the *Anthology* series, MPI Home Video has several must-have Beatles titles that will satisfy the Fab Four fan on your holiday list. Newly remastered versions of *A Hard Day's Night* and *Help!* have been released, featuring great bonus footage (the former including an interview with director Richard Lester, and the latter featuring the coming attractions trailer, footage of the film set and many still photos and posters). In addition, MPI also boasts *Magical Mystery Tour*, *The Beatles: The First U.S. Visit* (featuring the first three Ed Sullivan appearances and candid footage of the Beatles) and *The Making Of A Hard Day's Night*. All titles are available separately, or (except for *The Making Of AHDN*) in a gift box set.

on the SoundScan system moved a lot of units (Capitol estimates that 200,000 copies were sold through these outlets).

But, perhaps the most impressive stat of all is how much money the first two-disc installment generated—over 22 million dollars in revenue—more like a hit movie's opening week gross than an album's sales.

Obviously, the media hoopla surrounding ABC-TV's airing of the *Anthology* video series over three nights during Thanksgiving Day week—which performed very well in the ratings—helped propel the first installment to the top. (Part One was sixth overall for its week and Part Two was thirteenth, with Part Three, which ranked 36th, the only installment that didn't fare well; ABC-TV's decision to air the last installment on Thanksgiving Day night was definitely a programming blunder.)

BEATLE BOOK SHELF

THE BEATLES RECORDING SESSIONS

The Official Abbey Road
Studio Session Notes
1962-1970



MARK LEWISOHN
Author of the book 'The Beatles Recording Sessions'

Along with Beatle expert Mark Lewisohn's other essential tome, *The Complete Beatles Chronicle* (Harmony Books), which lists all the Fab Four's activities, day by day, including tours, live performances, television appearances and recording sessions, Lewisohn's *The Beatles Recording Sessions* (Harmony Books) is an essential look inside Abbey Road and the Beatles' recording process. Whereas the book, when first released, was somewhat of a frustrating read, since fans unfamiliar with the Beatle bootleg world couldn't hear what Lewisohn was describing, now, with the *Anthology* series finally giving music lovers a chance to sample some of what Lewisohn was privileged to enjoy, diehard and casual fans alike can turn to the book's pages and actually hear some of the marvelous outtakes that Lewisohn describes. A must-have.

THE BEATLES ANTHOLOGY 2

- "Real Love" (another new song fashioned by the three remaining Beatles and co-producer Jeff Lynne from an unfinished Lennon demo)
- "You've Got To Hide Your Love Away" (outtake)
- "If You've Got Trouble" (take 1; unreleased Lennon/McCartney song written for Ringo from the *Help!* sessions)
- "That Means A Lot" (McCartney-led Beatles rendition of a song that was eventually given to P.J. Proby; also from the *Help!* sessions)
- "Yesterday" (take 1; without the string quartet; take 2 was the released version)
- "Norwegian Wood (This Bird Has Flown)" (take 1; an interesting version of this track, with a droll Lennon vocal and slightly different lyrics; the Beatles eventually elected to remake the song more than one week later, and that's the version which graces *Rubber Soul*)
- "I'm Looking Through You" (take 1; in a more acoustic vein and without the "love has a nasty habit" bridge, which hadn't been written yet; the Beatles remade the song two weeks later, which was the version that landed on *Rubber Soul*)
- "12-Bar Original" (group-credited instrumental recorded during the *Rubber Soul* sessions)
- "Mark 1" (early take of "Tomorrow Never Knows," a loop-less cut which Mark Lewisohn describes in his essential book, *The Beatles Recording Sessions*, as "a sensational, apocalyptic version which is close to defying adequate description")
- "Got To Get You Into My Life" (take five, a different version with a drum intro and organ)
- "And Your Bird Can Sing" ((take 2, a different version of the *Revolver* track, featuring hysterical laughter by John and Paul)
- "Yellow Submarine" (spoken word intro by Ringo)
- "Strawberry Fields Forever" (demo and takes 1 and 7; take 1 begins with the bridge and features background vocals and a less apocalyptic ending; take seven is the complete take of the "lighter" version, heard as the first part of the final record, which Martin edited together with the heavily overdubbed remake, used as the second part of the final version)
- "Penny Lane" (featuring a different instrumental passage than the released version)
- "A Day In The Life" (early take spiced together with another take of McCartney's middle section)
- "I Am The Walrus" (the backing track with lead vocal before the strings and other overdubs)
- "Across The Universe" (take 2: an unprocessed Lennon vocal with a sitar introduction)

THE BEATLES ANTHOLOGY 3

- "Child Of Nature," "Honey Pie," "Yer Blues," "Dear Prudence," "Revolution" (White Album-era demos; Lennon later re-used the melody of "Child Of Nature" for his *Imagine* track, "Jealous Guy")
- "Good Night" (early version featuring a spoken word intro by Ringo)
- "Ob-La-Di, Ob-La-Da" (early version with no piano and a different horn arrangement)
- "While My Guitar Gently Weeps" (take 1, featuring Harrison on acoustic guitar)
- "Not Guilty" (Harrison-penned White Album track left off at the last minute, which took over 100 takes to complete; Harrison revisited the song for his 1979 *George Harrison* solo album)
- "What's The New Mary Jane" (Lennon-led sound collage White Album track left off at the last minute, in the vein of "Revolution 9")
- "Can You Take Me Back Where I Came From" (complete version of White Album snippet, which follows "Cry Baby Cry")
- "All I Want Is You" (*Get Back/Let It Be* version of "I Dig A Pony")
- "Teddy Boy" (original *Get Back/Let It Be* version; McCartney re-recorded it for his first solo effort)
- "Dig It" (complete version)
- "The Long & Winding Road" (un-Spector-ized version without choir and orchestral overdubs)
- "Oh Darling" (different McCartney vocal)
- "Mailman, Bring Me No More Blues" (version of Buddy Holly song from *Get Back/Let It Be*)
- "Something" (demo)
- "Come Together" (outtake)
- "Come & Get It" (all-McCartney-performed demo of a song he gave to Badfinger, which he also produced; Badfinger scored a Top Ten hit)
- "The Long One/Huge Melody" (how the song cycle which ends *Abbey Road* was originally mixed and edited)

And what the ABC series and the first two CDs have done is effectively set the stage for the plethora of Beatle product which will be coming our way in 1996. In fact, the ABC video series and first two-CD set can be looked upon as great coming attractions trailers for the complete video series (eight cassettes, 75 minutes apiece, over twice as long as the series as aired on ABC), which is tentatively due in May, and the second and third two-CD installments (which will have the musical meat of the series), the second CD volume tentatively due in early March and the third CD volume in May.

And if ace producer George Martin and right-hand sound man, engineer Geoff Emerick, who have been mixing these tracks on vintage equipment, right down to recreating the original echo chamber of Studio Num-

ber Two (basically a storage room), do as good of a job as they did compiling the first two-CD installment, Beatle fans can look forward to a great year of Beatle product, both on CD and on video cassette (next Christmas will probably see a box set of the outtakes, with a coffee-table book, released just in time for 1996's Yuletide gift-buying season).

What we have attempted to do is look forward and list some of the outtakes, different versions and demos that may appear on the next two installments. Using an early, tentative track listing (obtained from EMI by *Music Connection*), various tracks that have been circulating through bootleg circles, interviews and Mark Lewisohn's essential tome, *The Beatles Recording Sessions*, we have listed the tracks that stand the best chance of being included. MC

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Sagas of the UNSIGNED

Stephen Zinnato



A healthy career as a voice-over artist and a role in 'Beauty And The Beast' are only stepping stones toward this talented singer-songwriter's ultimate goal, a recording contract

By Karen Orsi

For some artists, their careers take a winding path through such a diverse range of projects, they eventually defy categorization.

One such artist is Stephen Zinnato. He began as a tap dancing child prodigy, then fanned out into several show business directions. He recently completed a stint in *Beauty And The Beast* at the Schubert and has released a New Age album, *Painting Air*, on his own record label, Reflection Records.

A California native, Zinnato was encouraged by his family at an early age to enter show business. His childhood memories are filled with saxophone lessons, tap dance lessons with his sister and the dance team they performed in for twelve years.

"Forten or twelve years," he says, "I thought I was going to be either a tap dancer or a musician, but I don't think there's much future for me as a tap dancer."

He also learned the flute, clarinet, piano, drums and before long, developed a rich baritone singing voice.

Like many kids in high school, he started a band. But unlike most kids, he also sang in

stage musicals throughout high school and college.

Zinnato is classically trained in voice and was being honed by his voice teacher to sing opera. He began performing leads in musicals when he was sixteen. His first lead was the role of "Billy" in *Carousel*. He has also performed as the Phantom in the Yeston/Kopit production of the musical and recently left the stage show of *Beauty And The Beast* at the Schubert, where he was the understudy for "Gaston" and went on nightly as the "Baker" and "Eggbeater."

Zinnato attended Cal State Northridge, majoring in Composition and Liberal Studies while still playing with the band he formed in high school. "I made great money with the band," he says. "There was only three of us. I think that I was probably in one of the first casuals bands that used a sampled bass because we didn't have a bass player. I brought a sampler and used sampled bass sounds for all the gigs. We didn't do any originals, only covers."

After doing that for several years, in 1988, he was cast as a guest vocalist for the Miss California telecast. "I did that show," he recalls, "and I sang probably three or four songs. Then the Miss America people saw me on the show and hired me to do the Miss America Pageant in Atlantic City. That was a live show. I think it was the first time they had a live vocalist that wasn't singing to playback. It was a live telecast in front of 60 million viewers. I sang a song from *Follies*, 'Beautiful Girls.' It wasn't any stress at all for me. It was probably the easiest gig I've done."

From that gig, he got offers from all manner of beauty pageants nationwide, but the pay for emceeing pageants was meager. He also didn't think it would be too good to become known

as "the pageant guy."

However, at the Miss California Pageant, he met a Disney representative, who hired him for soundtrack work for Hollywood Pictures.

As a musician, Zinnato has arranged and composed music for movie trailers (*The Medicine Man*, *What About Bob?* and *The Hand That Rocks The Cradle*) and Parade Video's Molly Fox yoga series. As a voice-over artist, you've probably heard his voice on NBC's *Magic Of Disney*, QSP's *Take It To The Top* and the Worlds Of Wonder fairy tale series, *Rapunzel*.

Scoring music for movie trailers was something Zinnato found he had a real knack for and something that his musical stage background had prepared him for.

"When you're scoring a film," he explains, "you're thinking about subtext and the final piece of the puzzle. But in writing music for trailers, this is purely a marketing venture. Your music and the editing have to sell whatever project you're working on. You get a video tape that is 30 or 60 seconds with no music on it, and you score it as if someone just handed you a brand new project."

Writing music for movie trailers transformed Zinnato's method and experience of writing music. Previously, writing music had been a purely mechanical function. He would sit down at a piano and simply make himself write.

"I always read articles about composers that would wake up out of a sound sleep and write," he relates. "But that never happened to me."

It was always a very structured affair, where he would figure out the "A" section and then the "B" section. "But it didn't really come from inside of me. It wasn't really until I started writing music for these commercials and trailers that it just came. And the music kind of flowed, which led to *Painting Air*."

Painting Air is a New Age-styled release which he produced, performed and composed in his home studio. It is a well-produced album with lots of soothing, ethereal instrumental melodies set against different rhythms and melodic textures. There are also



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ocean sounds and nature sounds. Much like listening to the L.A.-based radio station, the Wave, Zinnato's recording debut has a relaxed, peaceful effect on the listener.

"It lets the listener travel outside the every day material world. When I started writing it, because I wasn't that familiar with the style of music, I really didn't know how it was going to make me feel.

"When I decided I was going to do this album," he continues, "I really didn't try to write music in the New Age genre. I just really did what I wanted to do in an instrumental way. I think it has more of a commercial edge and more of a melodic focus than a lot of the New Age music I used to hear on the Wave. From the beginning of the album to when I finished it, the station's format changed. So I put two vocals on my album for several reasons. One reason is that they began playing vocal cuts on the Wave, and also because the people who know me know that I'm a singer. It would almost be a misrepresentation if it was all-instrumental. But those vocals on the album fit in rather well, I think."

Painting Air would fit in perfectly on the Wave. However, the Wave will not play music that is not widely available in record stores so as not to frustrate their listeners when they go out to buy the song. Reflection Records is Zinnato's own label, and the album is available by mail order only.

"The Wave really doesn't want to play music that isn't represented by a distributor," Zinnato says, "so that people can get it in the stores. I understand that concept, but I also have the feeling that if people heard the music, they'd want to buy it. But at this point, I feel that the music is timeless. So I almost feel that it's better to hold off until I can get a distributor on the project. Once someone hears a song on the radio, and they can't go and buy it, the sale is gone."

The experience of doing *Painting Air* was also transformational for Zinnato. He would come into the studio, dim the lights, the dog would be asleep on the couch and he would be thoroughly engrossed in the project, often until four or five in the morning. "In fact, that's often my best time," he says.

"Everything was completely silent outside, and I would go for hours. I'd forget to eat and things like that. It was so extremely satisfying to finish songs. I would take each song from beginning to end. I never worked on more

than one song at a time. Some songs I never even sketched out. In fact, I would say that 75 percent of the songs on the album I never even sketched out before I started writing. I would start playing a rhythm track and keep building on top of that, putting on counter melodies and melodies. With MIDI music, you can alter it so easily that you can keep going back to the core of the music and write like that."

Zinnato would like to do an all-vocal album next, possibly pop and not necessarily



Zinnato as Gaston

New Age. This brings us back to the issue of versatility. "I have so many things that I do in my career—musical theater, pop, New Age, commercial soundtracks—that it's easy for me to get involved in projects that take me away from something else. I hate to focus on one thing, because it's not really who I am; I'm all these things put together. And it's hard to market that. It is a problem. People don't see the scope of everything you do. They only see kind of a pigeonholed view."

Being in a hit musical is not exactly a boon to a musician living in L.A. "Outside of *Beauty*

And The Beast," Zinnato says, "right now there is not a major musical in Los Angeles and probably won't be for a long time. But it is one of the things that I do and love. But it's completely different than the music business. I personally think that it can be melded in with other parts of the music business. And there are artists that do that. My problem in this show [*Beauty And The Beast*], is that I was understudying the role of Gaston. I never knew when I was going to go on. It's hard to get people to come down and see me because it's always a last minute thing. As far as marketing my music career with this show, unless I'm starring in it every night, it's hard for me to do that also. And it's a difficult thing for me because this takes all my time."

Zinnato feels that if he had been able to take over the role of Gaston, it would have been a good opportunity for him to spend the money on a publicist and market his musical career with the show. "I think what I'm doing is unique," he says, "because there are not to many musical theater performers that are in the music business and have a record out. The only person I know of who did that was Michael Crawford, selling his albums in the lobby when he was doing *Phantom Of The Opera*. He sold millions of records."

Have there ever been hard times? "As far as tough times go," explains Zinnato, "there was a time when I probably auditioned for two years and didn't get cast for anything. And I'd go to these auditions and people would say, 'We love your voice—you're so great.' I did one audition, and they liked my voice so much, they had me sing another song for them. But they didn't cast me in anything. And the problem is that you start thinking, what's wrong with me?"

"But fortunately, I've got an incredible support group. So I don't think that way. It's not an arrogant attitude, it's just an attitude I have to have in order to survive in this business. At this point in my career, it doesn't really come down to whether somebody thinks I'm great or thinks I'm awful, but whether somebody will hire me or not hire me. Because that's really what it comes down to. This is a business. People don't understand that you have to look at it that way in order to make it work."

Contact Zinnato at 818-222-6703, or to order a copy of *Painting Air*, call 800-670-SONG.

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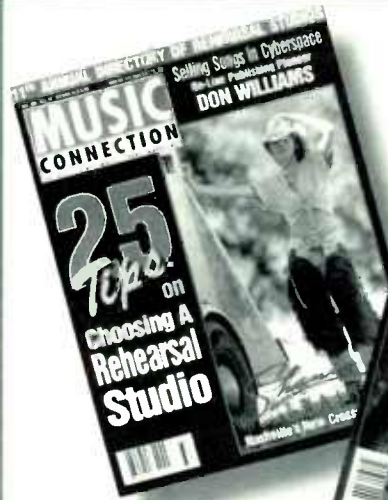
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THE TOP TEN DEMOS OF 1995

Since October of 1988, "Demo Critiques" has been a regular part of *Music Connection*. Over the past seven years, the philosophy behind this department has not changed. The demos that are picked randomly from the hundreds that are sent in every year are voted on by an executive committee made up of our editorial staff.

While we have received criticism over the years for "low scores" (as you can see in the attached pie chart, 41%

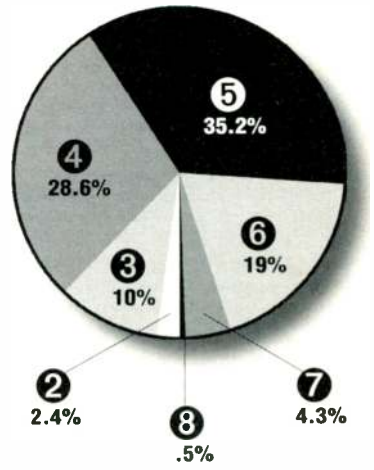
were judged to be "below-average" and 35.2% were considered "average" for an unsigned artist or band), we stand by our scoring system, as we believe that only a small percentage of the demo submissions we receive are truly ready for industry attention. And we believe that the industry attention paid to the few artists and bands that we recommend is a strong indication that our committee has a good grasp on what the A&R and publishing commu-

nities are looking for.

For the first time, we have decided to list the best of the 168 demos we reviewed over the past twelve months. Out of those, our executive committee felt that 40 (23.8%) of the submissions were "above-average" quality. Still, there's a big distinction between "good" and "ready for label attention."

What follows are the Top Ten artist demos we reviewed throughout 1995. These are artists and bands that we feel are ready to be heard by the A&R community.

They may not all be ready for that elusive record deal, but we feel they show enough promise for at least a development deal. For the original unedited reviews, you can purchase back-issues by calling 213-462-5772.



What It Is

November, Issue #23

Contact: Artist Hot Line
904-336-3933

Type of music: R&B/Soul

1 2 3 4 5 6 7 8 9 10



Niki Smart

September, Issue #18

Contact: Jeff Jacobs
714-642-2858

Type of music: Triple A/Rock

1 2 3 4 5 6 7 8 9 10



Laura Zambo

September, Issue #19

Contact: Love Trap Music
408-375-9361

Type of music: Country/Rock

1 2 3 4 5 6 7 8 9 10



Going To Fenwick

January, Issue #2

Contact: Artist Hot Line
818-980-8856

Type of music: Pop

1 2 3 4 5 6 7 8 9 10



Tortured Poets

April, Issue #7

Contact: Band Hot Line
818-754-4417

Type of music: Folk Rock

1 2 3 4 5 6 7 8 9 10



Intuition

November, Issue #23

Contact: Artist Hot Line
201-471-5670

Type of music: Hard Rock

1 2 3 4 5 6 7 8 9 10



Alex De Rosso

November, Issue #23

Contact: Artist Hot Line
213-882-6894

Type of music: Instrumental Rock

1 2 3 4 5 6 7 8 9 10



Crosby Tyler

October, Issue #22

Contact: Artist Hot Line
213-934-2302

Type of music: Blues

1 2 3 4 5 6 7 8 9 10



Terry Ides

August, Issue #16

Contact: Terry Tunes Productions
310-925-9995

Type of music: R&B/Pop

1 2 3 4 5 6 7 8 9 10



Nada-Loka

September, Issue #18

Contact: Barron Steffen
310-288-3446

Type of music: Rock

1 2 3 4 5 6 7 8 9 10

SUBMISSION GUIDELINES

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

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

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

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



DISC REVIEWS



Meat Loaf

Welcome To The Neighborhood

MCA

1 2 3 4 5 ★ 7 8 9 10

Producer: Ron Nevison
Top Cuts: "Amnesty Is Granted," "Not A Dry Eye In The House."
Summary: Well, one thing's for sure, Diane Warren can write just as bombastically and pretentiously as longtime Loaf cohort Jim Steinman! Kidding aside, Loaf finds he can be just as dramatic and operatic with other collaborators, including none more impressive than Sammy Hagar, on this fine, overblown collection of anthemic idiosyncrasies. Part of Loaf's charm is that he always seems to take his wall of sound so seriously, but hearing him tug true emotion from fluffy clichés has never been more fun. If he's back for good, it's a cool neighborhood to take a stroll in!
—Jonathan Widran



Melissa Etheridge

Your Little Secret

Island

1 2 3 4 5 ★ 7 8 9 10

Producer: Hugh Padgham & Melissa Etheridge
Top Cuts: "An Unusual Kiss," "I Want To Come Over."
Summary: If not for her amazing commercial breakthrough with the brilliant *Yes I Am*, there would be less things to complain about on this collection. It's got the usual sensitivity meets raspy rock, and Etheridge's voice still balances fire and ice effectively. Lacking overall, however, are the songs. Not to say that some don't have emotional resonance, they simply seem less urgent. Tough to follow a phenomenon, but now that we all love her, it's her duty to develop her artistry rather than just coast on her laurels.
—Nicole DeYoung



Litterer

Romancing The Night

Catamount Records

1 2 3 ★ 5 6 7 8 9 10

Producer: Tom Tatman, Steve Litterer
Top Cuts: "Live On Love."
Summary: This compilation disc (how can a band that never made it in the first place, put out a compilation?) gives you fourteen tracks of Eighties' pop-metal, and it sounds as dated as a Loverboy video on VH1 looks. Sure they can play, but this is so dated in its sound (poppy synth, crunching axe hooks and power choruses) that it's almost embarrassing. Only for those who truly miss this kind of music, and it's hard to imagine that there are many of those. But if you are one of those caught in a rock time warp, you can contact the band's hot line at 515-228-1120.
—Ernie Dean



Larry Tagg

With A Skeleton Crew

Damian Music

1 2 3 4 5 6 ★ 8 9 10

Producer: Larry Tagg
Top Cuts: "We Are Home," "Palm Of My Baby's Hand."
Summary: This is one surefire indie release that shouldn't fall through the cracks. A bassist and keyboardist, Tagg serves up a variety of grooves that fall right in between picture perfect modern rock and softer, adult-oriented pop. His hooks are impeccable, even if his lyrics go for the simplistic too often. But vocally is where he's most interesting. A great deal of influences make bids on Tagg's vision, but in the end, all that really matters is that it's terribly infectious and goes down easy. Worth more mainstream attention than it may get.
—Wanda Edenetti



Stevie Ray Vaughan & Double Trouble

Greatest Hits

Epic

1 2 3 4 5 6 7 ★ 9 10

Producer: Stevie Ray Vaughan & Double Trouble
Top Cuts: "Taxman," "Texas Flood," "The House Is Rockin'."
Summary: Eric Johnson, John Lee Hooker and Eric Clapton pay homage to the late great Texas bluesman in the entertaining liner notes to this enjoyable, illuminating retrospective. These accolades are backed up by blistering blues gems. Vaughan's voice had those requisite rough edges, but what stands out is some of the most incisive axe-playing the proud tradition of the blues has ever seen. His previously unreleased take on the Beatles' "Taxman" stands out. As with Jimi Hendrix, we can only wonder what might have been.
—Jonathan Widran



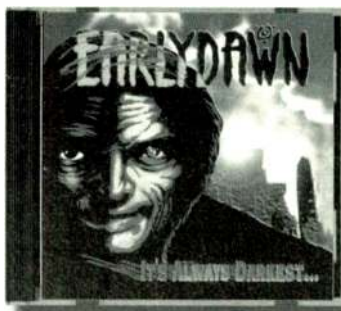
Madonna

Something To Remember

Maverick/Warner Bros.

1 2 3 4 5 ★ 7 8 9 10

Producer: Various
Top Cuts: "This Used To Be My Playground," "Live To Tell."
Summary: The enigma herself acknowledges in her liner notes that her exploits have overshadowed whatever musical merit she might have and hopes that a collection of her best ballads old and new will convince us. Many do the trick, and we can chart her growth as a vocalist capable of easygoing heartbreak. Still, despite a few new David Foster gems and soundtrack winners, most fans would prefer the dance fluff and the controversies over their icon's attempts to take herself too seriously. It's amusing to watch her try, and listening has its pleasures, too.
—Jonathan Widran



Early Dawn

It's Always Darkest...

Phoenix Recordings

1 2 3 ★ 5 6 7 8 9 10

Producer: Early Dawn
Top Cuts: "SuperHero."
Summary: This alternative-styled quartet has all the right musical moves and sounds and none of the right inspiration. Though the album's opening track, "SuperHero," boasts a somewhat catchy chorus (and lyrics that attempt to make a point), the rest of this effort boggs down with meandering instrumentation, unfocused lyrics and the derivative vocal stylings of James Logan. In short, the songs need work. On the plus side, the band plays well together, though without the right material (as is so often the case with newer bands), there will be no light at the end of the tunnel for this outfit. Contact: 310-288-4146.
—Jan McTish



Anna Fisher

Renaissance In Formation

Molin Music

1 2 3 ★ 5 6 7 8 9 10

Producer: Anna Fisher and Vincent Licata
Top Cuts: "A Child Is Born."
Summary: When Fisher sticks to what she does best, instrumental passages, as on the cut "A Child Is Born," this CD is a pleasant listen. But when she attempts to sing, this CD loses its focus. Though all the tracks have some worthy spiritual underpinnings, song titles such as "An Amorous Thought" and "Mentors Take Your Places" are misconceived, as is her remake of Carole King's classic, "You've Got A Friend." A suggestion for next time: Leave the singing to someone else (Fisher's voice is thin) and stick to instrumentals. Contact: 213-896-4427.
—Jan McTish



ROCK



Ann Magnuson

Actress/performance artist/singer-songwriter **Ann Magnuson** has released *The Luv Show*, her debut album out for the **Geffen Records** label.

You may (or may not) remember Magnuson from her previous groups, **Bongwater**, **Vulcan Death Grip**, **Bleaker Street Incident** and the all-girl percussion orchestra **Pulsalama**. Magnuson is merrily trotting along her own career path, which has included television appearances on **Anything But Love** (where she played the editor/boss to Jamie Lee Curtis and Richard Lewis on the short-lived sitcom), movie appearances in **Desperately Seeking Susan**, **Clear And Present Danger** and vampire cult flick **The Hunger**. As a performance artist (hey, remember, k.d. lang started out as a performance artist!) Magnuson once sang five hours of elevator music—in an elevator at the **Whitney Museum**!

Well, *The Luv Show* has our enchanting heroine in a sort of conceptual soundtrack setting, a la *A Star Is Born* meets *Valley Of The Dolls*. Check out these song titles: "Miss Pussy Pants," "Sex With The Devil" and "Waterbeds Of Hollywood." I don't think we'll see Magnuson opening for Amy Grant, but you can check her out at area clubs, or call **Kevin Kennedy** at Geffen (310-285-2704)

for more info. Definitely worth your time.

Jenna and the Weeping Budhas have been getting a buzz on the local circuit and beyond, recently making the West Coast finals in the **National Ticketmaster Showcase**. Lately, the Triple A artist played in North Shore, Hawaii, for a benefit concert for **Dream A Dolphin**, a cool charity program that helps handicapped kids interact with the friendliest and smartest mammals on Earth.

For information, call **Jackie Subeck** at 213-650-4850.

Supersport 2000 frontwoman Cherielynn Westrich is lending her vocal prowess to **Maverick** recording act the **Rentals**, who are currently touring in support of their strangely titled debut disc, **Return Of The Rentals**. The Rentals are a Moog synthesizer-oriented band who resurrect the new wave spirit of artists such as Gary Numan and the Cars.

And the winner of this month's coolest album title is...**Outer Space Is Just A Martini Away** by **Metal Blade** recording act **Thought Industry**. No, they're not a lounge band.

A couple of interesting holiday concerts, both on December 18th. The **Ringling Sisters** are joined at the **Palace** in their yearly Yuletide fund-raiser by **Henry Rollins**, **Mike Watt**, the **Muffs**, **Possum Dixon**, **Extra Fancy**, **Gun Club**, **Phranc** and the highly-recommended **Davie Allan and the Arrows**—so get there early.

Proceeds from the event will benefit the **Hollygrove Orphanage**, **L.A.Y.N.**, **My Friend's Place** and **Rock For Choice**.

If you're in the mood for something more traditional during the holidays, **Hearts Of Space** recording artist **John Doan** will host a Victorian Christmas concert at the **Episcopal Church**, located at 3590 Grandview Blvd.

For more information, call **Sean Bates** at Hearts Of Space: 415-242-8884.

Happy Holidays to you and yours!

—Tom Farrell

COUNTRY



Robbie Rist

Lots of changes in some of the top acts around town. Former **Red Hot**, **Archie Vowell**, has a new band called the **Caballeros**. This band is reported to be hot, hot, hot because of Archie's unique style and stage presence. Stay tuned for more about this budding new outfit on the R&B/rockabilly circuit.

It looks like the "man of pedal steel," **Chris Lawrence** is no longer playing with the **Plowboys**. Chris has been playing his axe with **Russell Scott & the Red Hots** as of late. He's also been spotted with both axe and peddle steel, adding his distinctive touch to the already distinctive roots rock sound of the **Barry Holdship Band** (best described as "Hank, Sr. meets the Rolling Stones"). Chris is hip deep in a project with **Chiachi Cisco**, as well as sitting in with country-rockers **Hummingbird** and adding tracks to the studio work being done by the **Hard Tops**. Very much in demand, Lawrence is not only technically talented, but he puts on a great live show.

Speaking of the Barry Holdship Band, bassist **Robbie Rist** has joined the group. Coming from a very alternative rock background, young Robbie has added a certain spark to the bass lines of Barry's songs. Look for Robbie and the entire Holdship organization at the January 8th **Elvis**

Birthday Tribute at the House Of Blues.

The recent pairing of Chris Lawrence and the Barry Holdship Band illustrates the concept of entertainment. The music was terrific and made better by the fact that Holdship, Lawrence, Rist, **Andy Bartel** and **Teddy "Bongo" Freeze** rocked the stage and communicated with their audience. After all, entertainment is the name of the game (or it should be, at least). The sleepy, sensitive singer-songwriter thing has worn thin with audiences...it's time to kick things into high gear and make entertainment a priority again.

Another entertainer who knows how to kick things into high gear is **Jim Lauderdale**. This "songwriter's songwriter" is moving forward quickly. Lauderdale is far and away one of music's greatest craftsmen and a real crowd-pleaser. The new year promises to hold some big things for Jimmy, who was in town recently doing some live radio with **Howard** and **Roz Larman** and sampling L.A.'s nightlife with friends. You can be sure he will be out there entertaining every chance he gets.

Country roots rocker **Mark Sellers** has a new band. Sellers is a true performer who aims to please an audience and does so at every turn. You can catch him on Thursdays in December at **Guava** (formerly Tampico & Tilly's).

The legendary **Wanda Jackson** was in town recently to do a show with **Rosie Flores** at the House Of Blues. Jackson, a country rockabilly queen whose impact was ahead of her time, is the female equal to Elvis in many ways. Her teaming with Flores ensures that that circle will remain unbroken. Jackson also guests on Rosie's new **Hightone Records** release, **Rockabilly Filly**.

Country hero **Radney Foster** is doing his bit for higher education, having generously donated his time and talent to the film schools at USC and UCLA.

Finally, L.A. country hero **Mark Insley** will be at the **Crest** in Reseda every Monday night in December with his band. Check him out!

—Jana Pendragon



Davie Allan And The Arrows



Ronnie Mack and Jim Lauderdale

JAZZ



Deborah Henson-Conant

Every year is a good year for jazz, at least artistically. Of the many great moments that I was lucky to see in 1995, a few come to mind: a set of remarkable duets by cornetist **Warren Vache** and guitarist **Howard Alden** at the **Jazz Bakery**; **Barbara Brighton's** well-organized multi-artist tribute to **Carmen McRae** at **Catalina's**; rare visits by **Randy Weston**, **Ray Bryant**, the **Newport Jazz Festival All-Stars** (with **Jon Faddis**), **Keith Jarrett** and **Johnny Griffin**; **Sonny Rollins** playing the final jazz concert at the **Ambassador Auditorium**; the young, but already, mighty saxophonist **James Carter** successfully battling veterans **Stanley Turrentine** and **Charles McPherson** at a jam session during the **Playboy Jazz Festival**; **KLON's** celebration of the 50th year of bebop held at the **John Anson Ford Theatre**; and that is not to mention the **L.A. Classic Jazz Festival** (93-year old saxophonist **Benny Waters** was most memorable) and the **Jazz Educators** convention, nor the large number of talented local artists who deserve to be supported and cheered.

Deborah Henson-Conant, one of the top jazz harpist's in the world



Adam Makowicz

(in truth her only competition is L.A.'s own **Lori Andrews**), appeared before a capacity crowd at the **Sylvia Woods Harp Center**. During her two solo sets, Conant told humorous stories, performed such numbers as "Take Five," a delightful "Wizard Of Oz Medley" and some originals (including "The Danger Zone" and "The Music Box"), took some vocals and led the audience in a few effective sing-alongs. Conant has a fine voice (at times sounding like a folk singer), but it is her harp playing that is most unique.

Three masterful pianists played recently at the Jazz Bakery. **Adam Makowicz**, a remarkable virtuoso with technique on the level of an Art Tatum, performed some miraculous unaccompanied solos. Even when playing extremely fast runs, every note could be heard clearly! Although Tatum is an influence, Makowicz has a harmonically advanced style with a personality and strong wit of his own; his renditions of standards were often breathtaking.

Mulgrew Miller (with bassist **Richie Goode** and drummer **Ron Savage**) also emphasized standards. Although on records he often sounds close to **McCoy Tyner**, Miller displayed a much more original style during his sets, especially with such highlights as "If I Should Lose You," "Stairway To The Stars" and "Don't You Know I Care."

Veteran **Claude Williamson**, whose *Hallucinations* CD for **VSOP** is an excellent tribute to **Bud Powell**, played some of Powell's most rewarding compositions during his performance with bassists **Dave Carpenter** and drummer **Paul Kreibich** (including "Bouncing With Bud" and "Parisian Thoroughfare") along with some classic bop pieces. Williamson swung with constant creativity, proving to still be very much in his musical prime.

On evidence of all this fine music in '95, 1996 promises to be another great year for L.A. jazz.

—**Scott Yanow**

URBAN



Me & My Cousin

L.A. urban music comes in a variety of styles, but no style was more dominant or made more headlines in 1995 than gangsta rap. **Eazy-E**, one of the pioneers of gangsta rap, died of AIDS in March. **Death Row Records**—with a roster that includes **Dr. Dre**, **Snoop Doggy Dogg**, **Tha Dogg Pound** and **2Pac**—continued its notorious reign as the leading gangsta rap label. Political activists waged a campaign against the gangsta rap industry, focusing on **Death Row** and its distributor, **Interscope Records**. **Time Warner** then sold its 50 percent share of **Interscope**, but **Tha Dogg Pound's** controversial debut, *Dogg Food*, still rocketed to the top of the charts. The controversy extended to the local scene, as the **Hollywood Music Showcase** banned gangsta rap.

Priority Records, home of **Ice Cube**, **Mack 10**, **Ice-T** and other hard-core West Coast rappers, celebrated its tenth anniversary in 1995 and made a successful venture into feature films with *Friday*. **Motown Records** geared up for sweeping changes under new President/CEO **Andre Harrell**, formerly of **Uptown Records**. It's rumored that **Motown** will move its headquarters from L.A. to Harrell's hometown of New York. **Montell Jordan** was the local R&B breakout of the year, scoring a platinum single and debut album with *This Is How We Do It*. This year also saw the return of **Coolio**, **Cypress Hill** and **DJ Quik** and ushered in newcomers like **Twinz**, the **Dove Shack** and **Skee-lo**.

Even though SoCal urban music thrived on the charts, there remained

minimal options for unsigned urban artists to perform regularly in the clubs. L.A. still has no major club catering exclusively to live R&B/hip-hop on a nightly basis, so unsigned urban artists remained limited to a handful of local monthly or semi-monthly showcases. Signed R&B/hip-hop acts fared much better on the local live circuit, with **House Of Blues** establishing itself as the leading nightclub for major label R&B/hip-hop talent.

Speaking of **House Of Blues**, here are some worthy upcoming shows: **The Pharcyde** on December 18; **Cypress Hill** on December 21; and **War with Graham Central Station** on December 22 and 23rd.

A new duo that may join the long list of influential rappers is **San Bernardino's Me & My Cousin**. Their debut album, *International*, was produced by **Rhythm D** (*Intense Method, Paperboy*) and is set to hit the streets sometime in February. **Me & My Cousin** combine sharp mic skills with a nod to old school funk. Producer **Rhythm D** said, "When I met them, they reminded me a lot of **Whodini**." **Rhythm D** was so impressed that he not only produced **Me & My Cousin's** debut, he also signed them to his **Hard II Oppose** label, distributed by **Priority**.

The Third Annual **Mary Jane** hemp rally will take place December 30th at a location to be announced. Each rally attracts hundreds of people and this year's rally will feature DJs from the L.A. hip-hop scene, including the **Beat Junkies**, **Rectangle**, **Q Bert** and the **Baka Boyz**. Call 213-891-3727.

Pudgee (also known as **Tha Phat Bastard**) is a rapper that may automatically be compared to the **Notorious B.I.G.**, but musically, **Pudgee's** rapping style is sharper and moves at a faster pace. His latest album, *Niguhs For Life*, is on the new **P-Street** imprint of **Perspective Records** and was produced by the **Mecca Don Bros**.

Hollywood Connections, which regularly holds showcases for local unsigned R&B/hip-hop artists, recently held an award shows at the **Hollywood Roosevelt Hotel**. **CeCe Peniston**, **Charlie Wilson** of the **Gap Band**, **Howard Hewitt** and **Kool Moe Dee** were among the celebrities who attended the event. For more information on **Hollywood Connections**, contact **Ray Jarreau** at 213-882-4100.

—**Carla Hay**



Pudgee

Paul Norman
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CLUB REVIEWS

Long Fin Killie

The Whisky
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑨ ⑩

Contact: Melissa Dragich, American Recordings: 818-953-7910

The Players: Colin Greig, bass; Phil Cameron, guitar, bouzouki, mandolin; Luke Southerland, vocals, guitar, violin, saxophone; Dave Turner, drums.

Material: Beautiful, unstructured songs with simple vocals make up the ethereal sound of Long Fin Killie. A blending of such ancient instruments as mandolin, bouzouki and violin with traditional Scottish melodies exist as a backdrop for material that takes you weaving in and out of erotic dreams along oceanic movement. Instrumentation is extremely eclectic. In a single instant, songs are smoldering, gentle, illusory, Old World, yet very contemporary. The overall feel is slightly off-kilter and a bit trance-like. Long Fin Killie's sound juxtaposes a musical Medieval sense with science fiction. Each song seems to be searching—whether it be for sexual identity or balance—somewhat like the basic human experience. It is all quite simple and honest in a mysterious, complex way. It is the modern jazz of Scottish youth with quirky twists and turns, along with conversational, yet emotional storytelling. Words are used as much as sounds to tell the tales.

Musicianship: Musicianship is exceptional in every way. Phil Cameron and Luke Southerland are proficient on many different instruments. Both performers demonstrate this by trading off various types throughout the band's live set. Most exceptional demonstrations appeared with Cameron on bouzouki (an ancient Greek string instrument) and Southerland wildly playing the violin. At one point, drummer Dave Turner carried a song with an impressive traditional Scottish Marching Band drum roll. Bassist Colin Greig showed an ability to use start/stop timing movements, much like Mike Watt, and at one point used an old drum stick as a bow. Southerland's vocals



Tortured Poets: Melodic, poetic, moody and intense.



Long Fin Killie: Eclectic music for the subconscious.

are a little strained at times but somehow this makes him more real. His ability ranges from age-old tongue rolling to soaring high scales. Unusual interplay by each musician allows Long Fin Killie to appear like an erotic, perfectly conducted folk symphony.

Performance: Onstage the band appears to live in their own mysterious world, while not appearing so pretentious as to exclude the audience. Southerland is a focal point with his long dreads bobbing and broken electric guitar strings dancing as he plays. Cameron's bouzouki with its old, intricate hand-painted flowers is another focal point. Each of the four band members appear to communicate intuitively onstage. This, coupled with continuous repetitive chord structure and ancient instrumentation, makes a live set feel like a religious journey of sorts. Rough, clipped violin movement in "The Head Of Dead Surfers" effectively takes the audience down a confused country road with the song climaxing in wondrous chaos. The former drummer of Stomp Box (and current Road Manager of Long Fin Killie) made a cameo appearance on trumpet while Southerland played saxophone on one song. The crowd intently watched the entire 40-minute set.

Summary: This hybrid form of instrumentally driven music may not be accessible to many. Like religion and spirituality, there are those who will experience it and not acknowledge its power. The startling originality of Long Fin Killie's overall form may be too advanced for the quick-fix, chart-crazed music culture we live in. From a performance perspective, I found the band engaging and much more fulfilling than the usual punk flavor of the month. Their unusual, hypnotic instrumental movements were fascinating. Obvious intelligence and reflection goes into Long Fin Killie's music, leaving enough balance to maintain spontaneity in each song. This is a band

that appeals to the subconscious. Their ability to mix the insanity of the modern world with an Old World order somehow allows it to all make sense for a short while.

—Kim Taylor

Tortured Poets

The Roxy

West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Contact: Candis Johns: 818-754-4417

The Players: Candis Johns, lead vocals; Stephen Pinder, guitar; Kenny Blye, bass; Korey Mall, percussion.

Material: Tortured Poets' musical style is reminiscent of both Natalie Merchant and Sarah McLachlan, but with a Latin flair. It's melodic music, bordering on mellow. The band's themes are close to the bone and Johns presents them with confessional candor. The band played a couple tunes that really hit the mark like the delicate melody "Vignette." Layered atop a flamenco guitar, Johns sings this love song in a breathy, sultry voice then switches to French three-quarters of the way through. During their performance of "Let Me," the band's soft melodies and Johns' sweet melodic voice were passion laden, as she sang, "All my life I thought I wasn't enough, here I am realizing I've just about always been way too much." I would have liked to have heard some rougher musical edges to outline some of the tougher themes. They accomplished this somewhat in "Just A Man." Johns' voice got a little raspy and rough, singing about relationships, one of the band's favorite subjects ("And all he sees is all the pain that's dried in her eyes/Never enough for her, I'm not her savior I'm just a man"). Another tune that lyrically, but not completely musically, made it was "Crawl." This song employed simple vocals, and music pared down to the



Dominic Brown & Nu Moon Guru: Caught in an Eighties' rock time warp.

bone (just a guitar), creating an intense vast solitude, in which Johns hauntingly intoned, "I'm the strongest girl I know. I don't often lose control." Overall, the material is moody and intense, conjuring up images of delusion, love and scorn.

Musicianship: The band's lethal weapon is Johns with her melodic, lilting voice and poetic lyrics, while the tunes were folksy, progressive and very acoustic. Pinder's dexterous, almost flamenco-like fluidity and wonderful ability to create sound and texture was an asset to the performance. The final half dozen songs showed how adept this band is at mixing and matching Latin cadences over crunchy guitar lines. Seemingly in his own world, bassist Blye played with feel and emotion. Mall's drumming style was pinnacled by his ability to bongo on the drums, thereby adding dimension to their catalog. **Performance:** Barefoot in a long black lace dress with her brown wavy hair cascading down her back, Johns worked the stage—relaxed and confident—as the crowd slowly filtered in. The band performed with earthy ease, as if they were practicing, not performing (maybe that was because the club was only half full). Throughout the evening, the spotlight alternated between Pinder and Johns, while the band seemed to have a problem providing a consistently, energetic performance. There seemed to be lulls in their performance inhibiting the flow of their show.

Summary: This band has most of the necessary elements to rock you. Lyrically, they have a wealth of both uplifting and down-in-the-gutter wallowing, and there are some heartfelt and earnest songs. In addition, Johns' voice is exquisite, while the band comes across with honesty and depth. Unfortunately, you can't gain more than an intermittent buzz off this essence. The performance contained too much ebb and flow.

Great lyrics and strong musicians, but too few of their melodies hit the magic mark. If they could turn out a few more tunes like the infectious "Vignette," their future would be assured. —Tracie Smith

Dominic Brown & Nu Moon Guru

The Troubadour
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Mark Strickland, Millennium Management: 310-397-2888
The Players: Dominic Brown, vocals, guitar; Javier Willis, bass; Julio Figueroa, drums.

Material: Remember the Eighties, the heyday of the Troubadour, when really bad rockers (and a few really good rockers) took the seedy stage, paying their dues to the scuzzy religion of "Hollywood rock & roll?" Occasionally you would run across a good show, but by and large most of the entertainment was provided by the scensters themselves. If you were to close your eyes during Dominic Brown's recent show at the Troub, you might think yourself caught in a time warp—trapped somewhere around the mid-Eighties with one of the many unremarkable blues-based rock bands that used to play there. It was difficult, at best, to distinguish one of Brown's songs from the next in his sea of insipid, soulless blues. More detrimental than the dated style, was the obvious lack of material. It's a bit un-kosher for a performer to repeat songs from his set for an encore, especially when the audience isn't exactly demanding one. (If Brown had not confessed to this transgression, I doubt if anyone would have been the wiser, considering the sameness of his material in general.)

Musicianship: From a self-proclaimed "guru," one might expect something special or even something extraordinary. Brown is merely a proficient guitarist/vocalist whose meandering, focus-free guitar solos seem to last an eternity. Session guys, Willis and Figueroa, provided the highlight of the show in an ad lib jam which occurred for the convenience of Brown (who had to de-tune his guitar midway through a song for a guitar solo). This jam contributed the only instance of excitement in the set; with the lightening speed of Willis on bass and the thunderous acrobatics of Figueroa on drums. And when a rhythm section outshines the "star," you're in trouble.

Performance: The key problem with Brown's performance is his self-involvement. Every movement seems so posed and choreographed that he winds up looking stiff and uncomfortable. While he is gracious to acknowledge praise from the audience, he gives the impression that the importance of his audience is secondary to his own presence. Even communication between the musicians was thwarted by his self-interest; as Willis tried, throughout the set, to visually connect with Brown who was too busy striking poses to notice. This was only a band in the sense that it was a group of guys sharing a musical experience and a stage—unconnected in any other way. When Brown did finally acknowledge the presence of the others onstage, it was forced and obligatory.

Summary: Why does a guy come all the way from Britain, take the pain of setting up a showcase, hire backing musicians and still not prepare enough material to do a standard-length set and an encore without having to repeat a song? If he plans to become a viable club act, Brown must improve his material (both qualitatively and quantitatively) and his stage manner. —Traci E

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CLUB REVIEWS

Truly
The Whisky
 West Hollywood
 ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Contact: Kathy Watson, Capitol Records: 213-871-5258

The Players: Robert Roth, vocals, guitar; Hiro Yamamoto, bass; Mark Pickerel, drums.

Material: This is what you'd expect from a band that contains three musicians from Seattle, one of whom was a founding member of Soundgarden. While playing a form of modified punk, they are a full step away from the grunge ranks. This is white-noise music, where the vocals matter only as a part of the sonic bombardment. When this music hits its stride, it can be hypnotic and mesmerizing; at its worst, it is just too loud. Truly tends to lean a little toward the better side, but there is still too much of the bad side for this to be considered a great success.

Musicianship: All three of these musicians know what they are doing. From the rumbling bass of Hiro Yamamoto through the pounding drums of Mark Pickerel and finally ending up with the screeching guitar and off-key voice of Robert Roth, this cascade of cacophony is well planned out and executed perfectly. In fact, when Yamamoto, Pickerel and an unnamed female backup singer, who joined the band for about half of the set, all sang with Roth, it created an off-key harmony that was weirdly enticing. Again, when this is working it reminds one of the way that Exene used to howl off-key with John Doe on all of those old X albums.

Performance: Three guys on a stage leaning into the mikes and thrashing away at their instruments, with very little in-between patter, as is the norm for many of these type of bands.

Summary: This band has a huge legacy to live up to, and it is not quite filling those shoes yet. The Seattle sound is broad enough to include groups like this, but Truly is not truly a full-fledged member of the stars of that sound. There's some interesting groundwork, but it needs some refinements. —Jon Pepper



D'Angelo: Fervent performance.



Truly: Interesting modified punk from Seattle.

D'Angelo
House Of Blues
 West Hollywood
 ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Karen Taylor, EMI Records: 212-492-1700

The Players: Michael D'Angelo Archer, vocals, electric keyboards; Mike Campbell, guitar; Abe Fogle, drums; Ricardo Suarez, bass; Norman 'Keys' Hurt, piano.

Material: D'Angelo and his band pour out solid, silky soul music which blends jazz, gospel, rock and rap beats. Drawing upon Prince, Stevie Wonder and Marvin Gaye, D'Angelo sang about longing, lust and obsession. For a return to their Motown roots, they played a cover of Smokey Robinson's "Cruisin'." On "Shit Damn, Motherfucker," the band hits harder in a haunting image of a betrayed lover and a fatal ending, where D'Angelo cries, "Why you sleeping with my woman/My best friend and my wife/I'm bout to get my 'nine' and kill both y'all's behind." D'Angelo shifted to an ethereal groove on "Lady," a song colored with thumpin' bass beats and a groovin' funk bounce. The best song was "Brown Sugar" with its jazzy textures and smooth rhythms. In this dark, sexy mood, the band mixes buttery harmonies with cool jazz accents while D'Angelo croons, "Brown sugar babe, I gets high off your love/Stick out my tongue and I'm bout ready to hit this pretty gritty bitty with persistence." Like the Stones classic of the same name, D'Angelo mixes metaphors about drugs and dames.

Musicianship: D'Angelo's vocal abilities ranged from strong and earthy to arching falsetto scats. He played a fat sound on vintage electric keyboards in a relaxed manner (nothing over medium tempo) packed with passion. The tight sextet carried the audience back to the soul sounds of the Seventies and early Eighties. Three female backup singers did a wonderful job contributing to the harmonizing and stage energy, while Suarez and Fogle steadfastly anchored the beat. Altogether, the band put forth some great arrangements of first class tunes delivered with excellent musicianship.

Performance: Ticket scalpers were everywhere plying their wares for the two shows, both of which were sold-out weeks in advance. There was a definite element of excitement inside the House Of Blues as the audience applauded wildly when the band assembled onstage. Then, D'Angelo strutted out in cocky fashion, clad in football jersey and jeans. Without a word, D'Angelo and his band began playing a low, hypnotic pulse. Throughout the show, D'Angelo kept the packed house, who had an obvious feel for his tunes, nodding their heads and waving their arms for more than an hour.

Summary: Featuring hummable melodies, funky rhythms and great soul this is some of the year's freshest music, delivered with an exceptionally fervent performance. D'Angelo is definitely an artist that connoisseurs of soul, blues and jazz/rap in the post New Jack Swing groove will want to check out.

—Tracie Smith



Tenderloin: Mixing a punk attitude with a classic blues-rock formula.

Tenderloin
Spaceland
Silver Lake

1 2 3 4 5 6 ★ 8 9 10

Contact: Ken Phillips, Warner Brothers: 818-953-3223

The Players: Ernie Locke, vocals, harmonica; Kirk St. James, guitar; Taz Bentley, drums; John Cutler, bass.

Material: Imagine George Thorogood fronted by Blues Traveler and you have Tenderloin. They bring a punk attitude to a classic blues rock formula that's been abused to hell and somehow make it refreshing. With no pretensions about being a deep band with a message, they sing songs about cars, women, food and cars. Tunes like "Daddy Was A Clydesdale," "Hot Rods To Hell" and "Mother Grilled Cheese" should pretty much explain the picture. The band even pulled out a high speed version of ZZ Top's "Heard It On The X." There were no low points here as they ripped through their set Texas-style and really rocked the joint.

Musicianship: Even with their nonchalant approach and "we don't give a shit" attitude these guys were real tight. The trio of St. James, Cutler and Bentley are the bluesy anchor of this outfit. Bentley and St. James come from the Reverend Horton Heat's camp and brought with them that rockabilly sensibility. The attitude comes completely from Locke, whose gritty vocals and ripping harmonica took the sound to another level.

Performance: I'm not sure if it's

more the fact that Tenderloin really rips or the fact that the opening band had to be one of the worst I've ever seen to the point where some crowd members tossed french fries at them, but from the first grinding chords you could feel the energy take over. Lead singer Locke is a captivating performer in many ways. He is obviously passionate about his music and brings it forward in his playing. He also showed some versatility by using an effects box at his side to trigger different delays and pitch effects for each song. Commanding a presence purely by his size which he certainly uses to his "advantage," he showed off his jelly roll belly and butt crack without a care. Locke even tossed guitar picks into the crowd by rolling them up in his stomach and letting them fly out when he let go. Now that's entertainment!

Summary: There's something about punk attitude that is becoming cliché these days. It's probably because the legitimate few breed a throng of posers that diffuse the whole effect. Tenderloin and bands like the Supersuckers are bringing a midwestern rock & roll twist to the scene that for now has a real fresh feel to it. We'll see how long this will last but it's definitely worth checking out for a non-cerebral moshing good time. —Christopher Horvath

Jill Freeman
LunaPark
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Josh Goldberg, Magic

Records: 818-986-0351

The Players: Jill Freeman, vocals; Joel Wachbrit, guitar; Nick Mahan, bass; John Holmes, drums.

Material: Jill Freeman is yet another sensitive singer-songwriter with introspective songs. In fact, the name of her new album, *Songs About Sex And Depression*, should give a clue to the subject matter of her lyrics. While all of her songs are about these two subjects, they are handled in such a way as to be thought provoking instead of blatantly dull. Also, Freeman showed her range of knowledge about this type of material by playing "Good Night Irene" by Leadbelly and saying that it was the quintessential song about sex and depression. Her other choice of a cover song was by that master of this type of material, John Hiatt.

Musicianship: Freeman's voice shows an amazing range of emotions that move from very sweet and alluring to downright dismal and dank. This represents the spectrum of feelings that she is covering. Her lyrics, which is what these songs are about, were clearly audible. Her band is very good with special notice going to Joel Wachbrit, who plays a mean guitar and also to accordionist Carl Byron, who sat in on one song. Performance: Freeman is a good performer and has lively and witty things to say between the songs. She is not overly verbose, as some singers in this genre are, nor is she too shy, which also can be a problem. Freeman comes across as your charming and talented hostess for the evening, as if the club was her living room.

Summary: While all of the songs were very good, it would be nice to see a wider range of emotions than just sex and depression. Admittedly, in this day and age, those are both very important issues, but there are other feelings that come along with them and it would be to Freeman's advantage to expand her scope a little bit. Otherwise, this is some damn fine music by a very good performer. —Jon Pepper



Jill Freeman: A sensitive artist with thought provoking material.

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Club Capacity: 50
Stage Capacity: 3-4

Piano: Yes
Audition: Call
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Type of Music: Rock
Club Capacity: 350
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5257 West Adam Blvd., Los Angeles, CA 90016
Contact: Mickey, 213-464-6604
Type of Music: Blues, jazz, world, cajun, alternative
Club Capacity: 100
Stage Capacity: 10

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16714 Hawthorne Blvd., Torrance, CA 90310
Contact: Tom, 310-371-2257
Type of Music: All styles
Club Capacity: 280
Stage Capacity: 12

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Stage Capacity: 8

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12446 Moorpark St., Studio City, CA 91604
Contact: Dan Singer, 818-501-1257
Type of Music: Acoustic, jazz, folk, blues

Club Capacity: 60
Stage Capacity: 3
P.A.: No
Piano: No
Audition: Call Dan
Pay: Negotiable

PIER 52

52 Pier Ave., Hermosa Beach, CA 90254
Contact: Donna, 310-376-1629
Type of Music: Classic rock (cover bands), top 40
Club Capacity: 120
Stage Capacity: 5

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Contact: Eddie Oertell, 310-276-2222
Type of Music: Rock, alternative
Club Capacity: 500
Stage Capacity: 15

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Contact: Bambi Byrens, 213-656-7161
Type of Music: Jazz & blues.
Club Capacity: 200
Stage Capacity: N/A

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Type of Music: Rock
Club Capacity: 890
Stage Capacity: 12-15

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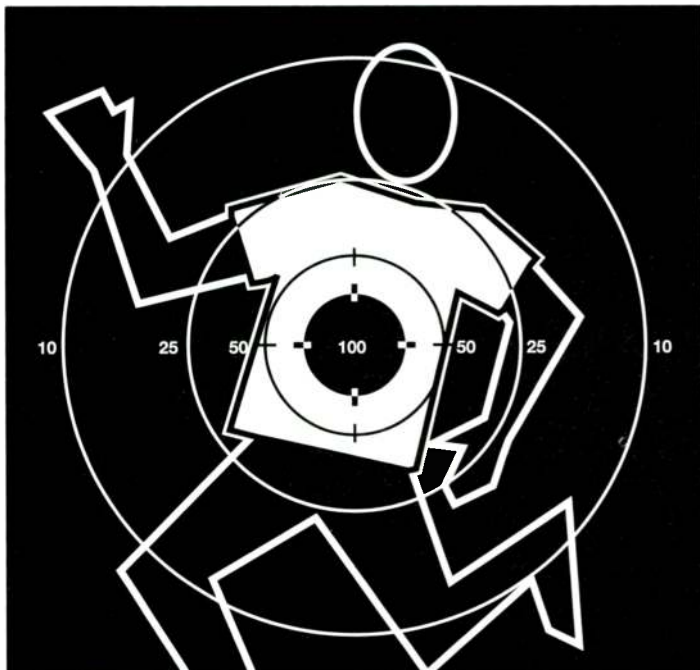
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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
CHRIS BERRY - Vocalist/ Producer	818-344-4713	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	I have produced over 40 albums, and have post production coordinated over 4,000 albums including Body Count, Stone Temple Pilots, Urge Overkill, etc.	My specialty is getting the best out of you. I am a post production, mastering, and product manufacturing expert. I can save you tons of money and time.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BERN "E" - Musical Gigolo	310-451-8996	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	I eat, sleep, drink, & breath music. Recording engineer at top L.A. studio. Studied violin since age eight. Music composer, orchestrator for feature films. Headbanger at heart, but have recently released dance vinyl. Techno. House. Funky stuff.	24-track recording studio. Believe that all music has purpose, but the kind that moves you is finest. \$100,000 worth of gear is great (I've got it).	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
FRANCESCA CAPASSO - Vocalist	805-268-1022	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years of studio, stage & songwriting experience in U.S. & Europe. Worked for JVC, Sony & BMG. Worked with Carmine Appice, Randy Jackson & Bobby Taylor. Various album, jingle & commercial credits & demos for songwriters. Numerous T.V. & radio appearances.	Unique, extremely versatile powerhouse, soulful, bluesy & alternative from Enya to Janis Joplin with Tori, Whitney, En Vogue, Etta & Bonnie along the way. Youthful & modern image.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOBBY CARLOS - Lap Steel/ Guitar	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, David Baerwald, Moon Martin, Smitty Smith & John Keane.	Solo & fill specialist	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
COURT CONNOR - Drums/ Perc./ Voc.	818-784-5720	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Virgin recording artist, international touring recording experience. Berklee educated. Well versed in many styles of music. Great feel & time. Recently featured on Big Fish Audio's West Coast funk stew, loop CD's. Charts, clicks, & overdubs no problem. Available now for sessions & demos.	Fast learner (will nail the parts fast). Easy to work with. Record live drums on your ADAT at my home in fully soundproofed rehearsal demo studio. Fax # 818-990-7065	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROBERT COPELAND - Producer/ Arr.	213-217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Danny James, Billy Preston, Dean Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CATHEEN CRONE - Compsr/ Arrngr.	310-453-4692	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Film, TV, sessions, live performance, demos. Extensive studio, live, touring, stage. Also specialize in vocal arrangements and songwriting.	Dedicated to making you sound your best. Positive and professional results. Pager # 310-888-7318.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DEBBIE R. DAVIDSON - Vocalist	310-289-4734	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Album credits: 7 voice & 2 dance scholarships. 5 grants: music/ voice/choreography. 3 awards from CA Motion Picture Council. 24 years singing & dance experience. Credits: live & studio w/ Billy Preston, Joe Sample, Julie Chadwick, Rhada Como, Dan Schmidt from Qingo Boingo. Appeared on mt l TV.	(con't) motion picture, band shows, radio. Produced my own 1st 3 albums by bands Yankee Rose & Sungoddess. Teaching top Billboard & Broadway clients. Demo available.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PETE DALLAS - Drummer	310-859-5898	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Tons of touring experience backing signed & unsigned artists - R&B, techno pop, rock, blues, alternative. 70's, 80's, 90's covers too!	Click tracks no problem. Hired gun or tribesman. Whoa! There's a fire in the basement boys.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TY DENNIS - "Songwriter's Drummer"	213-256-5681	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly. Overdubs. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Vibe/energy player - dynamic.	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it, know it, love it. Flexible rates.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JERRY DIXON - Producer	818-782-5096	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recorded four albums with Warrant for CBS & CMC records. Produced several now signed artists.	Songs always come first. Then recording second.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
VINCENT DUBRAL - Eng./ Prod./ Guit.	818-363-5134	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Fast friendly sessions, no pressure. Done TV albums, sessions with Lisa Franco, Frances Beintez, Rippingtons, Fizzy Bangers, Rich Summers, Wag of Mary's Danish Pacific Heights, demos, masters, jingles, latino music. We can do it on a small budget.	Good w/songwriters, acoustic music, free set up, \$25.00 first hour, then \$12.50 per hour. You can't go wrong!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRYAN FOUNGER - Bassist/ Vocalist	818-715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Blongert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PETER G. - Drummer/ Vocals	818-761-9081	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic, with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist, LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Complete master & demo production. Live drums okay. Keyboards, arranging, composing & woodwinds. MIDI & studio consultation. No spec deals. Pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TERRY GLENNY - Violinist/ Compsr.	818-249-5200	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Most recent credits: Concertmaster with John Tesh orchestra, national tour, television (including Tonight Show), electric violin on Mitsubishi jingles: country, new age albums, alternative bands: gypsy musical. 20 years professional experience, USC degree. Composer, arranger, producer. Live, video, film.	Very soulful soloing, improv., excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PETER GRANET - Producer/ Engineer	818-848-3505	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recorded albums with Van Morrison, Jackson Brown, Linda Ronstadt, Kansas, Rolling Stones, George Harrison, ELP, Eddie Rabbit, Crusaders, the Jacksons, Modern Jazz Quartet & many more!	My work is highly crafted. Super drums, guitars & acoustic sound! I also do orchestral scoring, major films.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARY GREENAMYER - Guit./ Prod.	213-735-6221	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience. Built pro recording studio. Recording / rehearsal. MIDI and live rooms. Pro recording engineer on premises.	Versatile, cooperative, and enthusiastic.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
RON HAGADONE - Guitarist	310-453-9455	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	20 year professional studio performance, tours, instruction. MI grad, Wayne State University, read & write charts, theater sound designer, Marshall / Korg specialist.	Seasoned versatile player, roosty & progressive, sweet & blue, great for adding soul & depth to your tracks.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

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

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
CARLOS HATEM - Percussion/Drums	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages: English & Spanish	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓	✓	✓	✓	✓
JULIE HOMI - Keyboardist	310-306-5029	✓	✓	✓	✓	✓	Toured as keyboardist for Martin Page (<i>In The House of Stone and Light</i>), Yanni, Robert Palmer, Angela Boffill, Tracy Chapman & others. Recording and video experience. (<i>Yanni Live at the Acropolis</i>)	Excellent player, reader, improviser. Backing vocalist. Songwriter, arranger. Transcribing and copyist skills. Patient teacher. Exciting stage presence!	✓	✓	✓	✓	✓
TOMAS JANZON - Guitarist	213-993-5709	✓	✓	✓	✓	✓	Graduate of the Conservatory of Stockholm, Sweden. Outstanding Scott Guitar Player of the Year. Musician's Institute. Mentors include: Joe Dorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Brandon Fields, Dave Carpenter, 5th Dimensions, Ben Verene, Charo	Tall, slim & expressive. Excellent reader. Good vocals. Lessons available.	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng	310-589-9729	✓	✓	✓	✓	✓	Experienced, focused, disc. working with bands and singer/songwriters. Great rates. Winning attitude! 1 Emmy, 3 Grammy nominations. Loads of major label, TV, and movie credits. Singer, Mac programmer, play guitar, bass, piano & synth. Love scoring, arranging, and new sounds.	Call me - we can work it out! Recent productions for Art Garfunkel, Jimmy Webb, Mixes for Bowie, Vanessa Williams, David Crosby. Many projects w/Don Was. R&B writing & prod. Deep grooves	✓	✓	✓	✓	✓
BOB KNEZEVICH-Producer/Musician	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, recording, & teaching. Studio Music. Jazz degree. U Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast creative, low-rates.	Live, sampled and MIDI arranging. Emphasis on mood, flow, and style.	✓	✓	✓	✓	✓
LEIGH LAWSON - Bassist/ Vocalist	714-373-1400	✓	✓	✓	✓	✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.	✓	✓	✓	✓	✓
DAVID LEWIS - Keyboardist	310-394-3373	✓	✓	✓	✓	✓	Grammy award winner. 1988 with Shadowfax. Ambrosia: 1977 - 1981, 3 albums including hits: "Biggest Part of Me", "You're the Only Woman". Shadowfax: 1984 - 1990, 4 albums, major contributor in songwriting. Extensive touring - USA, Canada, New Zealand, Tahiti, Europe, Japan, So. America. BFA in Music, Cal Arts	Player, composer, arranger, scoring, transcribing, pre-production w/MIDI sequencing, great improvising, perfect pitch, great ear. Read music. Film/video scoring.	✓	✓	✓	✓	✓
MICHAEL LIGHT - Vocals	909-394-0256	✓	✓	✓	✓	✓	Pro musician since 1975. Over 2,300 live gigs. B.A. Music. 1984. Private vocal study. 3+ years. Command of harmony & vocal arrangement. Also plays keys, bass & percussion.	Natural feel. Big sound-small ego. Excellent ear. Call me for your next demo, jingle, or album project.	✓	✓	✓	✓	✓
BOB LUNA - Pianist/Kybd/L. Voc	213-250-3858	✓	✓	✓	✓	✓	Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocals/tenor range. Rehearsal pianist.	✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player". Aka: The Funkmaster.	✓	✓	✓	✓	✓
LISA ANNE MILLER - Orchestrator	213-650-9888	✓	✓	✓	✓	✓	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival, & awards from ASCAP & BMI. Member of Society of Composers & Lyricists.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	✓	✓	✓	✓	✓
STEFAN NEARY - Prod./Eng./Gtr.	818-782-5096	✓	✓	✓	✓	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓	✓	✓	✓	✓
PETER NOLTE - Guit./Voc./Songwrtr.	818-782-8762	✓	✓	✓	✓	✓	12 years studio and live performance playing lead guitar & singing cover and original material in numerous rock. Top 40, and variety bands. Read charts or play by ear. Style can vary from soft and bluesy to hard and heavy alternative to funk.	Professional attitude, unique inventive creative style, also play bass, 8-track demo studio available.	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Keybrds.	213-467-2626	✓	✓	✓	✓	✓	Film, TV, album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music & albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓	✓	✓	✓	✓
PAT O'BRIEN - Harmonica/Guitar	818-902-1084	✓	✓	✓	✓	✓	Album, film, & TV credits in U.S. and abroad. Over 20 years stage and studio experience. Specialize in tone. Cover spectrum from vintage sweet & pure to crunch to processed. Extensive vintage guitar & amp arsenal. Have 8-track 1/2"	Fun attitude, read, strong ear, fast learner. Quick results. Lead & backing vocals as well.	✓	✓	✓	✓	✓
CRAIG OWENS - Keybrds/Prod./Arr.	310-559-8403	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the 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.	✓	✓	✓	✓	✓
ANDY SCOTT - Guit./Voc./Prod.	213-667-0621	✓	✓	✓	✓	✓	Very experienced live & in the studio. Toured with Guns n' Roses & Ozzy Osbourne. Worked with members of Accept, Scorpions, and Dogs D'Amour. Scoring for new Pocahontas CD ROM software, many years production experience and great drum programming.	Great feel & fast learner. Own style but versatile too. Play and sing what the song needs plus I'm a very nice guy.	✓	✓	✓	✓	✓
BLAKE SMITH - Guitarist/Vocalist	714-497-3946	✓	✓	✓	✓	✓	Recorded for Fox TV - Mad TV, The Ben Stiller Show, Sunday Comics, Mother Love Show, The Edge, Comic Strip Live, Universal - Reality Bites, HBO - 1994 Sports Illustrated Swimsuit Video, Union Comedians Special, Boris & Natasha. Recorded/toured w/ Bobby Womack, Carlos Santana, Gerald Albright, P-Funk.	(rec. cont'd) Laws, Sally Kellerman, The Rhythm, Little Anthony, I read, I listen, I groove hard. I sing, I'm versatile, I'm easy going, I'm on time, I return calls, I'm professional.	✓	✓	✓	✓	✓
STEV - Vocalist/Songwriter	818-971-5049	✓	✓	✓	✓	✓	Over 16 years of stage and studio experience. Supported national acts Bus Boys, Mother's Finest, Jon Butcher, Axis, The Knack, to name a few. Also available for jingles. If it can be sung, I can sing it!	Very easy to work with. Style ranges from Steve Perry to James Brown. Very creative with extensive song catalog of my own.	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demos 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.	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Keys./Prod.	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Boffill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style.	✓	✓	✓	✓	✓
PAUL TAVENNER - Drums	818-753-3959	✓	✓	✓	✓	✓	15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing but can pull out the chops when needed. Berklee graduate, 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.	✓	✓	✓	✓	✓
TREVOR THORNTON-Drums & Percus.	818-380-0453	✓	✓	✓	✓	✓	Top English drummer now available in USA. 18 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including Asia Aqua Tour, 1992-93. Kim Wilde. 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543.	✓	✓	✓	✓	✓
TOM TORRE - Violin/Fiddle, Guitar	818-340-6548	✓	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓
JOHN TYREE - Engineer/Producer	213-665-6087	✓	✓	✓	✓	✓	10 years experience engineering & producing acts in a variety of styles including country, rap, rock, R&B, pop, & alternative. Extensive creative & technical background. Have worked with clients on Shiny, Warner Bros., & Motown Records as well as individual artists. Available with great rooms & great rates!	With an engineering style that considers creativity & technology, I work with the client to help them capture the sound that best matches the feeling they wish to convey to tape.	✓	✓	✓	✓	✓
BRAD WILSON - Guitarist	213-656-5227	✓	✓	✓	✓	✓	15 years experience - touring, shows, sessions, club work. Excellent equipment, songwriter, vocalist, solo and fill specialist.	Easy to work with up attitude, specialize in rock and blues. Great image & stage presence.	✓	✓	✓	✓	✓



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- KK Audio 1x15" Carlson-style bass cabs w/EVM 15's in each, four avail. \$275 ea or trade for gutt stuff Bryan, 805-269-0917
•Marshall 100 watt head w/Bogner modification, new tubes, effects loop, older model, great cond, roars. \$700. Sam, 818-796-1647
•Marshall 9001, \$499. JBL MR835 Sansamp PSA-1, \$394. Custom cab w/2 15" EV spkrs, \$550. Ron, 310-423-3899
•Marshall JMP-1 rack mount preamp, \$450 obo. 310-479-6558
•Mesa/Boogie .22 calibr, 50 watt 112 amp for 8 ohm spkr use. Robert, 310-822-7137
•QSC 1400 Mofitt stereo pwr amp, 200 watts per side into 8 ohms, 300 watts into 4 ohms, perf cond, \$400 obo Keith, 818-780-2954
•Randall 100 watt head w/effects loop, push/pull knobs for extra gain, chan switching w/foot switch, great cond, \$250. Sam, 818-796-1647
•Ransat 9530 sptk cabs w/castrs, great cond, one slant, one straight, \$400 each. Sam, 818-796-1647
•Road case for small box 50 watt 60's-style Marshall head or similar sized head, \$100, 818-780-4347
•Vox 125 bass head, xint cond, \$400 obo. Danny, 818-359-9268

- Tascam 688 pro 8 trk studio w/20 chan mixer, midi synch, DBX noise reduction, perf cond, \$1190, 818-754-4470
•Tascam M312 12x4x2 console w/8 tape returns, great for ADAT, \$550, 818-348-3733

4. MUSIC ACCESSORIES

- Alesis MiniVerb III, \$200. Ron, 310-423-3899
•Anvil cases, assort sizes, \$55-115, 213-461-4646
•Boss ME10 gut multi-effects, 10 effects, distortion, compression, noise, wah, laser, delay, reverb, w/manual & bag, \$500 obo. Brian, 818-901-8073
•Ibanez TS9 org tube screamer, \$175 obo. 310-479-6558
•Pioneer SG550-7 band stereo graphic EQ, rack style, mint cond, \$60. Harmon Kardon stereo FM tuner, 30 wpc, sounds great, \$100. Stereo FM transmitter, \$200, 818-848-3111
•Rack mid mixers w/EQ & mid cont, 20 chan Tascam, \$495 obo, 8 chan Simmons mixer, \$199, 8 chan MQTU, \$199, 818-753-5635
•Samson BR-3 wireless receivers, two avail, \$500 each obo. 818-246-6657
•Tube tester, Shell elec manual, 102 sockets, complete w/charts, save money, match & check your own tubes, impress your friends, \$85, 818-780-4347
•EMG 85 pickups, used, in good cond, \$125 obo. 818-577-5931

3. RECORDING EQUIPMENT

- Akai S1100 & Akai S1100EX, 32 mg ea, mint cond, sold as pair, \$3500 obo, 213-461-4646
•Akai S3000 Sampler, \$2400. Akai MPC 60, \$1700. Msg, 310-288-6610
•Akai S900 Sampler, brand new disc drive, \$600 obo. 213-469-9652
•Alesis 9620 compressor limiter w/case, mint cond, w/manual, \$200. John, 310-669-6018
•Alesis D4 drum module, \$250, 310-285-3152
•Ampex 457 1/4" reel-reel audio tape, case of 20 in shrink wrap sealed carton, \$100, 818-752-0708
•Carvin SM 1800 stereo mixing board, 18 chan, 10 band EQ, corsorover, reverb, xint cond, \$300. Msg, 818-848-6411
•Fostex 260 rec/mixer in great cond, limited hours, cheap, have to see to appreciate, \$300. Frank, 310-545-3779
•Fostex F15 Multitracker, 4 trk rec w/mic, manuals & case. Very low rec hours, \$250 obo. Tony, 818-845-6411
•Roland S550 Sampler w/R100 remote & monitor, \$600 obo, 818-246-6657
•Roland U220 Sound module, \$400 obo, 213-461-0597
•Sony D7 digital delay, stereo, \$550, Robert, 213-913-3048
•Tascam 238 8trk recorder w/DBX noise reduction perf cond, costs \$1500, sell \$725, 310-226-8099
•Tascam 38 reel-to-reel 8 trk w/DBX & remote, A-1 cond, \$925 obo, 310-556-3841
•Tascam 388 8 trk studio, like new, recent calibration, mint cond, \$1900, 818-353-7867
•Tascam 488 8 trk recorder, brand new, \$900. Jeff, 310-271-7551

5. GUITARS

- 79 Fender Strat, all orig, \$475, 818-528-0616
•Basses, Custom built P-basses, Performance, Caruthers, Kaufman & ESP. Retired pro selling off unwt'd stuff, \$350-\$800 or trade. Msg, 805-269-0917
•Custom made Strat, rosewood, Fender, Demarioz body, Floyd Duncan, paid \$800, sacrif \$300, 81 Dean ML bass gut, paid \$1100, sacrif \$350, 213-465-5363
•ESP P-bass, elec, black, \$350, 213-876-7228
•Fender bass case, 1962-65, w/Fender logo underlined, \$100, 818-780-4347
•Fender custom '62 reissue P-bass w/100 Bartolin preamp, \$300 Performance neck, lists for \$1700, sell for \$600, 310-559-7586
•Fender Squire II P-bass, xint new cond, w/soft case, \$165. Gibson Epiphone Strat w/soft case, xint cond, \$160, 818-902-1084
•Gibson Lucille black w/gold hw, good cond, w/hs case, \$900, 818-790-6756
•Gretsch DuoCet, black w/tremolo, one yr old, paid \$1600, sacrifice for \$950, 310-556-3841
•Jackson Custom 5-string Tip Winger bass. Quilted maple top, maple neck, mahogany body, 3 BMG p/u's, Spector elec, gold hw, \$1200 obo. Marvin, 818-906-7712
•Jackson Fusion EX, unfinished body, shell pickguard, gold hw, \$250, 818-509-7960
•Korg M1R music work station w/fantastic sound, incl 100 programs, effects, 8 trk seq, rack mtd, like new, \$525, 310-226-8099
•String Bass, 3/4 Klotz roundback, used on 100's of Sinatra records, \$5500, 818-990-2328
•Yamaha RB5 pickups, w/case, xint cond, \$300 obo. Danny, 818-359-9268

2. PA'S AND AMPS

- Acous bass amp, 125 rms, pwr, cab w/one 15" JBL spkr, \$400, 818-990-2328
•Carvin bass bottom, 18" folded horn w/Allex spkr, killer sound, \$350 obo, 818-771-9585
•Fender Princeton chorus amp, 3 mos old, lists for \$540, sacrif \$300 firm, Cool features, very versatt, sounds great, 818-782-8762
•Fender Ultra Chorus, stereo effects loop, 2x12, footswitch, dual chan, new cond, \$350, 818-509-7960
•Fender Vibrochomp, silver face from the 70's, xint org cond, \$150, 818-902-1084

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6. KEYBOARDS

•Emax II stereo sampler kybd w/16 trk seq, effects, 20 org discs, like new, cost \$1800, sell for \$890 818-754-4470
 •Fender Rhodes 88 complete, nds tuning, \$350 Jimmy, 818-506-5292
 •Fender Rhodes piano, \$200 obo 310-436-6684
 •Kawai K5M rack mtnt module w/cards, \$300 obo Akai X7000 kybd sampler/contrlr. \$300 obo Charly, 213-656-6128

8. PERCUSSION

•Custom kit, \$1500 Stands, \$160 Heads, \$30, Hats, \$80, Percuss equip, \$500 Drum cases, \$85 Misc items, \$200, Ron, 310-423-3899
 •DW drum set, 26" bass, 10, 12, 14, 16 fast toms, w/rack, lacquer finish, w/cases \$3000 213-848-7025
 •Pasty Signature 16" crash used two times, \$120 3000 20" Novo China \$125 Tempas white fiberglass snare, 9x14, rare, \$250, 213-883-9578
 •Pearl snare, maple piccolo \$175 DW pedal, \$50 Zildjian cymbals, \$60-\$150 818-509-7960
 •Premier Tanisa 12" birch toms w/rms, \$100 Sabian AA 18" rock crash, xint cond, \$60 Msg 818 836-0774
 •Roland TR505 drum mchnc great shape, \$100 obo Charly, 213-656-6128

9. GUITARISTS AVAILABLE

•22 yr old currently not avail because just returned from tour So don't bother calling this number listed 805-907-0136
 •24 yr old lead guit w/backing voc, songs, sks ambitious hr band/musics No alt, grunge, thrash Long-hair image No drugs, 213-469-2309
 •Alt guit/sngwrtr, unique, elec to acous Pixies, KXLU, Beatles, Sonic Youth, Not Van Halen, Green Day nor Megadeath. Exp. open minded & serious 213-931-0971
 •Alt guit/sngwrtr w/voc avail Current dedicatd pro Les Paul, wah-wah, tremolo stage exp, tour exp, studio exp 818-341-0850
 •Blues/rock guit/writer sks studio or working grps Slide, open tunings, melodic, soulful Pro & exp 818-761-9354
 •Cheryl, Melissa, Jimi infit guit avail for tours/records Paid only Jackson, 818 786-4468
 •Cntry/Westrn swing rock-a billy guit looking for band that is authentic 30's, 40's, 50's music style Upright bass, piano a + 213-650-2779
 •Elec musicn/guit/sngwrtr sound designer/sks visionary elec musicns/products/voc and/or non-technology

phobic band. For pro minded collab. 213-644-0198
 •Exp guit/bst, top 40 working band, for paying gigs only, can sing b u & lead. 213-258-2401
 •Exp pro rock guit/sngwrtr w/major label credits now avail for pro sit only 213-851-7137
 •Fem guit avail to join/form fem band. Into Crows, old Stones 818-243-0573
 •Fem lead guit/writer/voc w/Cream, U2 infit orgs sks serious drums/bass or band No habits Have tape. 818-969-3878
 •Firt class guit for signed or estab band. Extensv tour/ studio exp, heavy, progressv rock 818-380-1230
 •Guit avail, versatl, expressv rock guit/voc, contemp look, sks enterprising sit w/great plyrs. Michael, 818-993-7002
 •Guit avail, 24 exp & creatv, sks live/rec proj Pro & unique acts only 818-761-7604
 •Guit avail for top 40 classic rock or alt cover band Pro equip, reliabl pro att Al, 818-965-1307
 •Guit into Bowie Suede, Curve, Radiohead, Electratixion, etc Looking for missing link... Johnny, 805-565-3100
 •Guit looking to start/join band Killer gear & att Inft Tool, A'chains, NIN, STP 818-965-2230, 818-289-7473
 •Guit sks guit, bst & drmr to form Thin Lizzy for fun & profit Jeff, 310-316-2933
 •Hard-edged, groove orient guit w/Hollywood rehears sks band w/drive & dedicatn 213-962-8981
 •Lead guit from HANOI'S TOYS (Aerosmith tribute) sks voc & others for ong band, Pete, 213-650-7257
 •Lead guit sks rasy-edged blues-based sngt for collab w/hr hr band Must have image & dedicatn Pete, 213-650-7257
 •Lead rock guit w/xint high range voc sks working top 40 classic rock band John, 805-527-8356
 •Multi-styled well-seasond guit w/Hillywd rehears sks freak proj. Inft NIN, Zombie, Love Bone, 213-962-8981
 •Reggae, Soka, jazz, funk guit, 36 Album, killer credits ex-Sapridia Einstein, Phil Chen, Bamiki, Upstream,

Ras Michael, etc. Pro only Dale Hauskins, 714-444-6951
 •Rhythm guit, age 40, ex-pro bst, sks to join/form classic rock or new cntry cover band, Antelope Valley area only. Bryan, 805-269-0917
 •Soulful melodic guit avail for rec/perf, Inft The Garden of Alah. Paid only J.R., 310-281-6551
 •World class lead guit/lead voc avail for pro paid sit, Pro gear, transpo, resume on request 818-771-9585
 •World class lead guit/voc avail for pro paid sit, Pro gear, transpo, resume on req 818-771-9585

9. GUITARISTS WANTED

•Accomplshd versatl guit wtd for BIG BANG THEORY. Maximum diversity, studio/live proj w/CD & ggs pending. Dean, 6pm to 9pm only, 818-716-7259
 •Aching to quit your day job soon? Guit and/or instrum for giggering acous, rec CD. Heart & commitment! Pgr. 310-262-8404
 •Aerosmith tribute sks 2nd guit for rhythm & some lead, good tones, for the love of music, seriously only. Pete, 213-650-7257
 •Aggressv animated guit wtd for pro touring act w/2 CD's Voc a +. Filter, Ministry, Lords of Acid, 213-893-2861
 •Alt rock guit wtd for promo tour w/signed artist Band sit for non-smoking, drug-free musician. Must sing harmony. Msg, 818-451-4304
 •Ambiguous, progressv, melodic, heavy, eclectic, diverse, kybst & bst seek the rest. Inft Beatles, Faith No More, Dream Theater, A'Chains, Queen Curt, 818-996-1881
 •Attn: cntry rock guit Fem artist w/record coming out looking for collab Must be serious, reliabl, exp. 818-905-0501
 •Beach Boys of the 90's-type grp doing ong songs

about surfing/Summer fun. Looking for guit w/good voc/ clean-cut image Bruce, 310-372-8732
 •Cntry sngr & bst looking for guit & drmr for cutting cntry band, orgs & top 40. Troy, 310-305-7728
 •Do you lead rather than follow? Ong writing abil like Page, Cobain Snglr/lyrcst nds hungry, talented visionary to create 213-962-4915
 •Do you want real exposure? Instrum proj on indie label nds hot guit 310-205-2602
 •Elec/acous guit wtd to join band, melodic w/edge. Tom Waits, Joni Mitchell, 213-848-9970
 •Elec/acous guit wtd to join band. Melodic w/edge Tom Waits Must have heart. 213-848-9970
 •Exp fem guit/sngwrtr sought for collab/perf by fem voc/lyrcst w/great sound, looks, bus exp Soft alt, folk w/edge. Melissa, 818-828-3360
 •Flamenco 2nd guit wtd for acous R&B flavord adult contemp pop band Serious w/no conflicting commitmtn Ages 25-35 818-222-0964
 •Guit, world class, sought by estab ong R&R band fronted by pianist. Inft Stones, Springsteen, Elton, Cocker, Joel. Postv att. 310-436-6684

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•Guit neded for George Michael cover band, Mark, 805-496-6355
 •Guit neded to join band w/guit & fem voc/sngwrting team. Infl Joan Osborne, Black Crowes. Serious only. Acous/elec. John, 310-280-3343
 •Guit w/lead voc synth sounds wtd for mainstream progress rock/funk/pop band. Talent, exp. good all essential. Melodic, rhythmic tunes. J.V., eves, 310-455-4304
 •Guit wtd by alt band w/inde CD, gigs, following, buzz, press, label int. Must be very dedicatd & pro. 818-973-3145
 •Guit wtd by heavy alt band w/pro mgmt to showcase imed. Paid rehears, pro only. Infl A'chains, Filter, etc. Msg, 818-771-5918
 •Guit wtd by LA-based band currently rec in London. Under 25 only. Infl STP, Alghn Whigs, Pearl Jam. Total commitmt required. 011-44-1491-613702
 •Guit wtd for paying gigs, R&B & rock. Pro att, serious only. Tomeka, 213-581-7669
 •Guit wtd for Thin Lizzy tribute band, must be easy-going & familiar w/material. Jeff, 310-316-9564
 •Guit wtd to form band, 23-26 only. Infl by great bands of 60's & 90's Team plyr. Jack, 310-649-5271
 •Guit wtd w/sound textures abil & effects for amazing/influent 4-pc proj w/charismatic voc, 5-str bst & dmr rhythmst. Infl Dave Navarro, The Edge, Adrian Belew, Dave, Gilmore, 310-858-6962
 •Guit/collab wtd to form core of proj w/sngr/sngwrtr/lyrcst. Blending of styles: folk, alt, rock, psychd. Have mgmt & backing. 310-289-3222
 •Heavy classic & indus mixture band requires lead/rhythm guit. Very strong image. Paul or Aaron, 213-850-0814
 •Indie pop fem voc/sngwrtr/sks male/fem guit to complete band to showcase new CD. Waits, Costello, Merchant Lee, 310-436-5999
 •Innov Asian guit/sngwrtr/sks 2nd lead guit/sngwrtr. New progress hr band proj. Infl Q'ryche, all Euro hr. Pro only. Howe, 213-481-1359

•Lead guit neded, harmony voc, AAA format, 20-29 & hungry, creatv, versall & serious. 213-465-2271; 818-340-1249
 •Lead guit neded for proj on indie label. If you've got great chops, call us now. 310-205-2602
 •Looking for slide guit & harmonica plyr. Mgmt & label int. Exp only. Judy, 213-848-8269
 •SCRAPERS aka aggressv lead/rhythm guit for heavy progress thrash/metal wa groove. Infl Fear Factory, Machine Head, Korn. Have demo. Dan, 818-841-4839
 •SKY CYCLE nds song-minded guit. Infl Beatles, Jane's, Marr, Navarro. Voc a +, no idiots pls. Steve, 213-650-9370
 •Sngtr/sngwrtr duo looking for bst & guit to accompany on local/live tour. Bill, 310-434-5996
 •Sngtr/sngwrtr guit sig lead guit, dmr, bst, kybst to form band. Sun, 213-469-1626
 •Sngtr/sngwrtr/sks fem guit or kybst who also writes to collab/form pop/rock band. Singing a +. 213-745-6968
 •WOMB aka rhythm guit who doubles on kybds, backing voc a +. Have unique songs & sound, ready for the world. Beatles, U2. 213-782-4094
 •Wtd: R&B guit for orig band, some covers, for gigs & rec. Have place to rehears. 818-887-6576

Inspiration: Melvins, Helmet, others. Rick, 213-845-9751
 •Versatl bst/sks prosts or estab band, Solid, dependabl w/live/studio exp. Infl Pearl Jam, U2, LIVE, Eddie, 818-752-2740
 •World class bst, infl album, touring credits, good alt, strong voc, image, sgs paid sit or signed band only. Steve, 310-543-5093
 •World class bst, great gear, strong backing voc, sgs signed band, paid sit, very creatv, killer groove, responsibl team plyr, extensv credits. Tad, 310-391-1704

10. BASSISTS WANTED

•Bst wtd by alt band w/inde CD, gigs, following, buzz, press, label int. Must be very dedicatd & pro. 818-973-3145
 •#1 pro bst neded for 80's style long hair hard rock band Backing voc a +. No drugs. 213-469-2309
 •#1 team plyr wtd for 90's band w/great songs, dynamics, groove, new demo, gigs, lockout, heavy indus contacts. Charles, 818-845-0190; Randy, 818-846-7164
 •#1 wisionary pop/funk/rock band w/world beat infl sks pro bst for indie CD. West coast touring, vocals. 213-994-9133
 •#21 yr old exp wtd w/long hair wtd by Hillywood dmr/guit. Infl Candlebox, Skid Row, Spinal Tap. 213-876-96437
 •A+ bst, 28+, SEX AND SHELTER, gigng now, single out on indie label, only pros, alt. Infl. Robert, 310-556-8762
 •A-sharp tuning, mnd-bending, acid bath, sks bst. Dynamic, sickness, definition. 130 decib raw pwr/beauty Today is over. Freaks only. 818-980-2562
 •Above average plyr w/personality, strong backup voc, Fender or jazz, 25-30. 3-pc hr band wants you. 818-782-8762
 •Alt pop/rock band sks bst. Must play w/pic, big sound, heavy bass. Band has major label int. Infl Cheap Trick, Pumpkins. 213-851-1680
 •Alt rock bst wtd for promo tour w/signed artist. Band sit for non-smoking, drug-free music. Must sing harmony. Msg, 818-451-4304
 •ALTERNATE FAITH now auditioning bsts. Quality music for anything. Strong recorded catalog. Zep, Kraviz, Clapton. Rock solid, all fun. Shane, 818-997-8923
 •BOGUS PALM needs bst. 818-702-6223
 •Booker T & The MG's, Wheezer, Mulfs, Owen Bradley, Supergrass, Green Day, Elastica, Jonh Lurie, Pulp Fiction retro sounds. Must sing backup. No silly acts. 213-876-5510
 •Bst & dmr w/rehears spc wtd to form trio by fem guit Proj to Hendrix. 310-33-7783
 •Bst for 4-pc org multi-infl rock band, backing voc, proficiency, imagination, transpo a must. Don't wait to call. Regis, 310-452-9416
 •Bst for alt band for rec, showcases, video. John, 310-578-1833

10. BASSISTS AVAILABLE

•Avail bst into jazz, rock, blues, R&B. Plays fretless bass. Has grooves, chops, reads charts, for rec/gigs/showcases. Joseph, 818-763-8078
 •Bst avail, plays fretless, upright, kybd bass, all styles, paid gigs pref. Mark, 310-391-5223
 •Bst avail for org rock alt or top 40 band, must have mgmt, label int, totally pro. Endorsd by Fernandez & SWR. Marvin, 818-906-7712
 •Bst avail for rec/perf. All styles, fretless, jazz, funk, blues, sight reading, etc. Pro only. 818-909-4952
 •Bst avail, plays fretless, upright, kybd bass, all styles, paid gigs pref. Nelson, 805-245-4804
 •Cntry bst/lead voc, pro, sings 40 cntry songs, owns PA, expert bst, sks to join/form band. 818-784-1830
 •Cntry bst/lead voc, pro, travels, some oldies, sks work & plyrs seeking same. Chuck, 818-784-1830
 •ggressv BNL affiliate nds hippie dmr & bst. Anyone who can get excited & play well, will get job. Infl heavy Robert, 310-822-7137
 •Ultra heavy plyr sks to join/form ultra heavy band. Have dedicatn, gear, transpo. No metallers or alt folks

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- Leave preconceptions at the door. Bst nded. Orig band, many songs, visionary mind required. Hard work is a reality. Transpo, voc a must. Fun. 310-452-9416
- MONKS FROM MARRIANS** end bst. Style: techno, indus. 752-0708
- NIKKI STIX neded to form Crue tribute, pay, tour, etc. Must have looks, move, sound. No drugs. 213-883-9578
- PETO** forming band or duo. Guit or bst/voc & percuss neded. Acous bluesy pop w/strong voc harmonies. No drugs, smoking or homophobes. 310-854-5775
- PINCUSION** now auditioning rockin', groovin' bsts. Creativity, groove, taste, dedication a must. We have concept, material, lockout. Serious musicians only. Eric, 818-755-9174
- Premier metal** act sks outrageous bst. 310-286-9220
- REACTOR** sks bst. We are a hard rock heavy metal headlining band. Infl Skid Row, Ozzy, Crue, Dokken, early Van Halen, Equip, transpo, image, dedicat req. Greg, 818-980-3254
- REACTOR** sks bst. We are a headlining, hr. heavy metal band w/infl like Skid Row, Ozzy, Crue, Dokken, Van Halen. Equip, transpo, image, dedicat req. Greg, 818-980-3254
- Rock band w/blues edge** auditioning bsts, drug-free. transpo, to form a must. This is not a waste of time. 310-582-6715
- Searching to** gear collab endeavor towards fusion elec jazz ensemble. Talent in grooves, improv, musical statement. Call me the drmr, 310-839-2702
- Serious band** neds bst imed. Looking for dedicat, focused, exp plyr. Infl LIVE, Floyd, Kravitz, Pumpkins. We have our own sound. George, 213-351-3983
- Serious bst & drmr** neded to back guit/voc for solo proj. Infl Kravitz, Hendrix, Beatles, Buckley. For gigs/rec. Pgr, 818-315-4575
- SF band** multi-faceted bst w/whash mentality ready to relocate. Long-term career-minded, large lockout studio. Infl Coroner, Suicidal, Pantera, Prong 415-738-0607
- Sngtr/sngwrtr duo** looking for bst & guit to accompany on local/tour. Bill, 310-434-5996
- Sober bst** wtd for org melodic hr band into Dream Theater & Rush. Strong bio/voc a must. Betw ages 28-36. Lee, 818-886-4626
- Swinging bst** wtd for blues proj. Joe, 818-249-2655
- TRANS-ULTRA** sks bst. Infl Tool, Helmet, Demo, new CD, gigs. Total pop artists only. Pgr, 213-205-8499
- Versatil, acous** who can jam wtd. Gigs lined up. Chris, 310-392-5621
- WOMB** sks young bst, backing voc a +, have unique songs & sound, ready for the world. Beatles, U2, Floyd, Smiths. 213-782-4094
- Wtd:** good looking bst for pop/rock single & video shoot. Tahoe area. Michael, 702-265-7586

- Kybst sks** working band or touring grp, have pro gear, 12 yrs musical exp, serious only. 213-550-5806
- Kybst/sngtr/sngwrtr w/2** albums avail for band w/major label deal. 818-342-3100
- Kybst/sngwrtr, male,** looking for fem musicians. Heart. Vivien, Lida Ford. Wtd release from Springtield. MO. Have resume & demo. Lance, msg, 417-886-5944
- Pro accpnst** formerly w/Sarah Vaughan & Joe Williams avail for sngtrs proj. Herb Mickman. 818-990-2328
- Pro kybst** avail for working top 40 act, great gear, transpo, voc, flute/sax, have passport, ready to travel. 818-776-9279
- Pro kybst** looking for happening sit only. Have all right stuff, chops, equip, image, expertise in many aspects of music world. 909-396-9908
- Proven results,** piano pounder, keys, voc. Easy to work with. Paid or passionate proj. Bill, 310-436-6684

11. KEYBOARDISTS WANTED

- Aching to quit** your day job soon? Kybst and/or instrum w/voc wtd for gigging acous band, rec CD. Heart & commitment. Pgr, 310-262-8404
- Amazing versatil kybst** wtd for org pop/rock band **BLUE TEAR.** Infl Seal, Tears for Fears, Dobly, Peter Dinklage. Have label contacts. Derek, 213-389-6619
- BMJ** published pop/rock band aia U2. Ethridge w/infl neds & gigs sks pro kybst w/team plyr att. 818-348-3732
- Booker T & The MG's, Wheezer, Muffs, Owen Bradley, Supergrass, Green Day, Elastica, John Lurie, Pulp** Fiction resto sounds. Must sing backup. No silly acts. 213-876-5510
- Elec musicn/guit/sngwrtr/sound designer** sks visionary elec musicn/producers/voc, and/or non-technology phobic band. For pro minded collab. 213-644-0198
- Fem/male lead voc/kybst** wtd for fun music w/musicality, exp pros only. 818-763-5763
- Kybst/progrmr** wtd. Massive Attack, Portishead-style, live shows, local band. Steve, 213-461-3398
- Kybst w/strong voc** wtd for Slyx tribute band, must be easy-going & familiar w/material. Jeff, 310-316-2933
- Kybst wtd** by heavy alt band w/pro mgmt to showcase imed. Paid rehears, pro only. Infl A'chains, Filter, etc. Msg, 818-992-1149
- Kybst wtd** for mainstream progressv rock/funk/pop band. Talent, exp, good alt, dedicat essential. Melodic, rhythmic, tight, intens songs. J.V., 310-455-4304
- Kybst wtd** in vein of Randy Newman who understands arrangmt & orches & loves it. Also, not afraid of synth. Pop rock, strictly org. 818-342-5260
- Kybst wtd** to form George Michael cover band. Mark, 805-496-6355
- Kybst wtd** to go to Alaska for 8 wks. Good pay. Top 40 rockn cntry Tina, 805-272-4671

11. KEYBOARDIST AVAILABLE

- Fem kybst** avail, much exp. Infl KROQ. New Age. Seeking band, Melinda, 310-642-4952
- Kybst** avail for all proj. Write R&B & hip-hop trks. Specialty sequencing, samples, programming. Call for demo. 213-350-5829

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- WOMB** sks kybst who doubles on rhythm guit, backing voc a +, have unique songs & sound, ready for the world. Beatles, U2, 213-782-4094

12. VOCALISTS AVAILABLE

- 29 yr old** voc/guit avail for band w/sound like Radiohead, Stone Roses. 310-479-6558
- 30 yr old** tenor/lyrcst w/clean pwrful soulful voice sks operatic rock fusion ensemble. Infl Dead Can Dance, Floyd, Kansas, Queen. 310-281-1881
- 35 yr old** cntry sngtr looking for working proj, write songs, poss collab. Bobby James, 805-522-0031
- 35 yr old** cntry sngtr looking for working proj. Write songs, also poss collab. 805-522-0031
- Attract fem** voc looking for musics/sngwrtrs to sing top 40, cntry, R&B. Great voc & stage presence. Serious calls only. 310-842-8581
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- British voc** looking to join blues/rock band or blues/rock cover band. Infl Free, Skynard, Bad Co, Cream, Hendrx, Doors, Graham, 310-450-3154
- Christian voc/lyrcst** sks heavy crunch guit-driven band. I have lyrics, unique melodic voc. PA, OC-based rehears studio & plenty of time. 714-969-2976
- Every decade** only has a few, I'm one of them. No Hollywood wannabes or pranksters. Straight up & looking for wolves. Brian, 818-980-7453
- Fem lead** voc sks cntry rock/blues band. Strong voc, dedicat, serious, very versatil. 818-259-0206
- Fem** recorded sngtr & writer avail. Have own sound. Seeking band/trio for live perf, rec, commercial work. Can get booking. Multi styles. 213-969-1776
- Fem** recording sngtr for hire. Pop, R&B, jazz, light rock, alt. Jingles & voice overs. Pay sit only. 310-793-8208
- Fem** voc & male guit seek top 40 working band w/gigs. Pros only. 213-258-2401
- Fem** voc avail, pop, R&B, hip-hop, alt, jazz, jingles. Must be paid proj. Bio, resume, tape. 310-793-8208
- Fem** voc avail for sessions, demos, showcases, lead/background, tape avail. Jennifer, 818-769-7198
- Fem** voc/lyrcst w/great sound, looks, bus exp, sks talent exp fem guit/sngwrtr for collab/perf. Soft alt, folk/wedge. Melissa, 818-828-3360
- Heavy metal** sngtr sks signed band or band w/infl int. I have 265 songs, lyrically complete, PA, transpo, ability, alt & looks. Greg, 818-980-3254
- Lead** voc avail, strong voc, stamina, stage energy, start/join band. Into Tool, Korn, Deftones, Alice. Serious only. No waste cases. David, 818-761-7795
- Lennon's** lost son, multicultural male sngtr/sngwrtr sks serious talent band, xln jazz/rock voc. Infl Tendersticks,

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- Male pop sngr avail for demos, jingles, session work. Exp. talent, most styles covered. When you need a real singer, call me. Steven, 213-876-3703
- Male tenor voc, pro exp, most styles, avail for lead/backup, sessions, demos, gigs. J.R., 818-884-2146
- Male voc, new to L.A., to collab w/pianist/combo, to devel unique sounds, repitoe, perf/rec, create around jazz centerpoint. 310-458-1426
- Male voc avail for solo work/band, rec, jingles. Good range. Infi Depeche, Rick Astley, Jon Secada, Chris Isaak, Mark, 213-338-1418
- Pro attractiv fem voc avail for demo work, lead/back voc, also great stage presence, into blues, rock, cntry. Pro sit only. Tom, 818-845-2176
- Pro fem lead/background sngr, great sound, avail for sessions, demos, clubs, etc. Creatv, efficient, ala Baker,

Raitt, Braxton, Desree, Paid sit only. Claudia, 213-851-5509

- Pro fem voc avail for live/rec gigs. Pro sit only. Paid gigs a must. Specialty: R&B, soul, pop, blues, top 40. Also, would like to form/join blues & classic soul band. Susan, 818-784-1843
- Rock lead sngr w/inf high range voc sks working top 40/alt classic rock band. Serious only. John, 805-527-6356
- Sngr sks rock band ala old Van Halen, old Crue. Where the hell are you guys? Billy, 909-734-8245
- Sngr/frontman sks rock band. Infi young David Lee Roth, young Vince Neil. Must be career-minded & have look & equip. Billy, 909-734-8245
- Two fem sngrs/sngwrts, Ethridge meets Benetar, have mgmt/atty/resume/demo, bst, seek alt rock muscins. Charlene, 714-454-2227
- Voc avail, looking for full-bodied proj w/guit ala Dave Navarro, The Edge, Adrian Belew, Dave Gillmore. 310-558-8962
- Voc avail for sessions, demos, shows, commercials, album, great voc range, much rec exp, most alt or rock sounds. From Floyd to Tool, David, 818-761-7795
- Voc interested in joining fem strong R&B grp. Niko, 213-347-3693

- Voc/guit sks band into Sepultura, Slayer, Suicidal. 310-473-5752
- Voxen, please call 213-969-4775
- Young, infnl'd black fem sngr/lyrcst sks pro produc for promo pkg & studio work. Tamiko, 213-845-4868
- Blues/rock band sks Ray Charles, Robert Plant rasp & soul-type voc. Strong rec catalog. Infi Zep, Clapton, Kravitz, Groove, groove, groove. Shane, 818-997-8823

12. VOCALISTS WANTED

- A #1 voc wld for heavy duty hard rock machine. AC/DC meets Pantera. 818-712-6682
- A lead R&B fem voc ncd for R&B grp. Niko, 213-347-3693
- Aggressv blues-based groovy proj sks voc/frontman to complete band. Have orig material & studio. Must have good att & be open minded. Danny, 818-969-1951
- Aggressv funky alt band sks male/fem sngr, pro mgmt, studio access. Dave, 310-547-1824
- All black funk/rock band sks lead sngr, writing a +, ready to rec/gig ASAP. 213-745-6968
- Alt rock front man for band w/label int. Send demo tapes: Jameson, 12440 Moorpark St, Box 313, Studio City, CA 91604-2160
- Alt sngr ncd, under 29. Pixies, KXLU, Beatles, Sonic Youth, Not Van Halen, Green Day, nor Megadeath. Unique, oled to acous. Serious. 213-931-0871
- Ambiguous, progressv, melodic, heavy, eclectic, diverse, kybst & bst seek the rest. Infi Beatles. Faith No More, Dream Theater, A'Chains, Queen, Curt, 818-996-1881
- Are you a sngr looking for comps? Contact Larry (ASCAP). R&B & contemp Christian. 818-700-0677

- Attn: sngrs, sngwrts, artists: I can help you complete all aspects of your unfinished masterpiece. Satisfaction guarnd. Craig, 310-559-8403
- Attractv physically fit fem voc, under 30, pop, R&B, dancing abil. for CD single/live work, looking to get signed. 310-669-4797
- Backup voc/rhythm guit ncd, high harmony, orig heavy garage pop. Beatles, early Elvis Costello, Everybody Bros on steroids. 213-662-3327
- Beach Boys of the 90's-type grp doing orig songs about surfing/Summer fun. Looking for voc w/clean-cut image. Bruce, 310-372-8732
- Black male sngr/lyrcst, R&B w/other infl. No Jodeci/Boys II Men. Send tape (no personal deliveries): 6928 Peach Ave., Van Nuys, CA 91406
- Black male sngrs for grp. Must sng both Eng/Span, have good ear for backing harmony. Pro sit w/good pay. 310-288-6034
- British/blues pop style band sks voc w/souful chops. Faces, Cream, early Rod Stewart. 213-656-3878
- Call the scene, hear samples, texture & space of Jezabel, Idol, Floyd, U2, Cure, Trower, nds from-the-heart powerf voc. 818-343-5508
- Do you have what it takes to be lead voc in successful LA rock band? If you have goals & ambition, call. 818-887-2950; 213-850-5548
- EMERGE currently auditioning sngrs for pro sit. Infi Korn, Machine Head, White Zombie, Fear Factory. Craig, 310-915-0423
- Estab hr band sks lead voc, many orig. Infi Iron Maiden, Q'ryche, High range a +. Dan or Steve, 818-915-1802
- Estab hr band w/CD releas & int'l distrib sks powerf, melodic, pro-minded voc. Infi UFO, Dokken, John, 818-380-0240
- Exp prg guit/sngwrtr w/major label credits seeking R&B infnl R&R sngrs/frontmen for band. 213-851-7137
- Fem sngr wld for Orange Cnty area band. Infi PJ Harvey, Sarah, Lush, Chris, 6-10pm, 714-630-1173
- Fem voc for house dance music. Strong voc. Call for

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- Fem voc w/d for new expern alt groove proj Instrum a + 213-887-0909
- FRAWL now auditioning sngr/frontmen for now 3-pc band wanting to be 4-pc Infi Robert Plant, Ozzy Osborne, Mike, Primus, Jane's, Rob, 213-436-0860
- Frontman required by heavy & indus band w/songs & image Pwr & chansma a must Paul or Aaron, 213-850-0814
- Funky white male voc, 21-30, high tenor, for estab funk/R&B grp signed to production disc w/major label Int 818-609-4432
- Girl sngr w/d for proj, Infi Veruka Salt, My Bloody Valentine, Hole 818-881-8794
- Glam voc w/d, talent, originality, style, super-star quality Tourng/rec CD. This is it 213-465-5363
- Guit sks voc into UK, Beatles, 60's vibe. Dean, 213-933-2623
- High performance band sks voc for orig collab Guit onen style U2, STP, etc 818-905-4506
- Kybst sks voc to rec single Many labels are waiting for this proj, need to collab w/right soloist or grp 213-350-5829
- Lead guit for HANOI'S TOYS (Aerosmith tribute) sks voc & others for org band Pete, 213-650-7257
- Lead guit sks raspdy-edged blues-based sngr to collab w/for hr band Must have image & dedicat Petr, 213-650-7257
- Looking for pre-teen males, 8-13, that can sing very well, ready for show business Dmo 213-460-5135
- Male/fem lead voc w/d for eclectic band w/estab pro plyrs Must play kybst or rhythm guit when not singing 818-763-5763
- Male/fem voc neded by kybst/arrngr for demo work on spec Jeffery Osborne/Whitney style Aaron, 213-482-8443
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- MILK CRATE THIEVES auditioning lead voc/frontmen for working 90's cover band Must be pro, versatl, ready to gg 818-753-9565, 213-665-3535
- Music producer arrngr sngr lyrst w/d by black fem sngr/lyrcs/sngwtr for rec deal & promo work Tamiko, 213-845-9641
- Pro voc/lyrcst w/d to complete orig LA rock band w/ pwrflul sngrs Rhythm guit a + No grunge or heavy metal Serious calls pls. 213-850-5548, 818-887-2950
- Punk rock male sngr for hard progressv estab band No pop, no alt no drugs Infi Black Flag, MC5 Ramones, Iggy 213-349-0566

- SCRAPE sks talent, angry voc to complete progressv thrash/metal band w/a groove. Infi Fear Factory, Machine Head, Korn Have demo. Dan, 818-841-4839
- Sngr neded, good range, for upcoming rock band w/ mgmt Infi Zep, Aerosmith, Stones 213-464-0316, x935
- Sngr w/d, age 18-24, for serious alt band, Infi Smiths, Coteaux twins, Sundays, Todd, 310-479-5093
- Sngr w/d to join indie band w/CD, gigs, Infi Helmet, Zappa, Chaos 5-string a +, transpo, motivatd, serious only 213-368-6169
- Sngr/lyrcst Infi by The Cult, Killing Joke, Filter sought, Recording CD for college radio/airplay in Feb Paul, 818-440-9686
- Vince Nell neded to form Crue tribute, pay, tour, etc Must have looks, move, sound. No drugs 213-883-9578
- Voc neded for cover band Must be versatl, classic rock, top 40, alt styles Al, 818-965-1307
- Voc perfl/lyrcst w/d for complete raw, dark band, Varied tunings, trmings, Bowie, Tyler, Vedder, Cornell Pros only Rehears, rec, mgmt, label Drac, 310-391-2376
- Voc w/d for art/rock band, Jane's, Bauhaus, Bowie Clay, 310-379-5971
- Voc w/d for George Michael cover band Mark, 805-496-6355
- Voc w/d for orig alt hard heavy rock band, Have 10000 sq ft studio (downtown LA) & PA w/movie cameras. 818-905-4506
- WORMWOOD, hard psyched groove, sks voc Must have exp, dedicatn, soul & strength. Lyrns to be poetic, spiritual, social, political. Wide range of infl, 310-475-6018

- Blues/rock drmr avail, Humble Pie, Bad Co, Zep. Must have great sngr/great songs. Brian, 213-876-5706
- Drmr, 30's, sks org commercial rock or blues band. Aggressv team plyr w/voc & sngrwrtng skills, well equipd & ready to rock. Burbank area Ray, 818-551-0313
- Drmr, Bonham, Moon, Mitchell, sks cool, powrful, exp, psyched Infi band w/interesting songs, Doors, Zep, Tea Party, Hendrx, Greg, 310-306-0931
- Drmr avail for gigs, demo, proj, rec, various sit. Exp rector, compsr, rec/tour. Infi Funk, jazz, Latin, fusion, classical 310-839-2702
- Drmr avail for sit only, all styles. 213-848-7025
- Drmr looking for alt cover band, Jame, 310-699-6735
- Drmr w/pro studio & road exp sks org/cover gig. Voc capibility, estab act pref. Ken, 818-508-5421
- Expert: rock, blues, soul, pop, jazz. List of credits avail. Live/studio or orig Pgr, 310-556-6152
- Funky groovy drmr/percuss w/voc sks signed band or paid sit. Xint gear, great att. 310-281-1778
- Ggrasv BMI affiliate nds hippie drmr & bst. Anyone who can still get excited & play well, will get job Infi heavy, Robert, 310-822-7137
- Great pro drmr w/voc, click ok, 26 yrs stage/studio, album credits, want steady fun working band, good pay Paul, 310-338-5052
- Groln meets Mahlin Jr, 27, avail for dedicatd band. Tired of misleading info & bad songs. Send tape 3208 Cahuenga Blvd West, #31, Hollywood, CA 90068
- Jazz drmr sks pro jazz musicians for jam sessions. 310-820-9658
- Mature, easy going drmr sks top 40 or org working band Can play all styles. Christopher, 818-241-6760
- New Orleans drmr: all styles solid, seriously Slammin

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- Percuss/harmonica/voc avail for reggae, world beat, high life, soca, funk, ska, calypso, punta, etc. Roots or branches, very exp. 818-345-2345
- Pro drmr, 24 yrs exp, sks blues rock band or plyrs 70's infl, covers & orgs. South Bay, 310-329-8492
- Seeking pro sit. Heavy gut, heavy groove, dark gothic, flashy image, 26+, no drugs. Have top gear, electronics, sngrwrtng abil. 213-883-9578
- Small drum, big solid beat. Tons of touring exp, R&B, rock, blues, covers too! Click track no problem Peter, 310-859-5888

13. DRUMMERS WANTED

- 13Drums/bass rhythm team w/d for funky reggae, new direction, must be steady, rock solid, serious only. Shell, 213-653-0745
- 13Magical, fresh rocker, great sound, exp, sks plyrs, band. Keith Moon rocks modernzd, France, 310-798-8294
- 81 percuss w/d for orig pop/rock band BLUE TEAR, Infi Seal, Gabriel, Dolby, Tears for Fears. Have label contacts. Ethnic infl ok. Derek, 213-389-8619

13. DRUMMERS AVAILABLE

*A versatl drmr, very solid & exp, avail for live/studio, Gretsch endorsee Infi Bonham, Bruford, Bozjo, Paid sits only. Paul, 818-985-3700

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label. We are getting ahead. Shouldn't you? For more info, 818-840-0660, x5
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*Beach Boys of the 90's-type grp doing orig songs about surfing/Summer fun. Looking for drrm w/good voo/clean-cut image. Bruce, 310-372-8732
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*Christian double-kick drrm wtd for heavy crunch gut-driven style. We have rehears studio. Transpo & exp a must. 714-969-2976
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*Entry angr & bst looking for guit & drrm for cutting cntry band, orig & top 40. Troy, 310-305-7728
*COSMIC JUSTICE sks drrm for 3-pc w/funkadelic voodoo child image. Have gigs. Infi Buddy Miles. James, 213-662-9477
*Drrm and/or percuss wtd for proj. Infi Elvin Jones, Bill Bruford, Mitch Mitchell. Ted, 818-285-7376
*Drrm nded for band. Infi AC/DC, Ramones. Hugo, 818-403-0937

*Drrm nded to rec/tour w/signed aggress rock pwr trio. Must be commitd, relabi, smart & love good songs. No drugs, no metal. 818-907-3023
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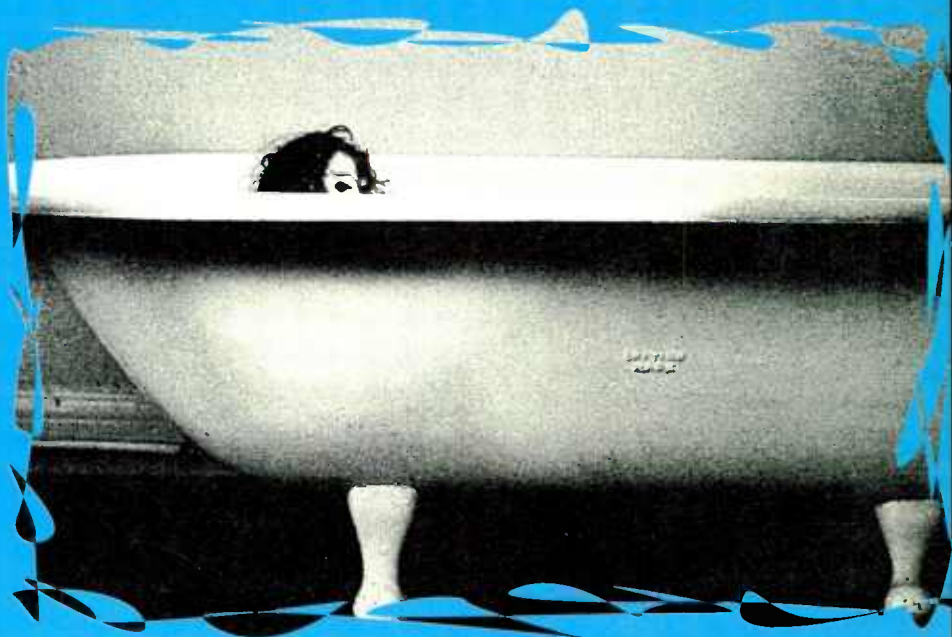
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